

## *Un Romeo Per Due Giuliette: 8*

**This book explores the birth, life and afterlife of the story of Romeo and Juliet, by looking at Italian translations/rewritings for page, stage and screen. Through its analysis of published translations, theatre performances and film adaptations, the volume offers a thorough investigation of the ways in which Romeo and Juliet is handled by translators, as well as theatre and cinema practitioners. By tracing the journey of the “star-crossed lovers” from the Italian novelle to Shakespeare and back to Italy, the book provides a fascinating account of the transformations of the tale through time, cultures, languages and media, enabling a deeper understanding of the ongoing fortune of the play and exploring the role and meaning of translation. Due to its interdisciplinarity, the book will appeal to anyone interested in translation studies, theatre studies, adaptation studies, Shakespeare films and Shakespeare in performance. Moreover, it will be a useful resource for both lecturers and students. Learn Italian as you read and hear about the vibrant culture of its speakers Read & Think Italian is an innovative, non-intimidating approach to learning Italian. Compiled by the expert editors of Think Italian! magazine, this audio package brings together more than 100 engaging, fully illustrated readings and articles about the life and culture of Italy. The 70-minute audio CD features many of the**

**articles read aloud by native speakers, as well as questions for review and reinforcement of new vocabulary.**

**The heroines of Shakspeare, comprising the principal female characters in the plays, engr. [under the direction of C. Heath] from drawings by eminent artists, with letterpress extr. from the text in Engl. and Fr. and critical essays on each of the characters**

**Lagos Review of English Studies**

**Roméo Et Juliette**

**Romeo e Giulietta, tragedia; trad. da Gaetano Barbieri**

**Oggi In Italia, Enhanced**

**Arias for Soprano, Volume 2**

(Amadeus). His exceptional good looks made him a matinee idol, and Franco Corelli the Prince of Tenors was dubbed "Mr. Soldout" for 20 consecutive years. In 1958, just seven years after beginning his career, he was already the highest-paid tenor in Italy.

Following his Met debut in 1961, he was celebrated as the greatest tenor in the world, a position that he retained until his departure from the Met in 1975. His charismatic performances in such operas as La Vestale and Fedora (both in collaboration with Maria Callas), coupled with a formidable mystique, as well as a number of notorious and colorful incidents, including his real-life sword fight with Boris Christoff in Rome, the Callas

walkout there, the beating up of a spectator in Naples, and the alleged biting of Birgit Nilsson on a Boston tour of *Turandot*, created a mania for Corelli. Nearly a decade in the making, this definitive biography is based on the author's extensive research of theater archives and interviews with the opera star's numerous friends, family members, colleagues (Nilsson, Pavarotti, and many others), as well as the management of some of the world's leading opera houses.

*The Castrato* is a nuanced exploration of why innumerable boys were castrated for singing between the mid-sixteenth and late-nineteenth centuries. It shows that the entire foundation of Western classical singing, culminating in *bel canto*, was birthed from an unlikely and historically unique set of desires, public and private, aesthetic, economic, and political. In Italy, castration for singing was understood through the lens of Catholic blood sacrifice as expressed in idioms of offering and renunciation and, paradoxically, in satire, verbal abuse, and even the symbolism of the castrato's comic cousin *Pulcinella*. Sacrifice in turn was inseparable from the system of patriarchy—involving teachers, patrons, colleagues, and relatives—whereby castrated males were produced not as nonmen, as often

thought nowadays, but as idealized males. Yet what captivated audiences and composers—from Cavalli and Pergolesi to Handel, Mozart, and Rossini—were the extraordinary capacities of castrato voices, a phenomenon ultimately unsettled by Enlightenment morality. Although the castrati failed to survive, their musicality and vocality have persisted long past their literal demise.

Romeo e Giulietta

Giulietta e Romèò, tragedia in five acts and in verse

New Places: Shakespeare and Civic Creativity  
Opera in Five Acts

Oggi In Italia, Volume III

Reclaiming Romeo and Juliet

*Συναγωνίζεσθαι, the ancient Greek verb chosen as the title of this volume, belongs to the jargon of dramaturgy as employed by Aristotle in Poetics, where he emphasizes the function of the Chorus as an active co-protagonist in the dynamics of drama. Here it suggests the collaborative nature of this Festschrift offered to Guido Avezzù in the year of his retirement by friends and colleagues. The volume collects a wide selection of contributions by international scholars, grouped into four sections: Greek Tragedy (Part 1), Greek Comedy (Part 2), Reception (Part 3), and Theatre and Beyond (Part 4). The Authors. A. Andrisano, P. Angeli Bernardini, A. Bagordo, A. Bierl, S. Bigliuzzi, M.G. Bonanno, S. Brunetti, D. Cairns, G. Cerri, V. Citti, A.T. Cozzoli, F. Dall'Olio, M. Di Marco, M. Durante, S. Fornaro, A. Grilli, S. Halliwell, E.M.*

*Harris, O. Imperio, P. Judet de La Combe, W. Lapini, V. Liapis, L. Lomiento, F. Lupi, A. Markantonatos, G. Mastromarco, E. Medda, F. Montana, F. Montanari, C. Neri, E. Nicholson, R. Nicolai, H. Notsu, G. Paduano, N. Pasqualicchio, M.P. Pattoni, A. Provenza, J. Redondo, A. Scafuro, S.L. Schein, A. Sidiropoulou, R. Tosi, P. Totaro, M. Treu, M. Tulli, G. Ugolini, P. Volpe, M. Zanolla*

*Luigi Groto, detto il Cieco di Adria (1541\--1585), ha goduto presso i contemporanei di un'ampia fama, nonostante il ruolo minore riservatogli nella storia dalla critica letteraria. Gli scritti raccolti in questo volume studiano la diffusione e la ricezione dell'opera del Groto nelle letterature europee, in un panorama che spazia dalla Spagna e dal Portogallo fino ai Balcani e a Creta, passando per l'Inghilterra elisabettiana e per le terre ducali d'Austria e di Baviera. Ne emerge una nuova dimensione del Groto come interprete paradigmatico del Manierismo e importante precursore del Barocco, nonché la prova di strette convergenze con Shakespeare.*

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*allows students to practice the basics of the language and develop oral communication skills in a variety of contexts, while learning about contemporary Italian life and culture. OGGI IN ITALIA also offers the material in a 3-Volume Split format that allows maximum choice and value to the student buyer and to provide the most flexibility for either the 1,2, or 3-semester course sequence. All 3-Volume Splits include the complete front and back matter. In Volume 3, Textbook Modules 13-18 are featured. Volume 2 features Textbook Modules 7-12, and Volume 1 features Textbook Modules P-6. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.*

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*Prince of Tenors*

*Romeo e Giulietta tragedia*

*I Capuleti ed i Montecchi, etc. Ital. & Fr*

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*Romeo e Giulietta. Romeo and Juliet: a dramatic tragedy, etc. Ital. & Eng*

*(Romeo and Juliet) Opera in Five Acts*

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The Mediterranean of Shakespeare's dramas is a vast geopolitical

space. Historically, it spans from the Trojan war to Greek mythology and the ancient Roman empire; geographically, from Venice and Sicily to Cyprus and Turkey, from Greece to Egypt, the Middle East and North Africa. But it is also the Mediterranean of Renaissance Italian cities and Romeo and Juliet is a beautiful example of how exotic frontiers for an English gaze may be replaced by closer yet different cultural Mediterranean frames. The volume offers studies on the circulation of the story of Romeo and Juliet and its ancient archetypes in early modern Europe, from Greece to Italy, France and Spain, as well as on contemporary receptions and performances of Shakespeare's play in Sicily, the Balkans, Israel and Jordan. A Serious Opera in Three Acts, as Performed at the New-York Theatre

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**Gounod's opera of Romeo and Juliet**

This volume features a variety of essays on writing for children, ranging from studies of classic authors to an analysis of the role of pictures in children's books, to an examination of comics and theatre for the young.

This study seeks to explore the role and significance of aria insertion, the practice that allowed singers to introduce music of their own choice into productions of Italian operas. Each chapter investigates the art of aria insertion during the nineteenth century from varying perspectives, beginning with an overview of the changing fortunes of the practice, followed by explorations of individual prima donnas and their relationship with particular insertion arias: Carolina Ungher's difficulties in finding a "perfect" aria to introduce into Donizetti's *Marino Faliero*; Guiditta Pasta's performance of an aria from Pacini's *Niobe* in a variety of operas, and the subsequent fortunes of that particular aria; Maria Malibran's interpolation of Vaccai's final scene from *Giulietta e Romeo* in place of Bellini's original setting in his *I Capuleti e i Montecchi*; and Adelina Patti's "mini-concerts" in the lesson scene of *Il barbiere di Siviglia*. The final chapter provides a treatment of a short story, "Memoir of a Song," narrated by none other than an insertion aria itself, and the volume concludes with an appendix containing the first modern edition of this short story, a narrative that has lain utterly



forgotten since its publication in 1849. This book covers a wide variety of material that will be of interest to opera scholars and opera lovers alike, touching on the fluidity of the operatic work, on the reception of the singers, and on the shifting and hardening aesthetics of music criticism through the period.

Studi su Luigi Groto e sull'epigramma nei "Shakespeare's Sonnets"

Romeo Et Juliette

Italian Translations for Page, Stage and Screen

Romeo and Giulietta

Supplement ...

Un Romeo per due Giuliette

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