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Il mercante di Venezia Il mercante di Venezia. Testo originale a fronte Il mercante di Venezia Il mercante di Venezia. Testo inglese a fronte. Ediz. integrale Il mercante di Venezia. Testo inglese a fronte The Merchant of Venice Il mercante di Venezia. Testo inglese a fronte. Ediz. integrale Il mercante di Venezia da William Shakespeare The Merchant of Venice Il mercante di Venezia La questione semitica nel "Mercante di Venezia" Il mercante di Venezia Il mercante di Venezia. Ediz. russa Il mercante di Venezia Il mercante di Venezia. Testo inglese a fronte. Ediz. illustrata Otello-Il mercante di Venezia JULIUS CAESAR 1935: Shakespeare and Censorship in Fascist Italy Il mercante di Venezia Il Mercante di Venezia. Con Testo Inglese a Fronte (Graphyco Classici Italiani) Migrating Shakespeare Il mercante di Venezia Shakespeare-Bibliographie. 1887 und 1888; 1892 und 1893; 1894, 1895 und 1896 Polyglot Reader, and Guide for Translation: Italian translation Shakespeare Among Italian Criminologists and Psychiatrists, 1870s-1920s At the Centre of the Old World Performativity - Life, Stage, Screen The Merchant of Venice. Con CD Audio Foreign editions. Foreign Shakespeariana. Index of editors, translators, illustrators and series Sullivan Sullivan, ("David Garrick") La Repubblica di Venezia e la Persia. [Edited by C. Negri. With plates.] Shakespeare Films Re Giovanni ; Il mercante di Venezia ; Giulio Cesare ; Molto rumore per nulla ; Come vi piace ; La dodicesima notte ; Le allegre comari di Windsor ; Amleto The Grove Book of Opera Singers The Bibliographer's Manual of the English Literature The Bibliographer's Manual of English Literature Manuale storico universale, contenente i fatti più importanti accaduti dalla Creazione a tutto il 1846, le biografie degli uomini più celebri, le più utili invenzioni e scoperte, ed altre notizie, ... disposte per ordine cronologico "The" Bibliographer's Manual of English Literature The Bibliographer's Manual of English Literature, Containing an Account of Rare, Curious, and Useful Books, Published in Or Relating to Great Britain and Ireland, from the Invention of Printing ... and the Prices at which They Have Been Sold in the Present Century Cultures of Empire: Rethinking Venetian Rule, 1400-1700

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The articles in this volume position Venice and her economy from the fifteenth to the eighteenth century in relation to the larger European and Mediterranean

context. In so doing, they engage firmly in a debate with recent historiographical discussions about European peripheries, the role of craft guilds and rural industries, the impact of fashion and demand-driven markets in the process of production specialization, and the emergence of regional markets and proto-industrial districts. This study reexamines the recognized "canon" of films based on Shakespeare's plays, and argues that it should be broadened by breaking with two unnecessary standards: the characterization of the director as "auteur" of a play's screen adaptation, and the convention of excluding films with contemporary language or modern or alternative settings or which use the play as a subtext. The emphasis is shifted from the director's contribution to the film's social, cultural and historical contexts. The work of the auteurs is reevaluated within present-day contexts, preserving the established canon while proposing new criteria for inclusion. Spanning from the birth of opera to the present day, a comprehensive musical reference features biographical profiles of more than 1,500 singers, alphabetically organized for easy access, that range from Marian Anderson to Benedict Zak, with basic biographical data, vocal style, memorable roles, and assessment of their place in operatic history for each. "Performativity" refers to the emergent, ambiguous, and unexpected dimensions of any performance in the social, political, and artistic arena. The volume presents case studies of performativity in: linguistic translation; the city as stage of political performances; the theatricality of courtrooms and documentary film; contemporary theatre's political inheritance; and the historically punctured fabric of festival time. Its contributions to performance and theatre studies, sociology and folklore, and German studies, reflect this concept in a transdisciplinary and transatlantic dialogue. This book investigates perceptions, modes, and techniques of Venetian rule in the early modern Eastern Mediterranean (1400-1700) between colonial empire, negotiated and pragmatic rule; between soft touch and exploitation; in contexts of former and continuous imperial belongings; and with a focus on representations and modes of rule as well as on colonial daily realities and connectivities. Reprint of the original. The publishing house Anaprosi publishes historical books as reprints. Due to their age, these books may have missing pages or inferior quality. Our aim is to preserve these books and make them available to the public so that they do not get lost. "Ama tutti, credi a pochi e non far del male a nessuno." William Shakespeare (1564-1616) è stato un drammaturgo e poeta inglese, considerato come il più importante scrittore in inglese. The New Cambridge Shakespeare appeals to students worldwide for its up-to-date scholarship and emphasis on performance. The series features line-by-line commentaries and textual notes on the plays and poems. Introductions are regularly refreshed with accounts of new critical, stage and screen interpretations. This second edition of The Merchant of Venice retains the text and Introduction prepared by M. M. Mahood and features a new introductory section by Charles Edelman. Where Mahood focuses in her Introduction on the expectations of the play's first audience and on our modern experience of seeing and hearing the drama performed, Edelman explores the play's sexual politics. He also foregrounds recent scholarship on the position of Jews in Shakespeare's time and surveys the international scope and diversity of

theatrical interpretations of the text in the 1980s and 1990s. He pays particular attention to the ways in which directors and actors tackle the troubling figure of Shylock. On 1 August 1935, only a few months before Mussolini launched the colonial enterprise in Ethiopia, Shakespeare's Julius Caesar was produced at the Maxentius Basilica in Rome. The performance was organised by The National Workers' Recreational Club (O.N.D.) and the script was submitted for censorship. However, the procedure followed a different course from the usual one as the commissioner was also part of the Fascist political system. This parallel edition presents for the first time the integral script of the censored text of Shakespeare's Julius Caesar, in Raffaello Piccoli's 1925 Italian translation, and explores the implications of this peculiar type of censorship at the moment when, through Shakespeare, censoring became one and the same with political propaganda. Italians found another way to engage with Shakespeare besides opera. In 1923, Italian intellectual Piero Gobetti wrote that his age would be remembered as a curious chapter in the reception history of Shakespeare, when the Bard got entangled with ideas of criminal anthropology. In fact, the uses of Shakespeare by Lombroso's school are now forgotten. In the second half of the nineteenth century, Shakespeare began to be portrayed as a genius who anticipated the findings of the Italian Positivist School, or, alternatively, as an authority who could debunk them. Shakespeare's own psyche and the characters of his plays were explored and pathologised. These studies occasionally percolated into the practices of courthouses, prisons, hospitals, and asylums, and had an impact on the performance of Shakespeare's plays. This volume provides an edition of hitherto uncollected primary sources which document these uses of Shakespeare. Each text has a parallel English translation, and is introduced by a preface providing details about the context and its main discursive stances. The volume also features a critical introduction and explanatory notes. Migrating Shakespeare offers the first study of the earliest waves of Shakespeare's migration into Europe. Charting the spread of the reception and production of his plays across the continent, it examines how Shakespeare contributed to national cultures and - in some cases - nation building. The chapters explore the routes and cultural networks through which Shakespeare entered European consciousness, from first translations to stage adaptations and critical response. The role of strolling players and actors, translators and printers, poets and dramatists, is chronicled alongside the larger political and cultural movements shaping nations. Each individual case discloses the national, literary and theatrical issues Shakespeare encountered, revealing not only how cultures have accommodated and adapted Shakespeare on their own terms but their interpretative contribution to the texts. Taken collectively the volume addresses key questions about Shakespeare's naturalization or reluctant accommodation within other cultures, inaugurating his present global reach. Reprint of the original. The publishing house AnatiPosi publishes historical books as reprints. Due to their age, these books may have missing pages or inferior quality. Our aim is to preserve these books and make them available to the public so that they do not get lost.

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