

THE ARTS 2019



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Francine Giese · Ariane Varela Braga (eds.)

The Power of Symbols

The Alhambra in a Global Perspective

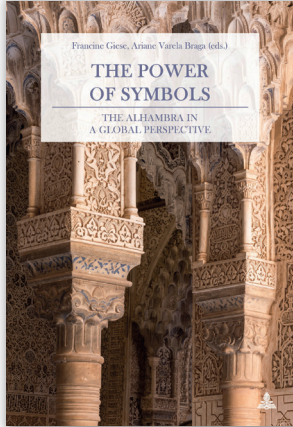
Bern, 2018. 390 pp., 110 fig. col., 30 fig. b/w

pb. • ISBN 978-3-0343-2727-5

CHF 89.– / €^D 76.95 / €^A 79.20 / € 72.– / £ 59.– / US-\$ 86.95

eBook (SUL) • ISBN 978-3-0343-2728-2

CHF 89.– / €^D 85.95 / €^A 86.40 / € 72.– / £ 59.– / US-\$ 86.95



This volume intends to foster a re-interpretation of the Nasrid architecture of the Alhambra in Granada and its post-Islamic appropriation and global diffusion. Taking into account the current debates on otherness, cultural exchange and artistic transfer, hybridization, stylistic renewal and national identity building, this collection of essays explores the significance of the Alhambra from the Nasrid period to the present time. Built as a military fortress and gradually enlarged to a multi-functional palace city, by the 19th century the Alhambra became a symbol of exoticism and reverie. As one of the

most important legacies of the Islamic heritage of al-Andalus, its role as a mediator between East and West is more important than ever.

Maria Victoria Herráez (ed.)

Obispos y Catedrales

Arte en la Castilla Bajomedieval

Bishops and Cathedrals

Art in Late Medieval Castile

Bern, 2018. 686 pp., 174 fig. col., 10 fig. b/w, 1 tables

en rústica • ISBN 978-3-0343-3333-7

CHF 112.– / €^D 95.95 / €^A 99.– / € 90.– / £ 74.– / US-\$ 108.95

eBook (SUL) • ISBN 978-3-0343-3334-4

CHF 112.– / €^D 106.95 / €^A 108.– / € 90.– / £ 74.– / US-\$ 108.95

En el grupo de promotores medievales que, sin lugar a dudas, determinaron la forma, función y significado de las obras de arte, destacan los preladados. El papel de los obispos en las tareas constructivas y en el encargo de objetos suntuarios fue esencial porque, aunque muchos de ellos dedicaron poco tiempo a la atención de sus sedes y derivaron la responsabilidad de la organización de la Iglesia hacia el cabildo, mostraron interés en la promoción de nuevos edificios y de otros trabajos que contribuyeran a engrandecer el esplendor de la catedral y su propio prestigio personal. Este libro es resultado de un proyecto de investigación titulado «Obispos y catedrales. Arte en la Castilla bajomedieval», financiado por el Ministerio de Economía y Competitividad, en el que analizamos la ideología artística de los principales promotores episcopales en la Castilla bajomedieval y, a partir de ello, tratamos de hacer una interpretación más profunda y afinada de los trabajos llevados a cabo en las catedrales más relevantes del reino.

Within the group of medieval promoters that, without no doubt whatsoever, largely determined the shape, function and meaning of the artistic objects stand out the prelates. The role of the bishops in the building tasks and in the promotion of sumptuary works was essential because, although some of them devoted little time to the see and, to a large extent, they

diverted the responsibility of the organization of the Church to the chapterhouse members, they did show interest in the promotion of new buildings and other works that could contribute to enlarge the splendour of the cathedral and also their own personal prestige. This book is the result of a research project titled, »Bishops and Cathedrals. Art in late medieval Castile«, funded by the Spanish Ministry of Economy and Competitividad, in which we set out to get to know the artistic ideology of the main episcopal promoters in the Late Castilian Middle Ages and, through it, to make a deeper and more refined interpretation of the works carried out in the most relevant cathedrals of the kingdom.

Zuzana Křenková

Locus Fratrum – Architecture of Observant Franciscan Monasteries in Bohemia, Moravia, Silesia and Upper Lusatia in the Late Middle Ages

Berlin, 2018. 535 pp., 341 fig. b/w

hb. • ISBN 978-3-631-77408-3

CHF 110.– / €^D 94.95 / €^A 97.60 / € 88.80 / £ 73.– / US-\$ 106.95

eBook (SUL) • ISBN 978-3-631-77501-1

CHF 110.– / €^D 105.95 / €^A 106.60 / € 88.80 / £ 73.– / US-\$ 107.95

The book *Locus Fratrum* is the first attempt at a systematic analysis of the architecture and building practice of the last major medieval monastic order. The core of the book lies in chapters monitoring the history and building development of the individual monasteries in the territory of the Bohemian monastic province. The catalogue part is preceded by chapters summarizing the historical context of the Observant Franciscans' activities in the second half of the fifteenth and the first half of the sixteenth centuries, during which the Observants experienced both rise and fall. The history of the order is followed by an exposition on the rules governing the foundation of convents, the monastic rules limiting artwork and above all the character of the order's architecture.

Kamila Storz

Der ländliche Hausbau im südlichen Ostpreußen 1871–1945

Berlin, 2018. 346 S., 407 s/w Abb., 2 Tab.

geb. • ISBN 978-3-631-73942-6

CHF 58.– / €^D 49.95 / €^A 51.40 / € 46.70 / £ 38.– / US-\$ 56.95

eBook (SUL) • ISBN 978-3-631-74648-6

CHF 61.– / €^D 55.95 / €^A 56.– / € 46.70 / £ 38.– / US-\$ 56.95



Die in Ostpreußen in Ziegelbauweise entstandenen Dorfhäuser, Siedlungshäuser, Förstereien und ländliche Villen bilden im heutigen Ermland und Masurien den wesentlichsten Teil des deutschen Bauerbes. Dieses Erbe bringt eine komplexe Problematik mit sich – es fand hier nicht nur ein gewaltsamer Wohneraustausch statt; auch die bautechnische und nutzungstechnische Seite des Ziegelbaus bleibt von den jetzigen, polnischen Bewohnern unbekannt. Die Autorin greift in ihrem Buch diese Problematik auf. Sie beschreibt die historischen Häuser in Ermland und Masurien und schafft somit das erste Architekturstudium dieser Bauten. Im Schlussteil des Buches beantwortet sie Fragen nach den Zukunftsperspektiven für den ostpreußischen Ziegelbau.

Im Schlussteil des Buches beantwortet sie Fragen nach den Zukunftsperspektiven für den ostpreußischen Ziegelbau.

Sarah Dillon

Seeing Renaissance Glass

Art, Optics, and Glass of Early Modern Italy, 1250–1425

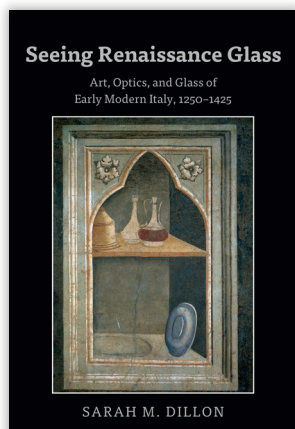
New York, 2018. XVIII, 214 pp., 31 b/w ill., 3 col. ill.

hb. • ISBN 978-1-4331-4834-7

CHF 98.– / €^D 84.95 / €^A 87.10 / € 79.20 / £ 64.– / US-\$ 94.95

eBook (SUL) • ISBN 978-1-4331-4835-4

CHF 98.– / €^D 94.95 / €^A 95.– / € 79.20 / £ 64.– / US-\$ 94.95



With the invention of eyeglasses around 1280 near Pisa, the mundane medium of glass transformed early modern optical technology and visibility. It also significantly influenced contemporaneous art, religion, and science. References to glass are found throughout the Bible and in medieval hagiography and poetry. For instance, glass is mentioned in descriptions of Heavenly Jerusalem, the Beatific Vision, and the Incarnation. At the same time, a well-known Islamic scientific treatise, which likened a portion of the eye's anatomy to glass, entered the scientific circles of the Latin West.

Amidst this complex web of glass-related phenomena early modern Italian artists used glass in some of their most important artworks but, until now, no study has offered a comprehensive consideration of the important role glass played in shaping the art of the Italian Renaissance. *Seeing Renaissance Glass* explores how artists such as Giotto, Duccio, Nicola Pisano, Simone Martini, and others employed the medium of glass—whether it be depictions of glass or actual glass in the form of stained glass, gilded glass, and transparent glass—to resonate with the period's complex visuality and achieve their artistic goals. Such an interdisciplinary approach to the visual culture of early modern Italy is particularly well-suited to an introductory humanities course as well as classes on media studies and late medieval and early Renaissance art history. It is also ideal for a general reader interested in art history or issues of materiality.

Vassilena Kolarova

The Interartistic Phenomenon

Through Montaigne's Essays

Bern, 2018. 336 pp., 18 fig. col.

Nature, Science and the Arts. Vol. 17

pb. • ISBN 978-3-0343-3317-7

CHF 109.– / €^D 94.95 / €^A 97.50 / € 88.70 / £ 71.– / US-\$ 106.95

eBook (SUL) • ISBN 978-3-0343-3318-4

CHF 109.– / €^D 105.95 / €^A 106.40 / € 88.70 / £ 71.– / US-\$ 106.95

The book explores the term of «interartistic phenomenon» that Vassilena Kolarova introduces in the semiotic field of intermedial researches. The writer manifests the existence of the interartistic phenomenon which expresses the relation arising between arts at the time of an aesthetic perception of a work of art. Her concept of interartistic phenomenon differs from intertextuality since it affects arts. The semiotic analysis is concentrated on the works of Michel de Montaigne focusing the research on his famous «Essays» and «The Diary of Montaigne's Travels». The aim of the research is to study the work of Montaigne as a work of art in first place. The varieties of the «interartistic phenomenon»

which exist in the work of Montaigne are analyzed in light of the artistic vocabulary he is using to qualify his work. The author of the book takes notice of the interartistic conception in the work of Montaigne revealed by the convergence of nature and art, particularly in the diary of Montaigne's travels. Here the author studies the interartistic phenomenon in the context of the Renaissance and its evolution from ancient philosophy (Horace – *Ut pictura poesis*, Philostrate – *ekphrasis*) through Renaissance (Leonardo da Vinci's *Paragone*) to modern ideas whereas the research is done from a theoretical point of view.

John Powell

Dancing with Time

The Garden as Art

Oxford, 2019. XVI, 200 pp., 15 fig. col., 4 fig. b/w

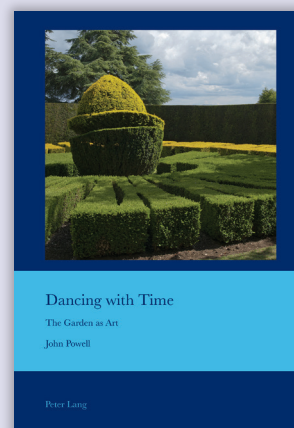
Cultural Interactions: Studies in the Relationship between the Arts. Vol. 43

pb. • ISBN 978-1-78997-141-5

CHF 70.– / €^D 59.95 / €^A 61.20 / € 55.60 / £ 45.– / US-\$ 67.95

eBook (SUL) • ISBN 978-1-78997-142-2

CHF 70.– / €^D 66.95 / €^A 66.70 / € 55.60 / £ 45.– / US-\$ 67.95



Gardens provoke thought and engagement in ways that are often overlooked. This book shines new light on long-held assumptions about gardens and proposes novel ways in which we might reconsider them. The author challenges traditional views of how we experience gardens, how we might think of gardens as works of art, and how the everyday materials of gardens – plants, light, water, earth – may become artful. The author provides a detailed analysis of

Tupare, a garden in New Zealand, and uses it as source material for his analysis of the philosophical issues art gardens raise. His new account of gardens highlights the polymodal, multi-sensual, and improvisatory character of the garden experience, it offers an ontological comparison between gardens and humans and other animals, and it explains how identical plants, and arrangements of plants, may be mundane when encountered beyond the garden but artful, meaningful, and aesthetically valuable when experienced within it.

JOHN POWELL lives in New Plymouth, New Zealand and is a Visiting Research Fellow in the School of Architecture and the Built Environment at the University of Adelaide in South Australia.

Paschal Kyoore

Dagara Verbal Art

An African Tradition

New York, 2018. XII, 274 pp.

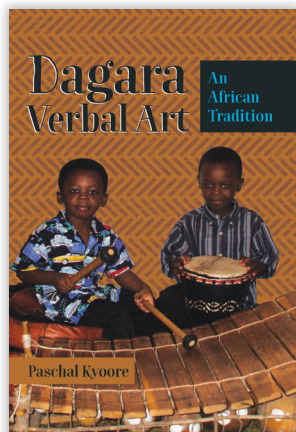
International Folkloristics. Vol. 12

hb. • ISBN 978-1-4331-4704-3

CHF 118.– / €^D 102.95 / €^A 105.40 / € 95.80 / £ 77.– / US-\$ 114.95

eBook (SUL) • ISBN 978-1-4331-4958-0

CHF 125.– / €^D 114.95 / €^A 115.– / € 95.80 / £ 77.– / US-\$ 114.95



Dagara Verbal Art examines verbal art among the Dagara people of West Africa. It provides invaluable primary material for research, and does a close analysis of folktale narration, proverb usage, riddling, chanting of dirges and popular songs by male and female praise singers, and xylophone music performance as forms of verbal art. Folktales are characterized by wit, humor, and satire, and songs within tales are a mise-en-abyme, a story within a story that entertains but also enhances the narration through the participation of the audience in the performance. Moreover, Dagara tales are didactic and moralizing as a way of controlling the behavior of individuals in society. Riddling entertains but also helps to develop the cognitive abilities of children, and demands critical and logical thinking on the part of the participating audience. Proverbs were collected in context and analyzed closely for their meaning. The study also examines closely the art of speech-making, and concludes that a good locutor knows what figures of speech to use in order to enhance communication with the audience. This study concludes that an authentic theory of Dagara—and for that matter, generally African—folklore must be grounded on a thorough knowledge of the traditions, rites and rituals, and the socio-political structures that have held the society together in its historical experience. *Dagara Verbal Art* is an important resource for areas such as African studies, African literature and folklore, folklore in general, anthropology, culture studies, ethnomusicology, ethnic studies, and gender studies, among others.

Dieter Maurer (Hrsg.)

Wie Bilder «entstehen».

Produkt und Kode [Band 5]

Bern, 2018. CXLIV, 168 S., 593 farb. Abb.

br. • ISBN 978-3-0343-3451-8

CHF 95.– / €^D 82.95 / €^A 85.– / € 77.30 / £ 62.– / US-\$ 92.95

also available as Open Access

Dieser fünfte Band (und das mit ihm verbundene Bildarchiv) stellt eine Untersuchung der Eigenschaften und Entwicklung früher Bilder von Kindern Südiindiens und Indonesiens dar und vergleicht die Ergebnisse mit denjenigen der vorgängigen Untersuchung europäischer Kinder (siehe Band 1). Im Zentrum steht dabei die Frage, ob sich ein substantieller Teil der frühen Bildentwicklung in der Ontogenese für sehr verschiedene Kontexte der Bildproduktion und -rezeption als quasiidentisch dokumentieren lässt, oder ob sich frühe Bilder grundsätzlich als konventionell und also als kodiert erweisen. (In der Literatur werden Studien dieser Art häufig als «kulturvergleichend» bezeichnet.)

Band 1 «Eigenschaften und Entwicklung» (und das mit ihm verbundene Bildarchiv) erläutert und illustriert die zeichnerische und malerische Entwicklung von europäischen Kindern im Vorschulalter, untersucht anhand früher Bilder als fertigen Produkten. Band 2 «Bildarchiv Europa und Materialien» (inkl. DVD) enthält alle Bildersammlungen der in Band 1 dargestellten Untersuchung sowie zusätzliche Illustrationen, Texte, Tabellen und Abbildungen. Band 3 «Beschreibende Methode» erläutert und illustriert ausführlich die begrifflichen und methodischen Einzelheiten der Beschreibung früher Bilder als fertigen Produkten. Die untersuchten Bild- und Filmarchive sind über www.early-pictures.ch einsehbar. Band 4 «Prozess und Produkt» (und das mit ihm verbundene Filmarchiv) stellt eine Untersuchung des Verhältnisses von Prozess und Produkt früher Bilder in der Ontogenese vor.

May Spangler

Paris in Architecture, Literature, and Art

New York, 2018. XX, 410 pp., 101 b/w ill., 95 col. ill.

hb. • ISBN 978-1-4331-3958-1

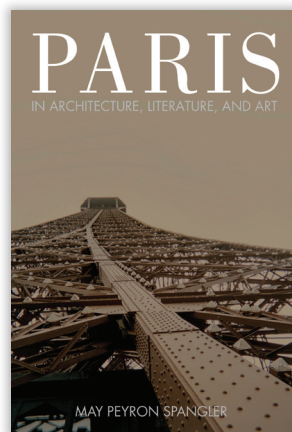
CHF 113.– / €^D 98.95 / €^A 100.80 / € 91.70 / £ 74.– / US-\$ 109.95

pb. • ISBN 978-1-4331-3535-4

CHF 55.– / €^D 47.95 / €^A 48.60 / € 44.20 / £ 36.– / US-\$ 52.95

eBook (SUL) • ISBN 978-1-4331-3959-8

CHF 58.– / €^D 52.95 / €^A 53.– / € 44.20 / £ 36.– / US-\$ 52.95



Paris in Architecture, Literature, and Art is a textbook in cultural studies that capitalizes on the little exposure liberal arts students have to architecture and the widespread popularity of Paris across the curriculum. Designed for a college course in the humanities, the textbook is also suitable for a high school course or a study abroad program in Paris. The book focuses on Paris, which throughout history has been the stage and experimental ground for artists and intellectuals from all over the world, making it the crucible of Western thought and consummate material for an interdisciplinary study. Each chapter presents a cultural movement such as the Gothic, classical, romantic, and modern that are predominant in the Parisian landscape. The interdisciplinary approach promotes critical thinking, inspiring students to identify and translate esthetic concepts from one discipline to another, and explore, for instance, what impressionist literature or cubist architecture might be. A complimentary teacher's manual e-book is available with purchase.

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Eva Capkova

Vladimir Boudník

Kunstauffassung und Werk: Sein Beitrag zur tschechischen Kunst der 1950er und 1960er Jahre

Berlin, 2018., 333S., 29 farb. Abb., 1 s/w Abb.

br. • ISBN 978-3-631-74220-4

CHF 84.– / €^D 71.95 / €^A 74.– / € 67.30 / £ 55.– / US-\$ 81.95

eBook (SUL) • ISBN 978-3-631-75459-7

CHF 84.– / €^D 79.95 / €^A 80.80 / € 67.30 / £ 55.– / US-\$ 81.95

Die Autorin befasst sich mit dem Wirken von Vladimír Boudník (1924–1968), der zu den bedeutendsten tschechischen Künstlern der zweiten Hälfte des zwanzigsten Jahrhunderts gehört. Mit seinen eigenen grafischen Verfahren, der aktiven, strukturellen und magnetischen Grafik, nahm er einen enormen Einfluss auf die Nachkriegskunst in der damaligen Tschechoslowakei. In dem kommunistischen Land stellte er sich mit seinem künstlerischen Ausdruck gegen dem proklamierten Sozialistischen Realismus. Fast sein gesamtes Leben lang war er als Künstler im Untergrund tätig und arbeitete als Arbeiter in einer Fabrik. Erst im Zusammenhang mit dem Prager Frühling wurde er offiziell als Künstler anerkannt. Nach dem Einmarsch der Soldaten des Warschauer Paktes sollte sein Name jedoch wieder fast komplett in Vergessenheit geraten.

Jacques Chamay • Jean-Paul Descoeudres (eds.)

Adonis, his representations in South Italian Vase-painting

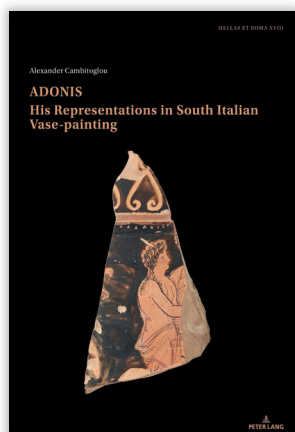
Bern, 2018. XVI, 138 pp., 50 fig. col.

pb. • ISBN 978-3-0343-3540-9

CHF 59.– / €^D 49.95 / €^A 51.70 / € 47.– / £ 39.– / US-\$ 56.95

eBook (SUL) • ISBN 978-3-0343-3640-6

CHF 59.– / €^D 55.95 / €^A 56.40 / € 47.– / £ 39.– / US-\$ 56.95



Adonis, the beautiful youth, born of the myrrh tree, loved by both Aphrodite and Persephone, hardly needs any introduction. His legend, of Oriental origin, spread early and rapidly to Greece and Italy. In Athens, his cult is attested as early as the 5th century, though representations of him in the arts remain surprisingly rare. Not so in South Italy, where from the early 4th century on his myth inspired some of the greatest vase-painters, especially in Apulia. As the present systematic and richly illustrated analysis of his representations in South Italian Vase-painting, shows, Adonis played

in Magna Graecia a much more important role than had hitherto been suspected. Internationally recognized as the expert on South Italian Vase-painting, Alexander Cambitoglou has co-authored with Arthur Dale Trendall the fundamental work on its main school: *The Red-figured Vases of Apulia*, I: *Early and Middle Apulian* (1978) and II: *Late Apulian* (1982), and *First and Second Supplement to The Red-figured Vases of Apulia* (1983 and 1991). With Chr. Aellen and J. Chamay he has published *Le peintre de Darius et son milieu* in 1986 and again with J. Chamay in 1997, *Céramique de Grande Grèce. La collection de fragments H. A. Cahn*, and in 2006 *Le don de la vigne: vase antique du baron Edmond de Rothschild* (Matteo Campagnolo co-author). More recently, the two first Austral-

ian CVA fascicules have appeared in which he presents, with M. Turner as co-author, the collection of red-figured pottery from Apulia held by The University of Sydney's Nicholson Museum (fasc. 1: 2008, 2: 2014). His work on Adonis' plants has just come out in J. Chamay's translation: *Les plantes d'Adonis. Essai (Etudes genevoises sur l'Antiquité. Cahiers vol. 2, 2018)*.

Jacques Chamay (éd.)

Les plantes d'Adonis

Bern, 2018. 58 p., 17 ill. en couleurs, 3 ill. n/b

Cahiers Etudes genevoises sur l'Antiquité. Vol. 2

br. • ISBN 978-3-0343-3539-3

CHF 52.– / €^D 45.95 / €^A 46.50 / € 42.30 / £ 34.– / US-\$ 50.95

eBook (SUL) • ISBN 978-3-0343-3584-3

CHF 53.– / €^D 50.95 / €^A 51.– / € 42.50 / £ 34.– / US-\$ 50.95

En Grande Grèce, le bel Adonis a largement inspiré les peintres, en majorité apuliens, qui ont illustré les différents épisodes du mythe, dont la remontée des Enfers, assimilable au renouveau de la végétation, thème en rapport avec la destination funéraire des vases. Hormis l'arbre à myrrhe, qui lui a donné naissance, trois plantes sont particulièrement associées à Adonis, le myrte, le laurier et le grenadier. Leur représentation est le sujet de cette étude.

Birgit Urmson

German and United States Second World War Military Cemeteries in Italy

Cultural Perspectives

Bern, 2018. VIII, 390 pp., 35 fig. col., 41 fig. b/w

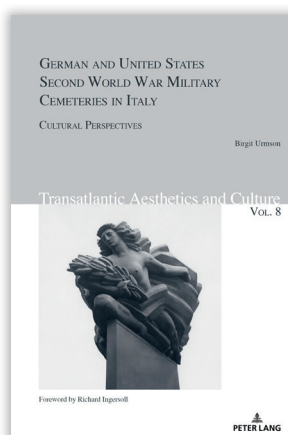
Transatlantic Aesthetics and Culture. Vol. 8

pb. • ISBN 978-3-0343-3516-4

CHF 98.– / €^D 85.95 / €^A 87.70 / € 79.70 / £ 64.– / US-\$ 95.95

eBook (SUL) • ISBN 978-3-0343-3593-5

CHF 98.– / €^D 94.95 / €^A 95.70 / € 79.70 / £ 64.– / US-\$ 95.95



Styles of soldiers' commemoration reveal national self-images. US WW II military cemeteries in Italy and their German counterparts are analyzed as art-historical artifacts. Their aesthetics, together with results of archival research, reveal a self-assured US united in values, projecting victory and *Pax-Americana* while a struggling Germany searches for its democratic identity and a place within the community of civilized nations. In Italy, the US relied on imported European classicism as taught at the influential American Academy in Rome and interpreted through the personalities of the cemeteries' designers. Germany's designs, rejecting Nazi classicism, progressed through an inherited unique blend of medievalism with modernism toward a contemporary style that integrates modernism and expressionism. The US honors soldiers' death as worthy sacrifice for the nation's greatness and the world's future. Germany focuses on mourning and interprets soldiers' death as tragedy whose only meaning can be an admonition to seek peace.

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Irene Noy

Emergency Noises

Sound Art and Gender

Oxford, 2017. XXIV, 312 pp., 5 coloured ill., 73 b/w ill.

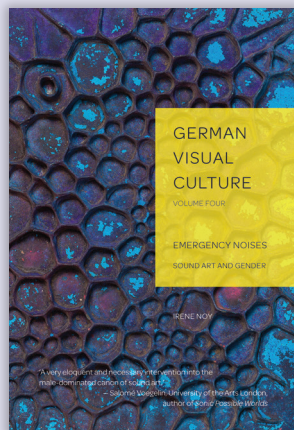
German Visual Culture. Vol. 4

hb. • ISBN 978-3-0343-1987-4

CHF 87.95 / €^D 75.95 / €^A 76.95 / € 69.95 / £ 56.95 / US-\$ 85.95

eBook (SUL) • ISBN 978-1-78707-854-3

CHF 92.95 / €^D 83.95 / €^A 83.95 / € 69.95 / £ 56.95 / US-\$ 85.95



Art history traditionally concentrates on the visual. Sound has either been ignored or has been appreciated in a highly selective manner within a different discipline: music. This book is about recent attempts by artists trained in (West) Germany to provoke listening experiences to awaken the senses. Their work is revolutionary in artistic terms and in what it reveals about human relations, especially concerning issues of gender. The main focus of the book is to explore a gen-

dered reading of the unity between the visual and the aural, a strand most prominently expressed within sound art in the period from the beginning of the 1960s to the 1980s. The book juxtaposes sources that have not been considered in conjunction with each other before and questions sound art's premise: is it a separate field or a novel way of understanding art? The study also opens up sound art to gender considerations, asking if the genre possesses the capacity to disrupt conventional, gendered role models and facilitate alternative possibilities of self-definition and agency across genders. *Emergency Noises* brings to light the work of underrepresented female artists and explores new intersections of sound, art and gender.

IRENE NOY is an art historian and a curator exploring twentieth-century aural and visual culture in Germany and Britain, particularly in relation to gender and the senses. She holds a PhD from The Courtauld Institute of Art, London, where she also completed a postdoctoral fellowship. Previously, she received her education from the University of Edinburgh, University of Bonn and University of British Columbia.

Agnieszka Rosales Rodríguez

In the Footsteps of the Old Masters

The Myth of Golden Age Holland in 19th Century Art and Art Criticism

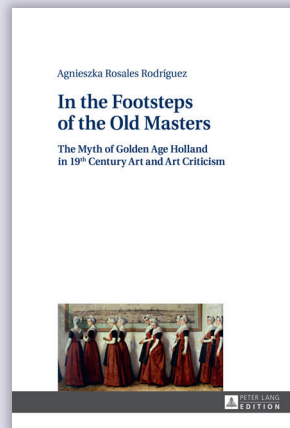
Frankfurt am Main, 2016. 399 pp., 128 b/w fig.

hb. • ISBN 978-3-631-66971-6

CHF 81.95 / €^D 72.95 / €^A 74.95 / € 67.95 / £ 53.95 / US-\$ 88.95

eBook (SUL) • ISBN 978-3-653-06096-6

CHF 85.95 / €^D 80.95 / €^A 80.95 / € 67.95 / £ 53.95 / US-\$ 88.95



The author presents a broad phenomenon known under the term of «Hollandism» as present in the European culture. Investigating various areas of 19th century painting, art criticism and literature, the author explains interpretation clichés attached to the culture of the Golden Age (e.g. its bourgeois and Protestant character, its realism and its genre character), which are entrenched in art history. She also presents those aspects of northern Netherlandish painting

in the 17th century which were contrary to this image and which made many artists seek the sources of *modernité* in the art of Rembrandt, Hals and Vermeer. The book offers an insight into the complex motivations and attitudes towards the artistic tradition not only of the great painters, but also of the little-known, almost forgotten imitators of the Dutch «Little Masters».

AGNIESZKA ROSALES RODRÍGUEZ is a historian of art. She works as an assistant professor at the Institute of Art History of the University of Warsaw. Her academic interests include painting and art criticism of the 18th and 19th century. She cooperates with the National Museum in Warsaw.

Suzanne Anker • Sabine Flach

Axis of Observation: Frank Gillette

Bern, 2018. 240 pp., 70 fig.

Art – Knowledge – Theory. Vol. 7

pb. • ISBN 978-3-0343-1215-8

CHF 56.– / €^D 47.95 / €^A 49.50 / € 45.– / £ 37.– / US-\$ 54.95

eBook (SUL) • ISBN 978-3-0343-2949-1

CHF 56.– / €^D 53.95 / €^A 54.– / € 45.– / £ 37.– / US-\$ 54.95

This volume chronicles the visual art and writings of pioneering video artist Frank Gillette. Revisiting his work from the late '60's and '70's to his current practice, this book traces Gillette's incorporation of the natural world into new media technologies. Surveying the *oeuvre* of this seminal artist, the reader is offered an insight into how technology erupted and continues to intersect with sense perception, and visual thinking. *Axis of Observation I: Frank Gillette* includes essays written by Suzanne Anker, Sabine Flach, Taney Roniger, David Ross, and Roy Skodnick, together with a facsimile of Gillette's first publication *Between Paradigms: The Mood and its Purpose* (1973).

Michael Mackenzie

Otto Dix and the First World War

Grotesque Humor, Camaraderie and Remembrance

Oxford, 2019. XXVI, 422 pp., 9 fig. col., 66 fig. b/w

German Visual Culture. Vol. 6

hb. • ISBN 978-3-0343-1723-8

CHF 93.– / €^D 79.95 / €^A 81.50 / € 74.10 / £ 60.– / US-\$ 90.95

eBook (SUL) • ISBN 978-1-78874-334-1

CHF 85.– / €^D 80.95 / €^A 81.50 / € 67.90 / £ 55.– / US-\$ 82.95



Otto Dix fought in the First World War for the better part of four years before becoming one of the most important artists of the Weimar era. Marked by the experience, he made monumental, difficult and powerful works about it. Whereas Dix has often been presented as a lone voice of reason and opposition in Germany between the wars, this book locates his work squarely in the mainstream of Weimar society. Informed by recent studies of collective remembrance, of camaraderie, and of the popular,

working-class socialist groups that commemorated the war, this book takes Dix's very public, monumental works out of the isolation of the artist's studio and returns them to a context of public memorials, mass media depictions, and the communal search for meaning in the war. The author argues that Dix sought to establish a community of veterans through depictions of the war experience that used the soldier's humorous, grotesque language of the trenches and that deliberately excluded women and other non-combatants. His depictions were preoccupied with heteronormativity in the context of intimate touch and tenderness between soldiers at the front and with sexual potency in the face of debilitating wounds suffered by others in the war.

MICHAEL MACKENZIE is Professor of Modern Art History at De Pauw University. He holds a PhD from the University of Chicago.

Florencia Garramuno

The Opaque Experience

Literature and Disenchantment

Oxford, 2018. VIII, 200 pp.

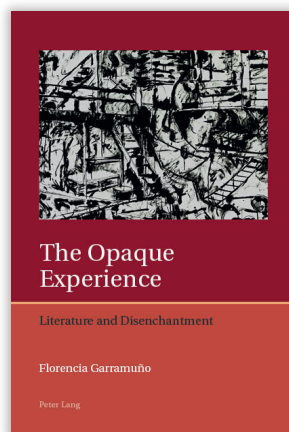
Iberian and Latin American Studies: The Arts, Literature, and Identity. Vol. 8

pb. • ISBN 978-1-78707-366-1

CHF 85.– / €^D 72.95 / €^A 74.70 / € 67.90 / £ 55.– / US-\$ 82.95

eBook (SUL) • ISBN 978-1-78874-668-7

CHF 85.– / €^D 80.95 / €^A 81.50 / € 67.90 / £ 55.– / US-\$ 82.95



The Opaque Experience is a thorough investigation of the changes in aesthetics that occurred in Argentina and Brazil during the 1970s and 1980s. It analyses a slow transformation of the status of the literary, which has become increasingly manifest in writing practices against the backdrop of a wider aesthetic transformation that strongly questioned traditional conventions. Through readings of works by Silviano Santiago, Juan José Saer, Clarice Lispector, Néstor Perlongher and Ana Cristina Cesar – among others – in relation to the works of artists such as Hélio Oiticica and Lygia Clark, the book seeks to

understand the evolution of the notion of art. Its central argument is that artistic works of the period traverse an experiential drive that transcends artistic form. Special importance is given to historical context: when the frontiers between public and private are demolished by the authoritarian state; when «bare life» becomes the political category *par excellence*; and when art positions itself in an «expanded field». Exposed to the face of the world, these art forms combine different and destabilizing logics that reveal a vulnerability of the subject, and of experience, that is not in harmony with the notion of autonomous subjects or work. It is not just a matter of a transformation of sensibilities, but rather a transformation of the meaning of art in contemporary society.

Nagham Hodaifa

Marwan – Face à Face

Berlin, 2018. 396 p., 163 ill. en couleurs

Etudes culturelles et sociales sur le Moyen-Orient. Vol. 4

br. • ISBN 978-3-0343-3223-1

CHF 95.– / €^D 81.95 / €^A 83.90 / € 76.30 / £ 63.– / US-\$ 91.95

eBook (SUL) • ISBN 978-3-0343-3224-8

CHF 96.– / €^D 91.95 / €^A 92.80 / € 77.30 / £ 63.– / US-\$ 93.95

Qu'est-ce qu'un visage ? Qu'une tête ? C'est à ces questions que Marwan (1934-2016) s'est confronté dans sa démarche artistique en commençant par la figure humaine pour explorer inlassablement le visage. Si ce dernier, traité horizontalement, est reconnaissable dans ses traits, la tête, effigie verticale, s'efface. Le présent livre s'appuie sur la biographie du peintre dont le langage artistique s'est élaboré entre Damas et Berlin, et sur une étude transculturelle qui questionne le thème du visage dans son œuvre. L'accès à sa problématique picturale a été rendu possible grâce aux sources premières : dessins préparatoires, écrits et entretiens entre l'auteure et l'artiste durant les dix dernières années de sa vie. Nourri de la double culture orientale et occidentale, Marwan participe au questionnement du visage humain dans ses métamorphoses par rapport à l'absence, à l'inanimé, au voilement-dévoilement, au même et à l'autre, au singulier et à l'universel.

David Clare · Des Lally · Patrick Lonergan (eds.)

The Gate Theatre, Dublin

Inspiration and Craft

Berlin, 2018., 431 pp., 13 fig. b/w

Carysfort Press Ltd..

pb. • ISBN 978-1-78874-624-3

CHF 50.– / €^D 42.95 / €^A 44.– / £ 40.– / £ 33.– / US-\$ 48.95

eBook (SUL) • ISBN 978-1-78874-625-0

CHF 50.– / €^D 47.95 / €^A 48.– / £ 40.– / £ 33.– / US-\$ 48.95



The Gate Theatre is one of Ireland's major theatres. It has produced important new plays by such figures as Brian Friel, Conor McPherson, and Denis Johnston – while also premiering significant works by other writers, including unjustly neglected women dramatists such as Mary Manning, Christine Longford, and Maura Laverty. It has made huge contributions to the art of theatre in Ireland, not only in relation to acting (launching the careers of Orson Welles, James Mason,

and Michael Gambon) but also in terms of direction and design. And it has made a major contribution to the world's understanding of Samuel Beckett, Harold Pinter, and others. Despite these incredible achievements, the theatre has been the subject of very little critical attention to date. This book redresses this problem; it is, in fact, the very first scholarly essay collection devoted entirely to the theatre. It gathers together leading academics and critics who explore the Gate's achievements in relation to the development of new Irish writing and new Irish theatre practices. The book is written with scholarly rigour but also in accessible language and would therefore be of interest to anyone with a passion for Irish theatre.

DAVID CLARE is Assistant Lecturer in Drama and Theatre Studies at Mary Immaculate College, University of Limerick, and he previously held two IRC-funded postdoctoral fellowships at the National University of Ireland, Galway (NUI Galway). He is the author of Bernard Shaw's Irish Outlook (2016) and numerous essays on Irish and Irish Diasporic writers.

DES LALLY is a PhD candidate at NUI Galway. His research subject is «The Role of the Gate Theatre in Irish Modernism 1928-1945». He is Assistant Director of the Vassar College USA/Ireland Program and the Programme Coordinator of the Clifden Arts Festival. He co-edited (with Peter Fallon and John Fanning) Captivating Brightness: Ballynahinch, a literary celebration of Connemara's iconic Ballynahinch Castle.

PATRICK LONERGAN is Professor of Drama and Theatre Studies at NUI Galway and a member of the Royal Irish Academy. He has edited or written eleven books on Irish theatre, including Theatre and Globalization (winner of the 2008 Theatre Book Prize), The Theatre and Films of Martin McDonagh (2012), Theatre and Social Media (2015) and Irish Drama and Theatre Since 1950 (2019). He is a director of the Galway International Arts Festival, and, for Methuen Drama, he is co-editor of the «Critical Companions» series.

André Eiermann

TO DO AS IF – Realitäten der Illusion im zeitgenössischen Theater

Berlin, 2018. 206 pp., 21 b/w ill.

Theaomai – Studien zu den performativen Künsten. Bd. 10

geb. • ISBN 978-3-631-67721-6

CHF 66.– / €^D 56.95 / €^A 58.50 / € 53.20 / £ 44.– / US-\$ 64.95

eBook (SUL) • ISBN 978-3-653-07224-2

CHF 70.– / €^D 62.95 / €^A 63.80 / € 53.20 / £ 44.– / US-\$ 64.95

Wenn in Bezug auf Theater vom Als-ob die Rede ist, denkt man in der Regel nicht ans zeitgenössische Theater. Schließlich ist gegen das sogenannte «Illusionstheater», mit dem diese Rede für gewöhnlich assoziiert wird, seit Beginn des 20. Jahrhunderts einiges unternommen worden. Zahlreiche Beispiele zeigen jedoch, dass das Als-ob keineswegs obsolet geworden ist. Illusion, mitunter auch Täuschung, ist im zeitgenössischen Theater Realität – auch dort, wo es nicht um die Darstellung fiktiver Realitäten geht, sondern um die Auseinandersetzung mit der Realität der Aufführungssituation als solcher. Die Beiträge dieses Bandes gehen verschiedenen Realitäten der Illusion im zeitgenössischen Theater nach und fragen nach den Konsequenzen, die sich daraus für die Theaterwissenschaft ergeben.

Anne Fournier · Andreas Härter ·
Beate Hochholdinger-Reiterer (Hrsg.)

Mimos 2017

Sonderband / Numéro Spécial / Numero Speciale / Numer Spezial

SCHWEIZER THEATERWELTEN /
LA SUISSE, SES THÉÂTRES EN SCÈNE /
UNIVERSI TEATRALI SVIZZERI /

Bern, 2018. 264 S.

MIMOS – Schweizer Theater-Jahrbuch. Bd. 90

br. • ISBN 978-3-0343-3249-1

CHF 50.– / €^D 43.95 / €^A 44.80 / € 40.70 / £ 33.– / US-\$ 48.95

eBook (SUL) • ISBN 978-3-0343-3250-7

CHF 50.– / €^D 48.95 / €^A 48.80 / € 40.70 / £ 33.– / US-\$ 48.95

Die Schweiz weist in ihren vier Sprachregionen ein überaus vielfältiges Theaterleben auf. Diese Vielfalt zu Gesicht zu bringen und dabei über Grenzen zu gehen, Theaterwelten und Theatersprachen miteinander in Verbindung zu setzen, ist Anliegen dieses Buches. Es erscheint zu einem dreifachen Jubiläum: 90 Jahre Schweizerische Gesellschaft für Theaterkultur (SGTK), 60 Jahre Hans-Reinhart-Ring, 25 Jahre Institut für Theaterwissenschaft der Universität Bern (ITW).

Avec quatre régions linguistiques, la Suisse dispose d'une vie théâtrale très métissée. Cet ouvrage ambitionne de peindre cette diversité, de lui donner un visage et d'ainsi dépasser les frontières, de faire se rencontrer des univers et des langages théâtraux multiples. Sa parution coïncide avec un triple anniversaire : les 90 ans de la Société suisse du théâtre (SST), les 60 ans de l'Anneau Hans Reinhart et les 25 ans de l'Institut d'études théâtrales (ITW) de l'Université de Berne.

Il paesaggio teatrale della Svizzera quadrilingue è estremamente variegato. Il presente volume intende mettere in luce questa pluralità, oltrepassando i confini e ponendo in relazione tra loro i differenti universi e linguaggi teatrali. L'occasione è data da un triplice giubileo: i 90 anni della Società Svizzera di Studi Teatrali (SSST), i 60 anni dell'Anello Hans Reinhart e i 25 anni dell'Istituto di Scienze teatrali dell'Università di Berna (ITW).

Paola Gilardi · Delphine Abrecht · Andreas Klæui ·
Yvonne Schmidt (Hrsg.)

MIMOS 2018

Theater Sgaramusch

Bern, 2018. 296 S., 19 farb. Abb., 5 s/w Abb.

MIMOS – Schweizer Theater-Jahrbuch. Bd. 80

br. • ISBN 978-3-0343-3700-7

CHF 29.– / €^D 25.95 / €^A 26.– / € 23.60 / £ 19.– / US-\$ 28.95

eBook (SUL) • ISBN 978-3-0343-3701-4

CHF 29.– / €^D 28.95 / €^A 28.30 / € 23.60 / £ 19.– / US-\$ 28.95



Seit 1982 kreierte das Theater Sgaramusch inhaltlich wie ästhetisch anspruchsvolle Stücke für Kinder, die sich auch an Erwachsene richten. Der vorliegende Band beleuchtet verschiedene Facetten seines Schaffens, das immer poetisch sein will, nie didaktisch. Das Buch versucht zudem eine Standortbestimmung des Theaters für ein junges Publikum in der Schweiz.

Depuis 1982, le Théâtre Sgaramusch crée des spectacles au contenu et à l'esthétique ambitieux pour les enfants mais aussi pour les adultes. Le présent ouvrage aborde plusieurs facettes de

leur engagement qui se veut toujours poétique, jamais didactique. Cette publication propose également divers éclairages sur la situation du théâtre pour le jeune public en Suisse.

Dal 1982 il Theater Sgaramusch crea spettacoli esigenti sul piano dei contenuti ed estetico, rivolti sia ai bambini che agli adulti. Il presente volume esplora vari aspetti del suo lavoro artistico, che vuole essere poetico, non didattico. Il libro tenta inoltre di fare il punto della situazione sul teatro per un pubblico giovane in Svizzera.

Founded in 1982, Theater Sgaramusch creates challenging plays in terms of content and aesthetics, staged for children and adults alike. The present volume showcases various facets of the company's oeuvre – which aims to be poetic and never didactic – and seeks to assess the current standing of theatre for young audiences in Switzerland.

Claire MacNeill

Applied Theatre with Looked-After Children

Dramatising Social Care

Oxford, 2018., 303 S., 7 fig. b/w

hb. • ISBN 978-1-78707-071-4

CHF 62.– / €^D 52.95 / €^A 54.40 / € 49.40 / £ 40.– / US-\$ 60.95

eBook (SUL) • ISBN 978-1-78707-931-1

CHF 62.– / €^D 58.95 / €^A 59.30 / € 49.40 / £ 40.– / US-\$ 60.95

Applied theatre is a continually growing and diversifying field. This book is the first of its kind to examine the use of applied theatre with looked-after children. It interrogates the experiences of young people in care in the UK and the potential of applied theatre as a liberation tool within these settings. Informed by twelve years of practice-based research, the book examines how a central pedagogy was initially developed with young people and front-line staff within a residential children's home. The author then critiques the ways in which this pedagogy was adapted and expanded to work with other «looked-after», misrepresented and marginalised young people in related settings. The re-

search presented here describes a unique journey through care homes, children's prisons and inner-city estates, exploring the possibility of reclaiming childhoods through theatre practice. It asks the questions: what does it mean to be «looked after» and «cared for» by an institution? What are the challenges of developing liberatory practice within rigid and homogenising frameworks? And how can theatre forge radical creative spaces within a network of power and control?

Rosalie Rahal Haddad

Bernard Shaw in Brazil

The Reception of Theatrical Productions, 1927–2013

Oxford, 2016. XXXI, 276 pp., 6 tables

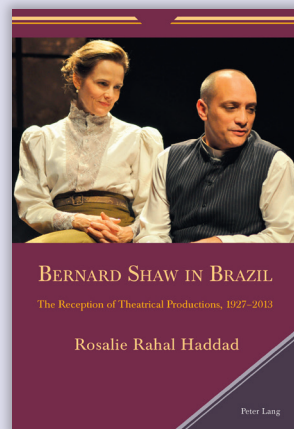
pb. • ISBN 978-3-0343-1929-4

CHF 67.95 / €^D 60.95 / €^A 62.95 / € 56.95 / £ 45.95 / US-\$ 74.95

eBook (SUL) • ISBN 978-3-0353-0803-7

CHF 71.95 / €^D 67.95 / €^A 67.95 / € 56.95 / £ 45.95 / US-\$ 74.95

In 1927, the first production of *Pygmalion* was staged in Brazil. At the time, over 65 per cent of the adult Brazilian population was illiterate, which makes it all the more surprising that directors and producers dared to stage such a controversial playwright – a writer who had often been rejected by the more sophisticated theatre in England.



This book analyses the reception of almost a century of Brazilian productions of *Pygmalion*, *My Fair Lady*, *Arms and the Man*, *Candida* and *Mrs Warren's Profession*, setting that analysis in the context of the political, economic and cultural climate at the time of each production. What emerges is a faithful portrait of a country where theatre and theatre criticism are precariously established, and the theatregoer with no knowledge of English cannot be certain that the

translation or adaptation they are watching bears anything more than a passing resemblance to the original. Nonetheless, Brazil has also witnessed a number of fine productions, presented by highly skilled actors and directors and reviewed by well-informed and articulate critics.

As well as supplying fascinating detail on the wide range of Shaw productions staged in Brazil over the last ninety years, this volume also generates valuable insights into the complexities of twentieth-century Brazilian society.

ROSALIE RAHAL HADDAD is Vice-President of the ABEI (Brazilian Association of Irish Studies) and an associate researcher for the William Butler Yeats Chair of Irish Studies at the University of São Paulo, Brazil. She holds a doctoral degree from the University of São Paulo and a post-doctoral degree from the State University of São Paulo. She has published on Bernard Shaw and other Irish playwrights, both in Brazil and internationally, and has also produced Bernard Shaw and Brian Friel plays in São Paulo.

Victor Merriman (ed.)

Because We Are Poor

Irish Theatre in the 1990s

Oxford, 2019. XII, 268 pp.

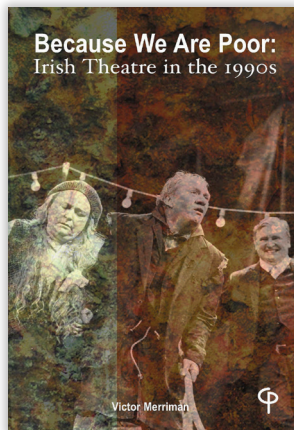
Carysfort Press Ltd.

pb. • ISBN 978-1-78874-858-2

CHF 39.– / €^D 33.95 / €^A 34.– / € 30.90 / £ 25.– / US-\$ 37.95

eBook (SUL) • ISBN 978-1-78874-859-9

CHF 31.– / €^D 29.95 / €^A 30.– / £ 25.– / £ 21.– / US-\$ 30.95



Throughout the twentieth century, Irish theatre was fully engaged with the pressing questions of independence - how to achieve it, and how the gap between what was desired and what was settled for might be addressed. In *Because We Are Poor*, Victor Merriman reads Ireland's postcoloniality as a state of critical desire for a postponed project of decolonization in Independent Ireland. He develops insights from Awam Amkpa, Luke Gibbons, Peadar Kirby, Joe Lee, David Lloyd and others to argue that Irish theatre is staged in a neo-colonial social order, dominated by economic analyses and public policies designed to secure the position of indigenous elites, usually at the expense of the majority of Irish people. Theatre emerges as a key site in which the contradictions arising from frustrated but enduring desires are embodied, enacted and enabled. During the 1990s, the state's monopoly on public discourse in Independent Ireland comes under severe pressure, with hitherto marginal concerns appropriating public space and demanding to be heard. Irish theatre responds to the range and diversity of those voices, to the extent that the Review of Theatre in Ireland (1995-1996) envisages a National Theatre in dialogue with a Theatre of the Nation. The expanded theatrical activity of the 1990s is the focus of *Because We Are Poor*, and the author's intimate involvement in that moment, as scholar, practitioner, and policy-maker makes the analysis offered here especially compelling. This book brings together concerns which the author has worked to articulate in Irish theatre criticism. It critiques contemporary appropriations of the postcolonial, or post-colonial, among scholars of Irish drama, and proposes a nuanced postcolonial critical practice, challenging critical vocabularies applied to Irish drama. The book addresses the role, crises and potential of Irish theatre, as the cultural and political consequences of globalization manifest themselves.

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Barbara Pawlic-Miskiewicz

Performance of Identity of Polish Tatars

From Religious Holidays to Everyday Rituals

Berlin, 2018., 290 pp., 108 fig. b/w, 2 tables

Interdisciplinary Studies in Performance. Historical Narratives. Theater. Public Life. Vol. 13

hb. • ISBN 978-3-631-67280-8

CHF 58.– / €^D 49.95 / €^A 51.40 / € 46.70 / £ 38.– / US-\$ 56.95

eBook (SUL) • ISBN 978-3-653-06889-4

CHF 58.– / €^D 55.95 / €^A 56.– / € 46.70 / £ 38.– / US-\$ 56.95

The book presents the Tatar community in a new perspective, with its rituals and strategies that allow it to maintain the identity and distinguish itself, using categories of performance and performativity which

– despite problems with normative definitions – have permanently entered a dictionary of culture analysis. The author describes and analyses Tatar religion-based customs and traditions, key moments of human life, as well as selected aspects of everyday life, which may be considered within the category of performances of identity. Tatar performances are deeply rooted in religion: Islam is a fundamental part of their identity and element of distinction. Following and performing the religious rules is strictly connected with the notions of ethnic identity and self-identification. Religious performances also serve them to preserve the figure of a Muslim Tatar. This book is a unique work documenting the life of the Tatar ethnic minority.

Eric Weitz (ed.)

For the Sake of Sanity

Doing things with humour in Irish performance

Oxford, 2019. VIII, 236 pp.

Carysfort Press Ltd.

pb. • ISBN 978-1-78874-811-7

CHF 31.– / €^D 26.95 / €^A 27.50 / € 25.– / £ 21.– / US-\$ 30.95

eBook (SUL) • ISBN 978-1-78874-812-4

CHF 31.– / €^D 29.95 / €^A 30.– / € 25.– / £ 21.– / US-\$ 30.95

Humour claims no ideological affiliation – its workings merit inspection in any and every individual case, in light of the who, what, where and when of a joke, including the manner of performance, the socio-cultural context, the dynamic amongst participants, and who knows how many other factors particular to the instance. There are as many insights to be gained from the deployment of humour in performance as people to think about it – so herein lie a healthy handful of responses from a variety of perspectives. For the Sake of Sanity: Doing things with humour in Irish performance assembles a range of essays from practitioners, academics, and journalists, all of whom address the attempt to make an audience laugh in various Irish contexts over the past century. With a general emphasis on theatre, the collection also includes essays on film, television and stand-up comedy for those insights into practice, society and culture revealed uniquely through instances of humour in performance.

Magdalena Anna Zamorska

Intense Bodily Presence

Practices of Polish Butō Dancers

Berlin, 2018. 242 pp., 27 fig. col., 1 graphs

Interdisciplinary Studies in Performance. Historical Narratives. Theater. Public Life. Vol. 14

hb. • ISBN 978-3-631-76512-8

CHF 70.– / €^D 59.95 / €^A 61.60 / € 56.10 / £ 46.– / US-\$ 67.95

eBook (SUL) • ISBN 978-3-631-76513-5

CHF 70.– / €^D 66.95 / €^A 67.30 / € 56.10 / £ 46.– / US-\$ 67.95

The author explores the practices of Polish butō dancers. Underlining the transcultural potential of the genre, she discusses in particular their individual body-mind practices and so-called butō techniques in order to produce a generalised account of butō training. Her argument is underpinned by complex field research which she carried out as an expert observer and a workshop participant. Drawing on a transdisciplinary approach, which combines insights and findings from the fields of cultural and performance studies, cultural anthropology and cognitive sciences, the book depicts the sequence of three phases which make up the processual structure of butō training: intro, following and embodiment.

Brian Arkins

Death and Marriage

Greek and Roman Drama

Oxford, 2017. VIII, 84 pp.

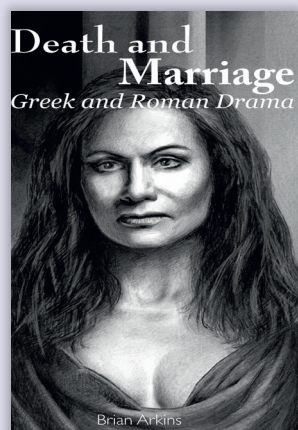
Carysfort Press Ltd..

pb. • ISBN 978-1-78874-744-8

CHF 19.– / €^D 15.95 / €^A 16.50 / € 15.– / £ 13.– / US-\$ 18.95

eBook (SUL) • ISBN 978-1-78874-745-5

CHF 19.– / €^D 17.95 / €^A 18.– / € 15.– / £ 13.– / US-\$ 18.95



This book aims to provide a comprehensive, but succinct analysis of the tragedies and comedies written by Greek and Roman dramatists. The book is comprehensive in the ways it deals not just with Greek tragedy of the fifth century BCE, but also with Seneca's tragedies of the first century CE. The book also deals with two types of Greek comedy: the comedy of ideas in Aristophanes, and the later social comedy of Menander, this being appropriated in Rome by

the comic dramatists Plautus and Terence. The tragedies and comedies of fifth century Athens do not endorse the official ideology of the city. They raise questions about the position of women, the never ending war with Sparta, the nature of religious belief. Crucial here is the depiction by Euripides and by Sophocles of powerful women characters, female intruders who disrupt the male world: Medea, Antigone, Electra, Lysistrata. Comic drama usually concludes on a positive note: with marriage, with plenty of food and drink.

BRIAN ARKINS is Professor Emeritus of Classics at the National University of Ireland, Galway. He was educated at Clongowes Wood College, and at University College, Dublin. He is the author of 12 books of criticism, including 3 on Latin poetry and 2 on Yeats. Dr Arkins has written 2 books on drama: *Irish Appropriation of Greek Tragedy*, and *What Shakespeare Stole from Rome*. He is one of the Directors of the Irish Institute of Hellenic Studies in Athens.

Brian Arkins

What Shakespeare Stole From Rome

Oxford, 2012. X, 186 pp

Carysfort Press Ltd.

pb. • ISBN 978-1-78874-848-3

CHF 31.– / €^D 26.95 / €^A 27.50 / € 25.– / £ 21.– / US-\$ 30.95

eBook (SUL) • ISBN 978-1-78874-847-6

CHF 31.– / €^D 29.95 / €^A 30.– / € 25.– / £ 21.– / US-\$ 30.95

What Shakespeare Stole From Rome analyses the multiple ways Shakespeare used material from Roman history and Latin poetry in his plays and poems. Three important tragedies deal with the history of the Roman Republic: *Coriolanus*, *Julius Caesar*, and *Antony and Cleopatra*. From

the tragedies of Seneca, Shakespeare took the theme of evil in the ruler, as in *Richard III* and *Macbeth*. The comedies of Plautus lie behind the early play *The Comedy of Errors*. From Ovid, Shakespeare took nearly all his Greek mythology, as in the miniature epic *Venus and Adonis*. Shakespeare, who knew Latin very well, introduced some 600 new Latin-based words into English.

Louis Fantasia (ed.)

Playing Shakespeare's Lovers

New York, 2019. X, 110 pp.

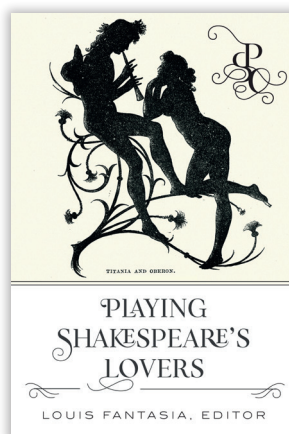
Playing Shakespeare's Characters. Vol. 1

hb. • ISBN 978-1-4331-5035-7

CHF 93.– / €^D 80.95 / €^A 82.50 / € 75.– / £ 60.– / US-\$ 89.95

eBook (SUL) • ISBN 978-1-4331-5037-1

CHF 93.– / €^D 89.95 / €^A 90.– / € 75.– / £ 60.– / US-\$ 89.95



Playing Shakespeare's Lovers examines Shakespeare's romantic characters from multiple perspectives. Contributing actors, directors, educators and scholars bring diverse and wide-ranging insights into the motives, context, history and challenges of performing Shakespeare's "infinite variety" of lovers. The volume begins with an introductory essay, followed by brief essays and interviews, on various characters within the world of Shakespeare's lovers.

Mirosław Kocur

The Power of Theater

Actors and Spectators in Ancient Rome

Berlin, 2018. 438 pp., 9 color ill., 10 b/w ill.

Interdisciplinary Studies in Performance. Historical Narratives. Theater. Public Life. Vol. 11

hb. • ISBN 978-3-631-67272-3

CHF 93.– / €^D 79.95 / €^A 82.20 / € 74.70 / £ 61.– / US-\$ 90.95

eBook (SUL) • ISBN 978-3-653-06853-5

CHF 98.– / €^D 88.95 / €^A 89.60 / € 74.70 / £ 61.– / US-\$ 90.95

This book examines performative practices of the ancient Romans, and provides fresh insights into the contexts of the Roman theater. Today the ancient theater is associated more with Greece than with Rome. However, the Romans went to the theater more often than the Athenians. In fact, the entire Eternal City was a vast stage for numerous performances not just by politicians, leaders, orators, and emperors, but also by common citizens. The author suggests that we look at Rome as a theater, one in which everybody, depending on circumstances, could be a performer. This book reconstructs the art of the Roman spectacle, and – based on detailed analyses of rich and varied source materials – extensively discusses the behavior of audiences and the little-known practices of actors, such as the performers of Atellan farces, pantomimes, and mimes. The reader also gains an insight into the most recent research on the Roman theater.

Lara Cox

Afterlife of the Theatre of the Absurd

The Avant-garde, Spectatorship, and Psychoanalysis

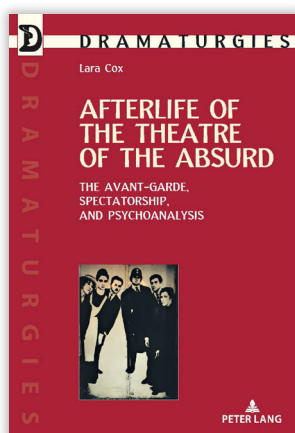
Bruxelles, 2018. 216 p., 1 b/w ill., 1 coloured ill.

Dramaturgies. Texts, Cultures and Performances. Vol. 37

pb. • ISBN 978-2-8076-0191-8

CHF 47.– / €^D 40.95 / €^A 41.80 / € 38.– / £ 31.– / US-\$ 45.95

eBook (SUL) • ISBN 978-2-8076-0354-7

CHF 50.– / €^D 44.95 / €^A 45.60 / € 38.– / £ 31.– / US-\$ 45.95

In 1961, Martin Esslin named a body of plays that lacked plot, character depth, and details of time and space the “Theatre of the Absurd”. Esslin explained that this type of theatre, minimalist in the extreme, constituted a response to the existential crisis of Europe, which was in the midst of recovering from World War II. But the fact that this body of theatre lacked details of time and space means that we may break the ties that anchor the Theatre of the Absurd irremediably to the historical context of post-World War II Europe. How can the Theatre of the Absurd speak meaningfully to

us in the twenty-first century? This book explores this question by combining the avant-garde that Martin Esslin named in 1961 in his signature work *The Theatre of the Absurd* with gender studies, queer theory, and psychoanalysis, and avant-garde studies. The Theatre of the Absurd is capable of subverting post-millennial institutions and ideologies, including the Prison Industrial Complex and the West’s domination of the Islamic world in a post-9/11 era.

Miriam Haughton • Mária Kurdi (eds.)

Radical Contemporary Theatre Practices By Women In Ireland

Oxford, 2015. XVI, 274 pp., 10 fig. col.

Carysfort Press Ltd.

pb. • ISBN 978-1-78874-795-0

CHF 31.– / €^D 26.95 / €^A 27.50 / € 25.– / £ 21.– / US-\$ 30.95

eBook (SUL) • ISBN 978-1-78874-796-7

CHF 31.– / €^D 29.95 / €^A 30.– / € 25.– / £ 21.– / US-\$ 30.95

A useful and provocative book that collects the diverse and related practices of theatre makers and theatre professionals deserving of greater attention from artists, teachers and scholars. (Willie White, Director of Dublin Theatre Festival and President of IETM) *Radical Contemporary Theatre Practices by Women in Ireland* is an important contribution to the fields of Irish theatre and performance studies, and gender and performance in Ireland. The essays and interviews explore the work of women directors, designers, and playwrights on both sides of the Irish Border, who are currently

shaping theatre practice on the island. By gathering such an impressive range of material, Mária Kurdi and Miriam Haughton have produced a collection that offers a snapshot of radical practice on the Irish stage in the early 21st century. (Lisa Fitzpatrick, Senior Lecturer in Theatre, University of Ulster)

Siobhán O’Gorman • Charlotte McIvor (eds.)

Devised Performance in Irish Theatre

Histories and Contemporary Practice

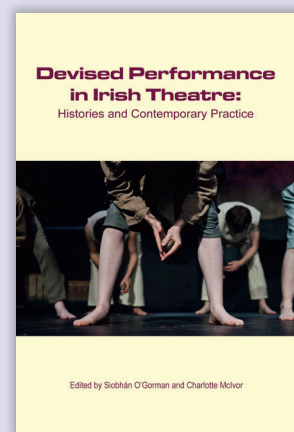
Oxford, 2018. XIV, 318 pp., 12 fig. col.

Carysfort Press Ltd..

pb. • ISBN 978-1-78874-791-2

CHF 31.– / €^D 26.95 / €^A 27.50 / € 25.– / £ 21.– / US-\$ 30.95

eBook (SUL) • ISBN 978-1-78874-792-9

CHF 31.– / €^D 29.95 / €^A 30.– / € 25.– / £ 21.– / US-\$ 30.95

Devised Performance in Irish Theatre: Histories and Contemporary Practice is the first collection to focus exclusively on devised theatre throughout the island of Ireland by bringing together a range of perspectives from both academics and practitioners. It situates the histories and contemporary practice of devised performance in the Irish theatre, responding to a decisive shift in the working approach of several prominent emerging companies includ-

ing ANU Productions, Brokentalkers, THEATREclub, and THIS-ISPOPBABY. This collection takes a historical approach that demonstrates how this contemporary surge of work builds on a physical and dance theatre movement in Irish theatre that began to coalesce in the 1990s through the work of companies like Barabab, Macnas, Blue Raincoat, and Pan Pan which was in turn influenced by earlier community arts practice on the island of Ireland beginning in the late 1970s. *Devised Performance in Irish Theatre* makes visible a uniquely Irish body of work that will also further international understandings of devised performance as collaborative process and working methodology.

Valerie Pellatt (ed.)

Twenty-First-Century Chinese Drama

Four Plays by Wan Fang

Oxford, 2018. VIII, 436 pp

pb. • ISBN 978-1-78874-130-9

CHF 70.– / €D 59.95 / €A 61.20 / € 55.60 / £ 45.– / US-\$ 67.95

eBook (SUL) • ISBN 978-1-78874-131-6

CHF 70.– / €D 66.95 / €A 66.70 / € 55.60 / £ 45.– / US-\$ 67.95



This anthology is a collection of four contemporary Chinese plays by the playwright Wan Fang, presented in the original Chinese and in English translation. Since the 1990s, modern Chinese drama has experienced a revival, and these plays are representative of the kind of theatre which audiences in China now enjoy. The time is ripe for them to be staged internationally through the medium of translation. This book provides Chinese and English versions consec-

utively, to enable the plays to be used for study or performance. The volume also offers an introduction to the development of modern Chinese drama over the twentieth century, as a background to the plays included here. In addition, Wan Fang's own introduction to the writing of plays, and these plays in particular, gives us insights into the mechanisms of writing and staging in a twenty-first-century Chinese context.

VALERIE PELLATT is Reader in Chinese Translation and Interpreting in the School of Modern Languages at Newcastle University. A graduate of the School of Oriental and African Studies (SOAS) at the University of London, she holds a PhD in Translation Studies from Edinburgh University. She has practised as a professional translator and interpreter since the 1980s, and since 2001 has taught conference interpreting, public service interpreting and specialised translation at post-graduate level. Her research interests are translation paratext, Chinese children's rhymes and poems, and contemporary Chinese drama. Since 2012 she has worked with Chinese-speaking postgraduate students on the translation and performance of eight contemporary Chinese plays by well-known playwrights.

Catherine Rees (ed.)

Masculinity in Crisis

Depictions of Modern Male Trauma in Ireland

Oxford, 2016. X, 210 pp.

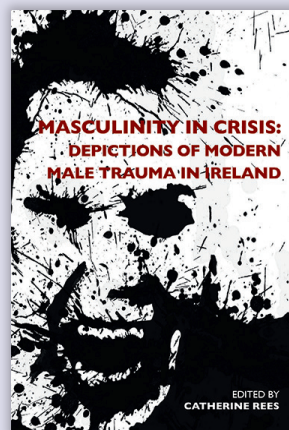
Carysfort Press Ltd..

pb. • ISBN 978-1-78874-779-0

CHF 31.– / €D 26.95 / €A 27.50 / € 25.– / £ 21.– / US-\$ 30.95

eBook (SUL) • ISBN 978-1-78874-780-6

CHF 31.– / €D 29.95 / €A 30.– / € 25.– / £ 21.– / US-\$ 30.95



Recent sociological and cultural narratives have suggested that there exists a current «crisis» in masculinity. This crisis has been explained and defined in many ways; it is a burgeoning sense of victimised identity in reaction to the feminist movement, a confused response to the complex and contradictory narratives of contemporary masculine identities, or traditional masculine working practices and behaviour being eroded by modern consumer societies. The purpose of this book is to locate this sense of crisis within Irish contexts, fill a current gap in academic discourse surrounding literary, theatrical and cinematic depictions of Irish masculinity, and discuss how fictional representations of masculinity and maleness in contemporary Ireland have addressed, explored and discussed images of men in states of anxiety, crisis and chaos.

Sarah Keating • Emma Creedon (eds.)

Sullied Magnificence

The Theatre of Mark O'Rowe

Oxford, 2015. VIII, 178 pp.

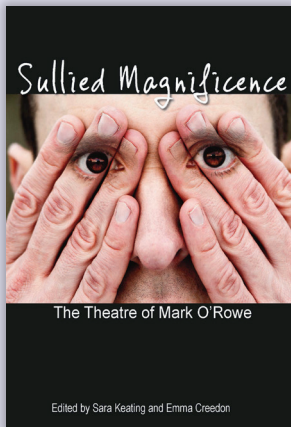
Carysfort Press Ltd..

pb. • ISBN 978-1-78874-783-7

CHF 31.– / €^D 26.95 / €^A 27.50 / € 25.– / £ 21.– / US-\$ 30.95

eBook (SUL) • ISBN 978-1-78874-784-4

CHF 31.– / €^D 29.95 / €^A 30.– / € 25.– / £ 21.– / US-\$ 30.95



Sullied Magnificence: The Theatre of Mark O'Rowe is a collection of essays that combines the voices of Mark O'Rowe's collaborators and critics with analysis by leading academics. It examines the role of the actor and director in monologue theatre. It questions the use of violence in O'Rowe's films and plays. It explores influences and inspirations, and provides a thorough introduction to the work of one of Ireland's most unique theatrical voices. It also takes

a brief look at O'Rowe's work for film, as both writer and director, and the crossover effect this work has had on his plays.

Patrick Lonergan (ed.)

Synge and His Influences

Centenary Essays from the Synge Summer School

Oxford, 2011. XVIII, 326 pp., 10 fig. col.

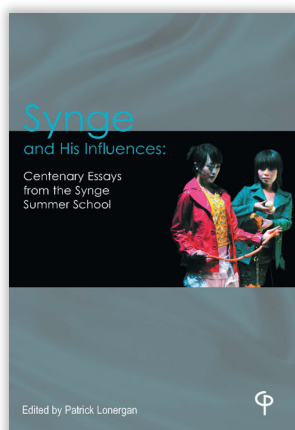
Carysfort Press Ltd.

pb. • ISBN 978-1-78874-854-4

CHF 31.– / €^D 26.95 / €^A 27.50 / € 25.– / £ 21.– / US-\$ 30.95

eBook (SUL) • ISBN 978-1-78874-855-1

CHF 31.– / €^D 29.95 / €^A 30.– / € 25.– / £ 21.– / US-\$ 30.95



The year 2009 was the centenary of the death of John Millington Synge, one of the world's great dramatists. To mark the occasion, this book gathers essays by leading scholars of Irish drama, aiming to explore the writers and movements that shaped Synge, and to consider his enduring legacies. Essays discuss Synge's work in its Irish, European and world contexts – showing his engagement not just with the Irish literary revival but with European politics and culture too. The book also explores Synge's influence on later writers: Irish dramatists such as Brian Friel, Tom Murphy and Marina Carr, as well as international writers like

Mustapha Matura and Erisa Kironde. It also considers Synge's place in Ireland today, revealing how *The Playboy of the Western World* has helped to shape Ireland's responses to globalisation and multiculturalism, in celebrated productions by the Abbey Theatre, Druid theatre, and Pan Pan theatre company. Contributors include Ann Saddlemyer, Ben Levitas, Mary Burke, Paige Reynolds, Eilís Ní Dhuibhne, Mark Phelan, Shaun Richards, Ondrej Pilný, Richard Pine, Alexandra Poulain, Emilie Pine, Melissa Sihra, Sara Keating, Bisi Adigun, Adrian Frazier and Anthony Roche.

Eugene McNulty • Tom Maguire (eds.)

The Theatre of Marie Jones

Telling stories from the ground up

Oxford, 2015. X, 226 pp.

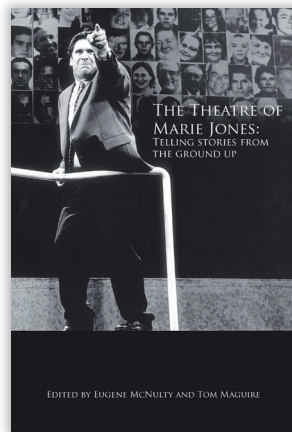
Carysfort Press Ltd.

pb. • ISBN 978-1-78874-799-8

CHF 31.– / €^D 26.95 / €^A 27.50 / € 25.– / £ 21.– / US-\$ 30.95

eBook (SUL) • ISBN 978-1-78874-800-1

CHF 31.– / €^D 29.95 / €^A 30.– / € 25.– / £ 21.– / US-\$ 30.95



Marie Jones is one of the most prolific and popular writers working in Northern Irish theatre today. Her work has achieved local relevance and international recognition. In the course of a remarkable career now spanning five decades, Jones has been an actor, playwright, and screenwriter; she also helped to establish two major Irish theatre companies (Charabanc and Dubbeljoint) as well as playing a major role in theatre-in-education through her plays for Replay Productions. From her earliest work with Charabanc in the early 1980s to the present day, Jones's work has engaged with Irish

(and, more often than not, specifically Northern Irish) experience in ways that reveal the extent to which the personal is political in a distinctive form of popular theatre. This volume of essays engages critically with Jones's oeuvre, her reception in Ireland and beyond, and her position in the canon of contemporary drama.

Rhona Trench

Blue Raincoat Theatre Company

Oxford, 2019. XIV, 196 pp., 30 fig. col.

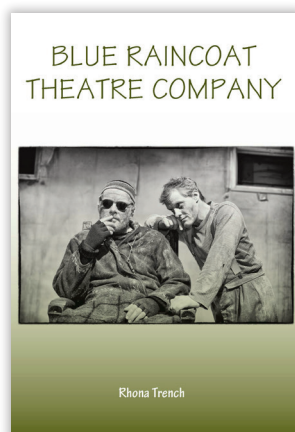
Carysfort Press Ltd.

pb. • ISBN 978-1-78874-803-2

CHF 39.– / €^D 33.95 / €^A 34.– / € 30.90 / £ 25.– / US-\$ 37.95

eBook (SUL) • ISBN 978-1-78874-804-9

CHF 31.– / €^D 29.95 / €^A 30.– / € 25.– / £ 21.– / US-\$ 30.95



Since its foundation in 1991, Blue Raincoat Theatre Company is Ireland's only full-time venue-based professional theatre ensemble and has become renowned for its movement, visual and aural proficiencies and precision. This book explores those signatures from a number of vantage points, conveying the complex challenges faced by Blue Raincoat as they respond to changing aesthetic and economic circumstances. Particular consideration is given to set, costume, sound and lighting design. Influenced and informed by renowned international theatre makers such as Étienne Decroux, Jacques

Copeau, Roy Hart and Anne Bogart, Blue Raincoat productions are generally non-natural in their sensibility, with a few notable exceptions. Productions such as the stage adaptations of Flann O'Brien's *The Third Policeman*, *At Swim Two Birds* and *The Poor Mouth*, Samuel Beckett's *Endgame* and Eugène Ionesco's *The Chairs* speak to the artifice of the theatre itself, where actors and designers work collaboratively to reveal the function of the performance. W.B. Yeats's one act ritual dramas demand physical, vocal and technical rigour and flexibility. This book explores the marvellously textured and complex nature of Blue Raincoat's work, revealing the magic that results from their unique style of theatre making.

Guy Woodward (ed.)

Across the Boundaries

Talking about Thomas Kilroy

Oxford, 2019. XII, 126 pp., 11 fig. col.

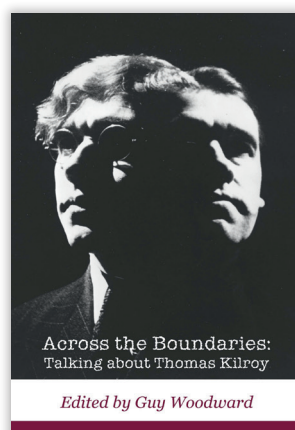
Carysfort Press Ltd.

pb. • ISBN 978-1-78874-807-0

CHF 31.– / €^D 26.95 / €^A 27.50 / € 25.– / £ 21.– / US-\$ 30.95

eBook (SUL) • ISBN 978-1-78874-808-7

CHF 31.– / €^D 29.95 / €^A 30.– / € 25.– / £ 21.– / US-\$ 30.95



Thomas Kilroy's long and distinguished career is celebrated in this volume by new essays, panel discussions and an interview, reconsidering the work of one of Ireland's most intellectually ambitious and technically imaginative playwrights. Contributors are drawn from both the academic and theatrical spheres, and include Nicholas Grene, Wayne Jordan, Patrick Mason, Christopher Murray and Lynne Parker.

This volume follows Kilroy's own practice of connecting the creative and the

critical, and publishes for the first time an extract from his play «Blake». Illustrated with photographs from major productions, this book also reproduces previously unseen materials from the Thomas Kilroy Collection held in the James Hardiman Library, NUI Galway.

Mary-Rose McMaster

A Life Remembered

A Memoir of Anew McMaster

Oxford, 2018. X, 198pp, 19 fig. col.

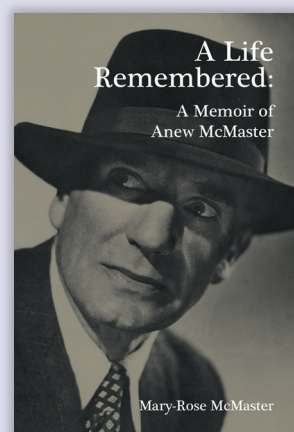
Carysfort Press Ltd.

pb. • ISBN 978-1-78874-684-7

CHF 31.– / €^D 26.95 / €^A 27.50 / € 25.– / £ 21.– / US-\$ 30.95

eBook (SUL) • ISBN 978-1-78874-685-4

CHF 33.– / €^D 30.95 / €^A 31.20 / € 26.– / £ 21.– / US-\$ 31.95



«Perhaps the greatest actor-manager of his time», wrote the distinguished playwright Harold Pinter, whose first job in the theatre was with Anew McMaster's classical theatre company and whose little book, called *Mac*, Pinter published as a tribute to him after his death. For over thirty years «Mac», as he was known, toured the Irish provinces giving the country people their first sight of Shakespeare. Anew McMaster died over fifty years ago, and though he figures largely

in biographies by Micheal O'hAodha, Simon Callow and his brother-in-law, Micheál MacLiammóir, he has not had, as yet, a full book devoted to his life and work.

MARY-ROSE MCMMASTER, daughter of Anew McMaster, was born in Dublin and spent most of her life in the theatre. When she was twelve, she became a member of her parents' classical theatre company, at first playing small parts and graduating eventually to *Desdemona*, *Juliet* and *Ophelia* among others. After marrying American actor, Jack Aranson, she moved to San Francisco and together they formed their own production company in which they performed together for many years. She semi-retired from the stage in the mid-1980s and turned to directing and producing plays. Before completely retiring, she performed an adaptation of Micheál MacLiammóir's solo performance of «I Must Be Talking To My Friends». Mary-Rose has lived in Mill Valley, California, for many years and spends her time with her family, including her great grandchildren.

Norman A. Bert

A New Corpus Christi

Plays for Churches

New York, 2018. XVIII, 178 pp.

hb. • ISBN 978-1-4331-5257-3

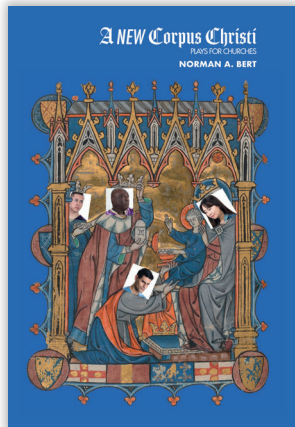
CHF 118.– / €^D 102.95 / €^A 105.40 / € 95.80 / £ 77.– / US-\$ 114.95

pb. • ISBN 978-1-4331-5258-0

CHF 42.– / €^D 36.95 / €^A 37.60 / € 34.20 / £ 28.– / US-\$ 40.95

eBook (SUL) • ISBN 978-1-4331-5259-7

CHF 42.– / €^D 40.95 / €^A 41.– / € 34.20 / £ 28.– / US-\$ 40.95



In the tradition of the medieval cycle plays performed for education, enrichment, and entertainment, *A New Corpus Christi: Plays for Churches* presents 25 short plays and skits with one or two scripts for each of 21 events in the church year. The scripts range from celebratory pieces to problem plays to liturgical dramas to plays that call for no worship setting accouterments. The scripts will also provide discussion starters for Sunday school classes or small groups. And some of the plays might be grouped together as programs on particular topics such as poverty and homelessness or death and

dying. This book also provides a resource for university and seminary courses in liturgics and worship.

Robin Beth Levenson

Acting Chekhov in Translation

4 Plays, 100 Ways

New York, 2019. XXX, 310 pp., 8 b/w ill.

hb. • ISBN 978-1-4331-5253-5

CHF 129.– / €^D 111.95 / €^A 114.60 / € 104.20 / £ 84.– / US-\$ 124.95

pb. • ISBN 978-1-4331-5266-5

CHF 50.– / €^D 42.95 / €^A 44.– / € 40.– / £ 32.– / US-\$ 47.95

eBook (SUL) • ISBN 978-1-4331-5267-2

CHF 129.– / €^D 123.95 / €^A 125.– / € 104.20 / £ 84.– / US-\$ 124.95



Iconic Russian writer Anton Chekhov is recognized as the most translated and produced playwright in the world after William Shakespeare—that is, he is the most produced and most highly regarded modern playwright in English translation. Chekhov's style models our behaviors and aspirations in alluring and intricate ways, unmatched in playwriting. His plays determined Realism in language and acting practice from the late 19th century to the present. *Acting Chekhov in Translation: 4 Plays, 100 Ways* explores the history of translation, contemporary and controversial approaches to stage transla-

tion, the notion of "action" from Aristotle to Adler (and beyond), and Chekhov's inimitable dramaturgy. English translations, adaptations and versions of *The Seagull*, *Uncle Vanya*, *The Three Sisters* and *The Cherry*

Orchard are each considered from the actors' points of view, from the page to the stage. The nature of stage translation has recently undergone novel and provocative changes: how can someone who does not know the source language adapt or translate a play? It is done frequently, and the outcomes are investigated herein. For the translator as well as practitioners, understanding theatre craft is essential to producing playable and engaging productions. Differences in the language, punctuation, syntax, sound, rhythm, stage directions and what appears on the written page in various translations affect the work of the actor on the playscript. The purpose of this inquiry is not to definitively evaluate or interpret Chekhov's plays but to discover approaches to working on plays in translation and to determine practical tools we may use in the analysis of dramatic form, as well as human behavior. This book includes selections from 145 translations and translators of all four plays and a glossary of acting terms that helps describe concepts for practical script analysis.

Mary Caulfield • Ian Walsh (eds.)

The Theatre of Enda Walsh

Oxford, 2019. X, 254 pp.

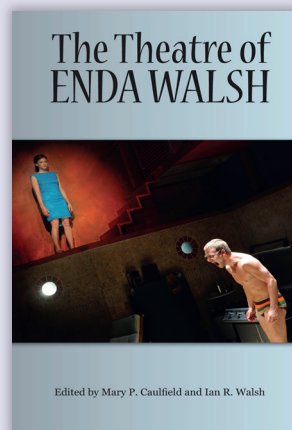
Carysfort Press Ltd.

pb. • ISBN 978-1-78874-787-5

CHF 31.– / €^D 26.95 / €^A 27.50 / € 25.– / £ 21.– / US-\$ 30.95

eBook (SUL) • ISBN 978-1-78874-788-2

CHF 31.– / €^D 29.95 / €^A 30.– / € 25.– / £ 21.– / US-\$ 30.95



This important publication is the first collection of articles on the work of the internationally recognised award-winning theatre of Enda Walsh. In a wide range of essays the book explores Walsh's radical theatrical imagination, its development, contexts and its ability to flourish across genres from theatre to film to musical. The volume aims to give a multitude of perspectives on Walsh's work with articles and interviews from leading theatre practitioners on the

direction, production and designing of Walsh's theatre considered alongside critical essays by both emerging and established international scholars. Written in an accessible style it will be of interest to all enthusiasts of contemporary theatre and performance.

Andrei Marinescu (ed.)

East of Eden

New Romanian Plays

Oxford, 2005. XXII, 184 pp

Carysfort Press Ltd.

pb. • ISBN 978-1-78874-970-1

CHF 19.– / €^D 15.95 / €^A 16.50 / € 15.– / £ 13.– / US-\$ 18.95

eBook (SUL) • ISBN 978-1-78874-971-8

CHF 19.– / €^D 17.95 / €^A 18.– / € 15.– / £ 13.– / US-\$ 18.95



«The translations in this volume give theatre companies in Ireland and elsewhere access to some of the most exciting new writing for the stage happening in Romania. May the productions follow!» (Karen Fricker, Founding editor-in-chief, Irish Theatre Magazine)
 «Four of the most promising Romanian playwrights, young and very young, are in this collection, each one with a specific way of seeing the Romanian reality, each one with a style of communicating an articulated artistic vision of the society we are living in.» (Ion Caramitru, General Director of the Romanian National Theatre Bucharest)

«Theatre needs to be fed through the root by the imagination and unorthodoxy of each new and emerging generation of playwrights.» (Fiach MacConghail, Director of The Abbey – the Irish National Theatre)

Tom Swift

Selected Plays

Oxford, 2012. XXX, 200 pp., 12 fig. col.

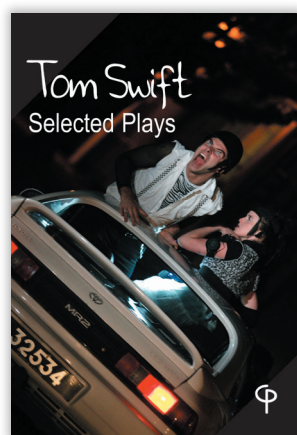
Carysfort Press Ltd.

pb. • ISBN 978-1-78874-849-0

CHF 31.– / €^D 26.95 / €^A 27.50 / € 25.– / £ 21.– / US-\$ 30.95

eBook (SUL) • ISBN 978-1-78897-206-1

CHF 31.– / €^D 29.95 / €^A 30.– / € 25.– / £ 21.– / US-\$ 30.95



«Tom's ludic spirit is the perfect vehicle for theatrical exploration; the playfulness never eclipses a real seriousness to his work.» (Lynne Parker, Artistic Director, Rough Magic.)

«One of the most creative dramatic writers working today.» (Kevin Reynolds, RTÉ.)

«I have always enjoyed the fun, inventiveness and sharp social comment in Tom Swift's plays. This book is an invaluable record of that work, for all those interested in daring, provocative and entertaining drama.» (Jim Culleton, Artistic Director, Fishamble: The New Play Company.)

«At the cutting edge of contemporary Irish theatre, Tom Swift's plays are at times absurd, at times hilarious, and always entertainingly edgy.» (Professor Brian Singleton, Samuel Beckett Chair of Drama & Theatre School of Drama, Film & Music, Trinity College Dublin.)

Sophie Dufays • Dominique Nasta • Marie Cadalanu (éds)

Connaît-on la chanson?

Usages de la chanson dans les cinémas d'Europe et d'Amérique Latine depuis 1960

Bruxelles, 2019, 344 p., 58 ill. b/w

Repenser le cinéma. Vol. 9

br. • ISBN 978-2-8076-0989-1

CHF 61.– / €^D 51.95 / €^A 53.90 / € 49.– / £ 40.– / US-\$ 59.95

eBook (SUL) • ISBN 978-2-8076-0990-7

CHF 61.– / €^D 57.95 / €^A 58.80 / € 49.– / £ 40.– / US-\$ 59.95

Les chansons, liées au cinéma depuis ses origines, ont acquis une force nouvelle et singulière tant dans les productions commerciales que dans les films d'auteur récents, notamment en Europe et en Amérique latine. Mais si les études consacrées aux rôles de la chanson et de la musique populaire dans le cinéma se sont multipliées, peu de travaux ont considéré leur place dans les cinémas européens et latino-américains au-delà de la période classique. C'est sur un corpus de films à chansons parus à partir des années 1960 que se concentre le présent ouvrage. Les différentes contributions proposent un panel d'approches novatrices et complémentaires, esthétiques mais aussi culturelles, historiques et musicologiques, qui offrent un éclairage inédit sur cette production. L'ambition de ce volume est de participer au développement d'une analyse esthétique et théorique du film à chansons dégagée du modèle hollywoodien mais aussi, plus largement, de tout modèle générique. Penser la place qu'occupe la chanson dans des cinématographies très variées géographiquement et historiquement, du cinéma français au cinéma brésilien en passant par les cinématographies d'Europe de l'Est, permet de susciter de nombreux rapprochements susceptibles d'ouvrir la voie à de nouvelles approches.

Ramona Fotiadu

Pictures of the Mind

Surrealist Photography and Film

Oxford, 2018. XII, 369 pp., 8 coloured ill., 27 b/w ill.

New Studies in European Cinema. Vol. 5

pb. • ISBN 978-3-03911-129-9

CHF 74.– / €^D 63.95 / €^A 65.20 / € 59.30 / £ 48.– / US-\$ 72.95

eBook (SUL) • ISBN 978-1-78707-860-4

CHF 74.– / €^D 70.95 / €^A 71.20 / € 59.30 / £ 48.– / US-\$ 72.95

Pictures of the Mind is the first integrated study of Surrealist photography and film, assessing the impact of early experimental practice and theoretical discourse on prominent post-war trends in art house cinema. Roland Barthes's interpretation of the photographic image, alongside Jacques Derrida's concepts of spectrality and trace, underscore an exploration of the recurrent references to the phantomatic aspect of photography and film in Surrealist theoretical writings and practice. The analysis uses Derrida's account of the uncanny to shed light on the Surrealist conception of photographic and film images as mental constructs, or pictures of the mind, rather than mere visual representations. This leads to a consideration of the similarities between the Surrealist conception of beauty as fixed-explosive and Gilles Deleuze's theory of the time-image as applied to Luis Buñuel's films. Ultimately, the impact of Surrealism on post-war cinema is assessed as part of a wider consideration of the status of photographic and filmic images in the age of digital cinema. The elaboration of an aesthetics of spectrality in early Surrealism is shown to have had lasting implications for a range of post-war filmmakers such as Chris Marker, Maya Deren, Nelly Kaplan, Federico Fellini, Andrei Tarkovsky, Jan Svankmajer, Akira Kurosawa, Alejandro Jodorowsky, Guillermo del Toro, Guy Maddin, Terry Gilliam and David Lynch.

Simon Bacon (ed.)

The Gothic

A Reader

Oxford, 2018. X, 264 pp., 45 coloured ill., 1 b/w ill.

Genre Fiction and Film Companions. Vol. 1

pb. • ISBN 978-1-78707-268-8

CHF 39.– / €^D 33.95 / €^A 34.– / € 30.90 / £ 25.– / US-\$ 37.95

eBook (SUL) • ISBN 978-1-78707-269-5

CHF 39.– / €^D 36.95 / €^A 37.10 / € 30.90 / £ 25.– / US-\$ 37.95

What is *the Gothic*? From ghosts to vampires, from ruined castles to steampunk fashion, the Gothic is a term that evokes all things strange, haunted and sinister. This volume offers a new look at the world of the Gothic, from its origins in the eighteenth century to its reemergence today. Each short essay is dedicated to a single text – a novel, a film, a comic book series, a festival – that serves as a lens to explore the genre. Original readings of classics like *The Mysteries of Udolpho* (Ann Radcliffe) and *Picnic at Hanging Rock* (Joan Lindsay) are combined with unique insights into contemporary examples like the music of Mexican rock band Caifanes, the novels *Annihilation* (Jeff VanderMeer), *Goth* (Otsuchi) and *The Paying Guests* (Sarah Waters), and the films *Crimson Peak* (Guillermo del Toro) and *Ex Machina* (Alex Garland). Together the essays provide innovative ways of understanding key texts in terms of their Gothic elements. Invaluable for students, teachers and fans alike, the book's accessible style allows for an engaging look at the spectral and uncanny nature of the Gothic.

Roberta Di Carmine

Cultural Metamorphoses in Contemporary Italian Cinema

New York, 2018. VIII, 136 pp.

hb. • ISBN 978-1-4331-4237-6

CHF 93.– / €^D 80.95 / €^A 82.50 / € 75.– / £ 60.– / US-\$ 89.95

eBook (SUL) • ISBN 978-1-4331-4238-3

CHF 93.– / €^D 89.95 / €^A 90.– / € 75.– / £ 60.– / US-\$ 89.95

Cultural Metamorphoses in Contemporary Italian Cinema explores four different areas of study in contemporary Italian cinema: the migrants' social struggle, the decline of the middle class, the isolation of the elderly, and gender inequality. This book focuses on four films produced between 2007 and 2013, specifically *Io sono Li* (*Shun Li and the Poet*, 2011), *Giorni e nuvole* (*Days and Clouds*, 2007), *Pranzo di ferragosto* (*Mid-August Lunch*, 2008), and *Viaggio sola* (*A Five Star Life*, 2013), examining a slice of contemporary Italian cinema to highlight specific socio-economic changes within the country over the past decade. Italian filmmakers Andrea Segre, Silvio Soldini, Gianni Di Gregorio, and Maria Sole Tognazzi concentrate on themes that refer to "metamorphoses" to exemplify several Italian societal changes deeply affected by economic challenges and strongly rooted in male-dominant ideology. These Italian filmmakers reevaluate cultural traditions and societal roles by depicting unconventional narratives and identities in their films and giving "voice to the voiceless."

Italy over the past decade. Italian filmmakers Andrea Segre, Silvio Soldini, Gianni Di Gregorio, and Maria Sole Tognazzi concentrate on themes that refer to "metamorphoses" to exemplify several Italian societal changes deeply affected by economic challenges and strongly rooted in male-dominant ideology. These Italian filmmakers reevaluate cultural traditions and societal roles by depicting unconventional narratives and identities in their films and giving "voice to the voiceless."

Christopher Garbowski

Cinematic Echoes of Covenants Past and Present

National Identity in the Historical Films of Steven Spielberg and Andrzej Wajda

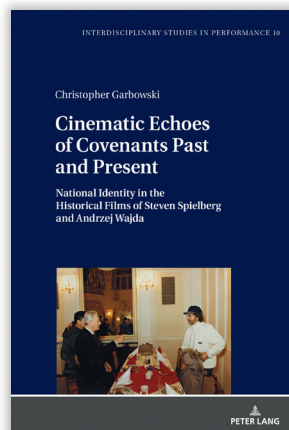
Berlin, 2018. 278 S.

Interdisciplinary Studies in Performance. Historical Narratives. Theater. Public Life. Vol. 10

hb. • ISBN 978-3-631-73007-2

CHF 54.– / €^D 46.95 / €^A 48.– / € 43.70 / £ 36.– / US-\$ 52.95

eBook (SUL) • ISBN 978-3-631-73859-7

CHF 61.– / €^D 55.95 / €^A 56.– / € 46.70 / £ 38.– / US-\$ 56.95

The author analyzes appropriately selected historical films of Steven Spielberg and Andrzej Wajda with respect to historical memory in relation to film. Cultural and moral foundations of national identity are also taken into account. Spielberg films particularly valuable for this comparative analysis are: «Schindler's List», «Amistad», «Saving Private Ryan» and «Lincoln»; crucial Wajda films include: «Korczak», «Holy Week», «Katyn» and «Wajda». These works are analyzed in relation to the problem of representing the Holocaust, self-scrutiny in historical memory, commemoration of sacri-

fices for the national community during war, and foundation myths evoked through national heroes. The larger thematic framework for the above concerns is the underlying sense of covenant present within the two national communities that Spielberg and Wajda draw upon, a sense that explores the possibility of moral renewal under contemporary circumstances.

Joseph M. Valenzano III • Erika Engstrom

Religion Across Television Genres

Community, Orange Is the New Black, The Walking Dead, and Supernatural

New York, 2019. X, 162 pp.

hb. • ISBN 978-1-4331-5280-1

CHF 118.– / €^D 102.95 / €^A 105.40 / € 95.80 / £ 77.– / US-\$ 114.95

pb. • ISBN 978-1-4331-5279-5

CHF 42.– / €^D 36.95 / €^A 37.60 / € 34.20 / £ 28.– / US-\$ 40.95

eBook (SUL) • ISBN 978-1-4331-5281-8

CHF 44.– / €^D 42.95 / €^A 43.– / € 35.80 / £ 29.– / US-\$ 42.95

Religion Across Television Genres: Community, Orange Is the New Black, The Walking Dead, and Supernatural connects communication theories to the religious content of TV programs across an array of platforms and content genres, specifically the NBC comedy *Community*, the critically acclaimed Netflix series *Orange Is the New Black*, AMC's international megahit *The Walking Dead*, and the CW's long-running fan favorite *Supernatural*. Its contemporary relevancy makes *Religion Across Television Genres* ideal for use as a library resource, scholarly reference, and textbook for both undergraduate and graduate courses in mass media, religious studies, and popular culture.

Joi Carr

Boyz N the Hood

Shifting Hollywood Terrain

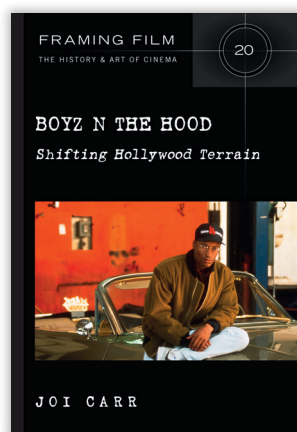
New York, 2018. XXVI, 442 pp., 35 color ill., 5 b/w ill.

Framing Film. The History and Art of Cinema. Vol. 20

hb. • ISBN 978-1-4331-4637-4

CHF 113.– / €^D 98.95 / €^A 100.80 / € 91.70 / £ 74.– / US-\$ 109.95

eBook (SUL) • ISBN 978-1-4331-4638-1

CHF 103.– / €^D 94.95 / €^A 95.– / € 79.20 / £ 64.– / US-\$ 94.95

In 1991, *Boyz N the Hood* made history as an important film text and the impetus for a critical national conversation about American urban life in African American communities, especially for young urban black males. *Boyz N the Hood: Shifting Hollywood Terrain* is an interdisciplinary examination of this iconic film and its impact in cinematic history and American culture. This interdisciplinary approach provides an in-depth critical perspective of *Boyz N the Hood* as the embodiment of the blues: how *Boyz* intimates a world beyond the symbolic world Singleton posits, how its

fictive stance pivots to a constituent truth in the real world. *Boyz* speaks from the first person perspective on the state of being “invisible.” Through a subjective narrative point of view, Singleton interrogates the veracity of this claim regarding invisibility and provides deep insight into this social reality. This book is as much about the filmmaker as it is about the film. It explores John Singleton’s cinematic voice and helps explicate his propensity for a type of folk element in his work (the oral tradition and lore). In addition, this text features critical perspectives from the filmmaker himself and other central figures attached to the production, including a first-hand account of production behind the scenes by Steve Nicolaides, *Boyz*’s producer. The text includes Singleton’s original screenplay and a range of critical articles and initial movie reviews.

Janina Falkowska • Krzysztof Loska (eds.)

Conflict and Controversy in Small Cinemas

Berlin, 2018. 268 p.

Interdisciplinary Studies in Performance. Historical Narratives. Theater. Public Life. Vol. 12

hb. • ISBN 978-3-631-75029-2

CHF 70.– / €^D 59.95 / €^A 61.60 / € 56.10 / £ 46.– / US-\$ 67.95

eBook (SUL) • ISBN 978-3-631-75517-4

CHF 70.– / €^D 66.95 / €^A 67.30 / € 56.10 / £ 46.– / US-\$ 67.95

This book examines small cinemas and their presentation of society in times of crisis and conflict from an interdisciplinary and intercultural point of view. The authors concentrate on economic, social and political challenges and point to new phenomena which have been exposed by film directors. They present essays on, among others, Basque cinema; gendered controversies in post-communist small cinemas in Slovakia and Czech Republic; ethnic stereotypes in the works of Polish filmmakers; stereotypical representation of women in Japanese avant-garde; post-communist political myths in Hungary; the separatist movements of Catalonia; people in diasporas and during migrations. In view of these

timely topics, the book touches on the most serious social and political problems. The films discussed provide an excellent platform for enhancing debates on politics, gender, migration and new aesthetics in cinema at departments of history, sociology, literature and film.

Iwona Grodz

**Between Dream and Reality:
«The Saragossa Manuscript»**

An Analysis of Wojciech Jerzy Has’s Movie

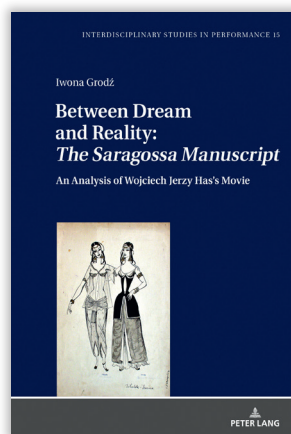
Berlin, 2018. 135 pp., 33 fig. b/w

Interdisciplinary Studies in Performance. Historical Narratives. Theater. Public Life. Vol. 15

hb. • ISBN 978-3-631-76155-7

CHF 47.– / €^D 39.95 / €^A 41.10 / € 37.40 / £ 31.– / US-\$ 45.95

eBook (SUL) • ISBN 978-3-631-77184-6

CHF 47.– / €^D 44.95 / €^A 44.90 / € 37.40 / £ 31.– / US-\$ 45.95

The book features a detailed analysis and interpretation of «The Saragossa Manuscript» (1964) by Wojciech Jerzy Has. The interpretative key is the director’s reference to the aesthetics of various art trends, starting with baroque, through romanticism, symbolism, surrealism and the culture of Orient. The artistic references named here which to a high degree can be brought down to quotations and hints (the composition of stop-frames referring to the style of a given painter or an art trend) are to a large extent the consequence of having been adapted by a particular novel (Jan Potocki). Notwithstanding,

also this time Has stigmatised the project with his own style by referring to the aesthetics of surrealism which was alien to the literary prototype.

Andi Stein • Beth Bingham Georges

An Introduction to the Entertainment Industry

Second Edition

New York, 2018. X, 254 pp., 23 b/w ill.

hb. • ISBN 978-1-4331-5549-9

CHF 129.– / €^D 111.95 / €^A 114.60 / € 104.20 / £ 84.– / US-\$ 124.95

pb. • ISBN 978-1-4331-5963-3

CHF 50.– / €^D 42.95 / €^A 44.– / € 40.– / £ 32.– / US-\$ 47.95

eBook (SUL) • ISBN 978-1-4331-5964-0

CHF 50.– / €^D 47.95 / €^A 48.– / € 40.– / £ 32.– / US-\$ 47.95

Entertainment is big business. Whether it’s a favorite television show, an artist at the top of the music charts, a blockbuster film, or a hometown sports team, people love entertainment. In this introduction to the entertainment industry, Andi Stein and Beth Bingham Georges provide a glimpse inside the industry to show how each segment operates as well as the challenges and trends within the business. Each chapter addresses a different segment of the entertainment industry including: Film Television Radio Theatre Music Sports Theme Parks Shopping The book is designed as an introductory text for entertainment studies courses and as an overview of the industry for those looking to pursue careers in the field of entertainment.

Malcolm Scott

Frank Capra and the Cinema of Identity

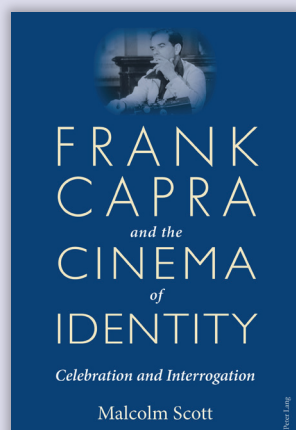
Celebration and Interrogation

Oxford, 2017. XII, 288 pp., 25 b/w ill.

hb. • ISBN 978-1-78707-373-9

CHF 87.95 / €^D 75.95 / €^A 76.95 / £ 69.95 / £ 56.95 / US-\$ 85.95

eBook (SUL) • ISBN 978-1-78707-374-6

CHF 90.– / €^D 80.95 / €^A 81.50 / £ 67.90 / £ 55.– / US-\$ 82.95

This study proposes a new definition of Frank Capra's work as a cinema of identity, focusing on his reflection on American national identity as well as his own positioning as a US immigrant. The interplay of celebration and interrogation is used to show the two poles of his films' narrative structure, placing in a new critical light the supposed «happy endings» of this complex filmmaker. All of his films are discussed, including his feature films (both silent and sound,

grouped thematically and in broad chronological order) and wartime documentaries. There are separate chapters on controversial works like *Mr Smith Goes to Washington*, *Meet John Doe* and *It's a Wonderful Life*. Not intended as a biography of Capra but as a study of his career and ideas on film, the book takes into account the views of numerous earlier critics and writers and offers a fresh appraisal of this celebrated director and his often problematic films.

After studying at the Universities of Hull, Montpellier and Oxford (BA and DPhil), **MALCOLM SCOTT** became Professor of French at the University of St Andrews, serving for twelve years as Head of French and a similar period as Head of the School of Modern Languages, as well as founding the St Andrews Institute of European Cultural Studies. The author of a dozen previous books on French literature and politics, he is a leading authority on the work of François Mauriac and a member of the French-based International Society for Mauriac Studies. He was appointed Chevalier dans l'Ordre des Palmes Académiques «for service to French culture». Throughout his career, film, especially American film, has remained one of his great passions, now combined with his interest in identity studies to produce this book on Frank Capra.

Bożena Muszkalska (ed.)

The Kolbergs of Eastern Europe

Berlin, 2018. 234 pp., 25 b/w ill., 3 b/w tables

Eastern European Studies in Musicology. Vol. 9

hb. • ISBN 978-3-631-71836-0

CHF 58.– / €^D 49.95 / €^A 51.40 / £ 46.70 / £ 38.– / US-\$ 56.95

eBook (SUL) • ISBN 978-3-631-72723-2

CHF 55.– / €^D 49.95 / €^A 50.40 / £ 42.– / £ 35.– / US-\$ 50.95

This book draws attention to the reception of Oskar Kolberg's folklorist's work outside of Poland. It also presents the work of other scholars active in Eastern Europe from the nineteenth century to the present day, many of them poorly known, despite their lofty achievements. The contributions by authors from Lithuania, Belarus, Ukraine, Russia, Slovakia and Poland reflect on how Kolberg's work is being continued by scholars today and how the musical repertoire that he recorded is functioning. This book unites the results of the international conference «The Kolbergs of Eastern Europe», organised by the College of Eastern Europe and the Institute of Musicology of the University of Wrocław.

Dominik Sackmann (Hrsg.)

Burkhard-Interpretationen

Symposium 30./31. Oktober 2015

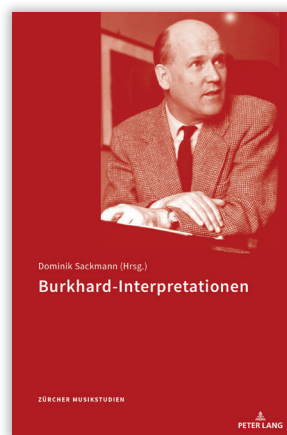
Bern, 2018. 212 S., 18 s/w Abb., 4 Tab., 3 Graf., 45 Notenbeispiele

Zürcher Musikstudien. Bd. 9

br. • ISBN 978-3-0343-3301-6

CHF 45.– / €^D 38.95 / €^A 39.60 / £ 36.– / £ 30.– / US-\$ 43.95

eBook (SUL) • ISBN 978-3-0343-3302-3

CHF 47.– / €^D 42.95 / €^A 43.20 / £ 36.– / £ 30.– / US-\$ 43.95

Willy Burkhard (1900–1955) gehörte spätestens seit der Uraufführung des Oratoriums «Das Gesicht Jesaias» (1936) zu den zentralen Komponisten der Schweiz. Rund hundert Werke umfasst sein Œuvre: Kammer-, Klavier- und Orchestermusik. Zudem etablierte er sich mit seiner Orgel- und Chormusik als Komponist für die Kirche. Überschattet wurde sein Leben von einem Jahrzehnt fortwährender Krankheit, die ihn isolierte und zum Aussenseiter stempelte. Wurden die jeweils neu entstandenen Werke um 1950 aufmerksam verfolgt, so ist es seit seinem Tod still um ihn geworden. Höchste Zeit

also, um aus verschiedenen Perspektiven Blicke auf sein Werk, seine Persönlichkeit, seine Bedeutung, sein Komponieren, auf einzelne Kompositionen und deren Entstehungsgeschichte, aber auch auf die Aufführungspraxis seiner Zeit zu werfen. Im Zentrum steht die Frage nach der Einordnung von Burkhard's Schaffen in die Musikgeschichte, zwischen neoklassizistischen Tendenzen und Zwölftonmusik. Ergänzt werden die Vorträge des Zürcher Symposiums vom Oktober 2015 um Aufsätze zu zwei wichtigen Zeitgenossen: Adolf Brunner und Stefi Geyer.

Tomás Ó Súilleabháin • Margaret O'Sullivan Farrell

Beethoven's Irish Songs Revisited

Texts Chosen by Tomás Ó Súilleabháin
Edited by Margaret O'Sullivan Farrell

Oxford, 2019. X, 190 pp

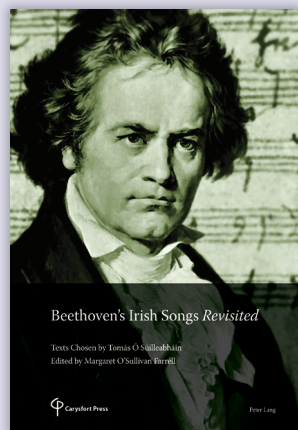
Carysfort Press Ltd..

pb. • ISBN 978-1-78874-643-4

CHF 50.– / €^D 42.95 / €^A 44.– / € 40.– / £ 33.– / US-\$ 48.95

eBook (SUL) • ISBN 978-1-78874-644-1

CHF 50.– / €^D 47.95 / €^A 48.– / € 40.– / £ 33.– / US-\$ 48.95



Beethoven's seventy-two settings of traditional Irish airs constitute his most prolific output in any genre. The arrangements were commissioned in the early nineteenth century by the Scottish editor and publisher, George Thomson, who sent airs, but no texts, to Beethoven. Poetry, mostly by less well-known poets, was attached to the finished settings before publication by Thomson, and perhaps therein lies the reason why the songs never achieved the popular-

ity which they deserve: many of the poems have been judged to be of inferior quality. In this edition, the first in which all Beethoven's Irish folksong settings are published together, the late baritone, broadcaster and musicologist, Tomás Ó Súilleabháin, selected texts, mostly by Burns and Moore, which he felt were more appropriate to the airs and to Beethoven's settings.

TOMÁS Ó SÚILLEABHÁIN (1919-2012) from Doneraile, Co. Cork, was a civil servant for all of his working life, but he had a parallel musical and literary career of considerable influence and versatility lasting more than sixty years. A baritone, he sang in many Radio Éireann broadcasts of original works and Irish folksong arrangements by composers Seoirse Bodley, Brian Boydell, Frederick May, Geoffrey Molyneux Palmer, Seán Ó Riada and others. Many of these performances were premieres and had been composed especially for Tomás, who often collaborated with the composer by sourcing and translating texts. Referring to this collaboration with emerging Irish composers, the musicologist and author, Axel Klein, in *The Life and Music of Brian Boydell* (2004), described Tomás as «one of the most important champions of contemporary Irish music».

MARGARET O'SULLIVAN FARRELL studied piano with Elizabeth Costello at the Dublin Municipal School of Music where she was awarded the top prize, the Lorcan Sherlock Gold Medal for advanced piano performance. She went on to study for the BMus Degree at UCD. While there she conducted the St Stephen's Singers madrigal group in concerts, festivals, broadcasts and competitions. She specialised in piano accompaniment and duo playing, as well as becoming a lecturer in Keyboard Studies at the DIT Conservatory of Music and Drama, a post she held from 1980-2011. Margaret has appeared in concert with many eminent instrumentalists and singers and has broadcast extensively with them on RTE radio and television, on UTV and on BBC Northern Ireland.

Delphine Vincent (éd.)

Mythologies romandes : Gustave Doret et la musique nationale

Bern, 2018. 176 p., 4 ill. n/b, 6 ill. en couleurs, 25 ex. musicaux

Publications de la Société Suisse de Musicologie. Série II. Vol. 61

br. • ISBN 978-3-0343-3421-1

CHF 57.– / €^D 48.95 / €^A 50.30 / € 45.70 / £ 37.– / US-\$ 55.95

eBook (SUL) • ISBN 978-3-0343-3422-8

CHF 57.– / €^D 54.95 / €^A 54.90 / € 45.70 / £ 37.– / US-\$ 55.95



Gustave Doret fut l'un des compositeurs romands les plus importants et les plus significatifs pour le sentiment collectif national. À une période où l'identité nationale est toujours au centre des débats, cet ouvrage s'intéresse au rôle que la musique peut tenir dans la construction d'une identité régionale en Suisse et des mythologies qui lui sont inhérentes. Dans ce cadre, le cas de Doret est particulièrement intéressant car il a réussi à incarner la Romandie, tant par ses créations pour la *Fête des vignerons* que par celles pour le Théâtre du Jorat à Mézières. Composé de contributions

de spécialistes de différentes branches (musicologie, histoire, histoire et esthétique du cinéma), cet ouvrage forme les actes du colloque éponyme organisé à l'Université de Fribourg en 2016 à l'occasion du 150^e anniversaire de la naissance de Doret. Première contribution scientifique d'envergure à la bibliographie sur Doret, ce volume vise à casser l'image univoque du compositeur et à sortir certaines parties de son activité de l'ombre.

Miranda Crowdus

Hip Hop in Urban Borderlands

Music-Making, Identity, and Intercultural Dynamics
on the Margins of the Jewish State

Berlin, 2019. 240 pp., 10 fig. col., 2 tables

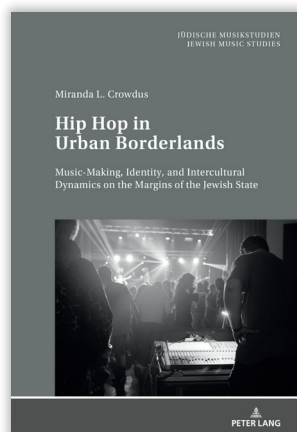
Jüdische Musikstudien. Jewish Music Studies. Vol. 1

hb. • ISBN 978-3-631-74534-2

CHF 69.– / €^D 59.95 / €^A 60.70 / € 55.20 / £ 45.– / US-\$ 66.95

eBook (SUL) • ISBN 978-3-631-74535-9

CHF 69.– / €^D 65.95 / €^A 66.20 / € 55.20 / £ 45.– / US-\$ 66.95



This book explores the role of Hip Hop in negotiating boundaries of identity in contemporary Israel. Hip Hop emerged in Israel in the early 1990s and is performed by many individuals and groups often divided by conflicting aesthetics, ideologies, positionalities, and national identities. Using an ethnographic, interdisciplinary approach, this text highlights the relationships between Jewish and non-Jewish identities operating in South Tel Aviv in grassroots and commercial Hip Hop initiatives. While this book focuses on one urban area, it addresses broader themes relating to popular

music and globalization, including the disjuncture between the day-to-day experiences of practitioners and the ideological projections used to define them.

Constantin Floros • Ernst Bernhardt-Kabisch

Pyotr Ilyich Tchaikovsky

A Critical Biography

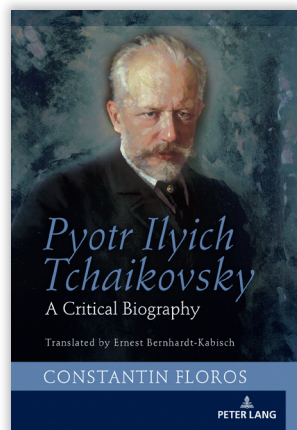
Berlin, 2018. 169 pp., 46 fig. b/w, 8 scores

hb. • ISBN 978-3-631-74229-7

CHF 58.– / €^D 49.95 / €^A 51.40 / € 46.70 / £ 38.– / US-\$ 56.95

eBook (SUL) • ISBN 978-3-631-74508-3

CHF 61.– / €^D 55.95 / €^A 56.– / € 46.70 / £ 38.– / US-\$ 56.95



Pyotr Ilyich Tchaikovsky remains to this day one of the most-performed Russian composers. Based on recent studies and source editions, this book demonstrates the close interrelationship between Tchaikovsky's life and his work. The author portrays the versatility of the musician who died at the mere age of 53 under controversial circumstances in St. Petersburg. About the German edition of this book: «[...] Constantin Floros devotes himself initially to the biography and then to the compositional oeuvre, divided according to genre and supplemented by concrete illustrations, thus giving

greater significance to the music.» (Forum Musikbibliothek 27, 2006) «[...] the music gets more weight of its own in the more detailed analyses – illustrated with revealing note citations – which yet always remain readily accessible.» (Steffen A. Schmidt, Das Orchester 02/2007)

Albrecht Dümling • Diana K. Weekes

The Vanished Musicians

Jewish Refugees in Australia

Oxford, 2016. XXVIII, 572 pp., 56 b/w ill.

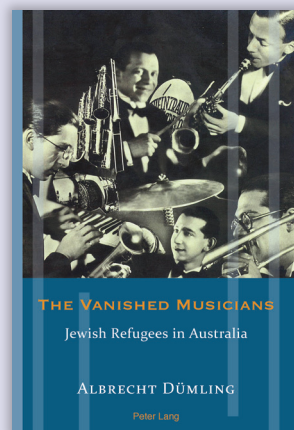
Exile Studies. Vol. 14

pb. • ISBN 978-3-0343-1951-5

CHF 39.95 / €^D 34.95 / €^A 35.95 / € 31.95 / £ 25.95 / US-\$ 42.95

eBook (SUL) • ISBN 978-3-0353-0816-7

CHF 41.95 / €^D 37.95 / €^A 38.95 / € 31.95 / £ 25.95 / US-\$ 42.95



About 9,000 Jewish refugees from Nazi Germany settled in Australia between 1933 and 1945, a small fraction of the hundreds of thousands who fled. Although initially greeted with a mixed reception as «enemy aliens», some of these refugees remained and made a significant impact on multi-cultural Australia. This book traces the difficult journey of the orchestral performers, virtuoso soloists, singers, conductors and composers who sought refuge on a distant continent.

A few were famous artists who toured Australia and stayed, most notably the piano virtuoso Jascha Spivakovsky and the members of the Weintraubs Syncopators, one of the most successful jazz bands of the Weimar Republic. Drawing on extensive primary sources – including correspondence, travel documents and interviews with the refugees themselves or their descendants – the author depicts in vivid detail the lives of nearly a hundred displaced musicians. Available for the first time in English, this volume brings to light a wealth of Jewish, exilic and musical history that was hitherto unknown.

ALBRECHT DÜMLING is a musicologist and music critic. After completing his doctorate on Arnold Schoenberg and Stefan George, he published the first comprehensive book on Bertolt Brecht's collaboration with composers. For several years he was a music critic for *Der Tagesspiegel* and *Frankfurter Allgemeine Zeitung*. His exhibition on Nazi music policies, *Degenerate Music: A Critical Reconstruction*, travelled to venues all over the world, including London, Amsterdam, Los Angeles, Seville and Tel Aviv. Dümling was also Project Consultant for the DECCA CD series *Entartete Musik*. He is the chair of the society *musica re-animata*, and was the first recipient of the European Cultural Prize KAIROS.

DIANA K. WEEKES is the translator of the volume.

Erick Falc'her-Poyroux

Histoire sociale de la musique irlandaise

Du Dagda au DADGAD

Oxford, 2018. XXII, 580 pp., 25 b/w ill., 1 fig.

br. • ISBN 978-1-78707-563-4

CHF 77.– / €^D 66.95 / €^A 67.90 / € 61.80 / £ 50.– / US-\$ 75.95

eBook (SUL) • ISBN 978-1-78707-564-1

CHF 77.– / €^D 73.95 / €^A 74.10 / € 61.80 / £ 50.– / US-\$ 75.95



Peu de pays égalent l'Irlande dans sa réputation musicale. Car la musique irlandaise fascine : passée d'une petite île en marge d'un vieux continent à l'immense diaspora irlandaise, d'une profession aristocratique à une activité populaire, d'une existence essentiellement rurale à un engouement urbain, des petites cuisines aux scènes du monde, de la musique de danse aux compositions orchestrales, des musiciens irlandais expérimentés aux débutants japonais, sa capacité d'adaptation semble infinie.

Cet ouvrage offre un panorama global de l'histoire de la musique irlandaise dans un style clair et accessible, et nous raconte ses ajustements constants et ses révolutions, d'une tradition ancienne jusqu'à son influence internationale aujourd'hui, via sa récréation et sa sauvegarde par des passionnés et des militants.

Avec plus de trente-cinq ans de passion pour l'Irlande et sa musique, et d'un point de vue extérieur, l'auteur tente de combler un manque dans l'univers des études irlandaises en explorant les implications des mutations de la musique, de la danse et du chant irlandais, en replaçant continuellement la musique dans son contexte social, politique et historique.

ERICK FALC'HER-POYROUX est maître de conférences en anglais et directeur du département des langues de Polytech Nantes, en Bretagne. Il a complété un doctorat sur l'identité musicale irlandaise et a traduit ou rédigé plusieurs ouvrages sur l'Irlande et sur les Beatles. Il est l'auteur d'un documentaire sur la musique irlandaise en France et a collaboré avec les archives nationales de la télévision française (INA) pour un documentaire sur la danse irlandaise. L'Irlande est son pays d'adoption depuis les années 1980.

Hermann Jung

Orpheus und die Musik

Metamorphosen eines antiken Mythos in der europäischen Kulturgeschichte

Berlin, 2018. 238 S., 15 s/w Abb., 14 Noten

geb. • ISBN 978-3-631-72824-6

CHF 58.– / €^D 49.95 / €^A 51.40 / € 46.70 / £ 38.– / US-\$ 56.95

eBook (SUL) • ISBN 978-3-631-72825-3

CHF 61.– / €^D 55.95 / €^A 56.– / € 46.70 / £ 38.– / US-\$ 56.95



Die Macht der Musik ist ein in den europäischen Kulturen von Anbeginn an bis heute faszinierendes Phänomen. Sie ist Thema zahlreicher Mythen, Sagen und Legenden. «Macht der Musik» zeigt sich ebenso im Positiven wie im Negativen, von Arion über König David, Odysseus und die Sirenen bis zum Rattenfänger von Hameln. Doch keiner kann es mit Orpheus aufnehmen. Er ist Vorbild und Urbild für die Macht der Musik, wie diese Studie an ausgewählten Beispielen aus theoretischen Schriften von der Antike bis in die Moderne, aus Dichtung und Bildkunst wie aus musikalischen Kompositionen durch die Jahrhunderte belegt und kommentiert.

Tomi Mäkelä • Christoph Kammertöns •
Lena Esther Ptasczynski (Hrsg.)

Friedrich Wieck – Gesammelte Schriften über Musik und Musiker

Aufsätze und Aphorismen über Geschmack, Lebenswelt, Virtuosität, Musikerziehung und Stimmbildung, mit Kommentaren und mit einer historischen Einführung

Berlin, 2019. 390 S.

Interdisziplinäre Studien zur Musik / Interdisciplinary Studies of Music. Bd. 10

geb. • ISBN 978-3-631-76745-0

CHF 70.– / €^D 59.95 / €^A 61.60 / € 56.10 / £ 46.– / US-\$ 67.95

eBook (SUL) • ISBN 978-3-631-76746-7

CHF 70.– / €^D 66.95 / €^A 67.30 / € 56.10 / £ 46.– / US-\$ 67.95



Wie gelingt der Tagesablauf eines Kindes so, dass es sowohl für die schulische Ausbildung als auch für die Musik genügend Zeit hat? Welche Säle eignen sich für Konzerte am besten – und warum? Wie sieht Musikdidaktik in der Praxis aus? Für dies und vieles mehr – etwa für das Verhältnis von Begabung und pädagogischem Einfluss – zeigte Friedrich Wieck (1785–1873) leidenschaftliches Interesse. Der Vater und einzige Lehrer Clara Schumanns wirkt mit seinem künstlerischen und pädagogischen Sendungsbewusstsein ansteckend. In einem einführenden Essay und in zahlreichen ausführlichen Anmerkungen wird

Wieck als eine mannigfaltig interessierte, lesefreudige und fachübergreifend denkende Persönlichkeit portraitiert. Erstmals finden sich auch schwer zugängliche Schriften Wiecks berücksichtigt.

Claudia Maurer Zenck (Hrsg.)

Musik, Bühne und Publikum

Materialien zum Hamburger Stadttheater 1770–1850

Bern, 2017, 204 S., 39 s/w Abb., 5 s/w Tab.

Hamburger Jahrbuch für Musikwissenschaft. Bd. 32

br. • ISBN 978-3-631-74133-7

CHF 41.– / €^D 34.95 / €^A 35.90 / € 32.70 / £ 27.– / US-\$ 39.95

eBook (SUL) • ISBN 978-3-631-74225-9

CHF 43.– / €^D 38.95 / €^A 39.20 / € 32.70 / £ 27.– / US-\$ 39.95

Grundlage der in diesem Band gesammelten Studien ist der überlieferte Bestand an Aufführungsmaterialien des Musiktheaters in Hamburg. Besonderheiten des Stadttheaters gegenüber Hoftheatern betreffen u. a. den Spielplan, das Publikum und die Kritik. Musik im Theater wurde zu verschiedenen, auch politischen, Anlässen als Kommunikationsmittel mit dem Publikum genutzt. Die Bühne diente auch dem Aufbau eines Konzertwesens, dessen Veranstalter und Programme sich allmählich änderten. Die frühe Aufführungsgeschichte und Rezeption des «Freischütz» in Hamburg ist für die seit 1815 ersehnte «Nationaloper» von Interesse. Mozarts Opern hatten eine Sonderstellung im Spielplan. Ihr Erfolg beruhte auch auf ihren Bearbeitungen als «deutsche» Opern. Deren Veränderungen, exemplifiziert am «Dom Juan», erhellen die Erwartungen des Publikums.

Aloyse Michaely

Das verwehrte Opfer

Strawinskys biblisches Alterswerk «Abraham and Isaac» mit einem Blick zurück auf «The Flood»

Frankfurt am Main, 2017, 174 S., 41 s/w Abb.

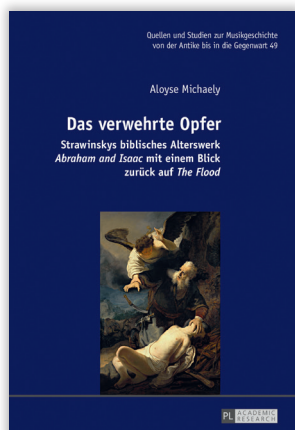
Quellen und Studien zur Musikgeschichte von der Antike bis in die Gegenwart. Bd. 49

br. • ISBN 978-3-631-73169-7

CHF 47.– / €^D 39.95 / €^A 41.10 / € 37.40 / £ 31.– / US-\$ 45.95

eBook (SUL) • ISBN 978-3-631-73166-6

CHF 49.– / €^D 44.95 / €^A 44.90 / € 37.40 / £ 31.– / US-\$ 45.95



Die biblische Kantate «Abraham and Isaac», ein Werk über die Kraft des Glaubens, handelt von dem alttestamentlichen Vater, der bereit ist, auf göttliche Anweisung hin seinen einzigen Sohn zu opfern. Wenn Strawinskys späte Vertonung sein wahrscheinlich am schwersten zugängliches Werk ist, so liegt das weniger am Stoff, der durch die Jahrhunderte hindurch immer wieder Anstoß erregt hat, als an der musikalischen Umsetzung. In ihrer kompositorischen Dichte, ihrer extremen Reduktion der Mittel und scheinbaren Emotionslosigkeit gibt sie den Genesis-Text adäquat wieder.

Diese nüchtern-herbe Strenge wird noch deutlicher im Vergleich mit dem unmittelbar vorausgehenden Werk über die Sintflut («The Flood»).

Dem unterschiedliche Stilebenen mischenden Text entspricht hier eine völlig andere Musik: voller Abwechslung, reich an anschaulichen Symbolen. Beide Werke verbindet Strawinskys eigener Umgang mit der Zwölftontechnik, in der sich verselbständigende Hexachorde gleichberechtigt neben die Ganzreihen treten oder diese in den Hintergrund drängen.

Tomasz Jez

The Musical Culture of the Jesuits in Silesia and the Kłodzko County (1581–1776)

Berlin, 2019, X, 513 pp., 10 fig. b/w, 2 tables

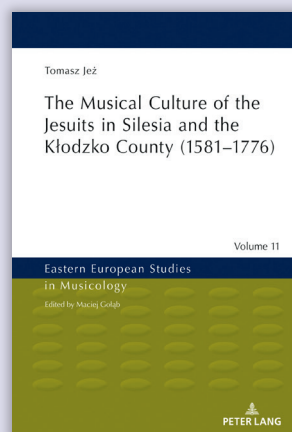
Eastern European Studies in Musicology. Vol. 11

hb. • ISBN 978-3-631-67281-5

CHF 81.– / €^D 69.95 / €^A 71.90 / € 65.40 / £ 54.– / US-\$ 78.95

eBook (SUL) • ISBN 978-3-653-06890-0

CHF 81.– / €^D 77.95 / €^A 78.50 / € 65.40 / £ 54.– / US-\$ 78.95



This book studies the Jesuit culture in Silesia and Kłodzko (Glatz) County by focusing on its musical works and traditions. The strategies adopted by the Jesuits achieved notable results in the artistic traditions they cultivated, first of all a creative redefinition of musical culture itself, at various levels of its organization. While allowing music to exert influence on human activity, the Jesuits had to accept that its impact would depend on the peculiarities of local possibilities and conditions. This is why they analysed the qualities of music and its culture-forming potential in such detail and precisely defined its norms and modes of functioning. The impact of music can be observed in the transformations that the cultivation of musical culture brought about in the model of the Order itself, as well as in individuals, communities, and the time and space that defined them.

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TOMASZ JEŻ studied Musicology in Warsaw, Göttingen, and Berlin, and works at the University of Warsaw. He has authored numerous books and papers concerning heuristic and spiritual contexts of music culture. His main field of interest is the music culture of Silesia and Poland between the 16th and 18th century.

Renata Tańczuk • Sławomir Wieczorek (eds.)

Sounds of War and Peace

Soundscapes of European Cities in 1945

Berlin, 2018. 269 pp., 25 fig. b/w, 4 tables

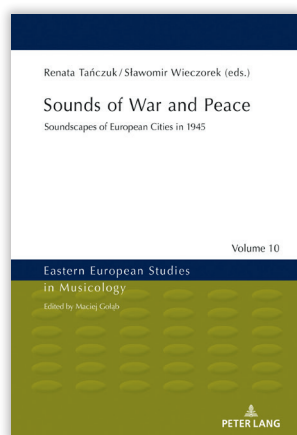
Eastern European Studies in Musicology. Vol. 10

hb. • ISBN 978-3-631-75336-1

CHF 70.– / €^D 59.95 / €^A 61.60 / € 56.10 / £ 46.– / US-\$ 67.95

eBook (SUL) • ISBN 978-3-631-75346-0

CHF 70.– / €^D 66.95 / €^A 67.30 / € 56.10 / £ 46.– / US-\$ 67.95



This book vividly evokes for the reader the sound world of a number of European cities in the last year of the Second World War. It allows the reader to «hear» elements of the soundscapes of Amsterdam, Dortmund, Lwów/Lviv, Warsaw and Breslau/Wrocław that are bound up with the traumatising experiences of violence, threats and death. Exploiting to the full methodologies and research tools developed in the fields of sound and soundscape studies, the authors analyse their reflections on autobiographical texts and art. The studies demonstrate the role urban sounds played in the in-

habitants' forging a sense of identity as they adapted to new living conditions. The chapters also shed light on the ideological forces at work in the creation of urban sound space.

Magdalena Walter-Mazur

Musical Culture of Polish Benedictine Nuns in the 17th and 18th Centuries

Berlin, 2018. 329 pp., 27 fig. b/w

Eastern European Studies in Musicology. Vol. 12

hb. • ISBN 978-3-631-67846-6

CHF 70.– / €^D 59.95 / €^A 61.60 / € 56.10 / £ 46.– / US-\$ 67.95

eBook (SUL) • ISBN 978-3-631-67846-6

CHF 70.– / €^D 66.95 / €^A 67.30 / € 56.10 / £ 46.– / US-\$ 67.95

The study is the first monograph devoted to the musical culture of a female order in Poland. It is a result of in-depth research into musical, narrative, economic, and prosopographic sources surviving in libraries and archives. Focused on the musical practice of nuns, the book also points to the context of spirituality, morality, and culture of the post-Trident era. The author indicates the transformation of the musical activity of the nuns during the 17th and 18th century and discusses its various kinds: plainsong, Latin and Polish polyphonic song, polichoral, keyboard, vocal-instrumental and chamber music. She reflects on the role of music in liturgy and monastic events and in everyday life of cloistered women, describes the recruitment of musically gifted candidates, and the scriptorial activity of nuns.

Zuzana Ben Lassoued-Balazsháziová

Reception of Diana Krall, Unique Jazz Phenomenon

Berlin, 2018., 189 pp., 4 fig. col., 33 fig. b/w, 5 tables

pb. • ISBN 978-3-631-74575-5

CHF 47.– / €^D 39.95 / €^A 41.10 / € 37.40 / £ 31.– / US-\$ 45.95

eBook (SUL) • ISBN 978-3-631-76356-8

CHF 51.– / €^D 44.95 / €^A 44.90 / € 37.40 / £ 31.– / US-\$ 45.95

Reception of Diana Krall, Unique Jazz Phenomenon tracks Diana Krall's piano and vocal interpretation from early to advanced development. The author analyzes her music compared to the major jazz pianists and vocalists and traces her European roots combined with North American influence. Musicality, aesthetics, and original interpretation are defined factors for the communication between the listener and the performer and the main characteristics of Diana Krall's interpretation. Described are also influences of social media, management, marketing and the position of the woman in this society.

Dana Pflüger

Musik und Handlung

Die Funktionen der Musik in Oper, Film und Schauspiel mit einer exemplarischen Betrachtung von Albert Lortzings Werken

Bern, 2018. VIII, 267 S., 1 farb. Graf., 6 s/w Graf., 20 Tab., 67 Notenbeispiele

Perspektiven der Opernforschung. Bd. 26

geb. • ISBN 978-3-631-74424-6

CHF 78.– / €^D 66.95 / €^A 68.80 / € 62.60 / £ 51.– / US-\$ 75.95

eBook (SUL) • ISBN 978-3-631-74440-6

CHF 82.– / €^D 74.95 / €^A 75.10 / € 62.60 / £ 51.– / US-\$ 75.95

Die Verbindung von Handlung und Musik ist ein zentrales Merkmal in Oper, Film und anderen theatralen Formen. Doch welche Funktionen erfüllt die Musik für die Handlung? Mit welchem Zweck wird sie eingesetzt und von wem? Ist sie Ausdruck der Gefühle der Figuren oder ein Kommentar des Komponisten ans Publikum? «Hören» die Figuren selbst die Musik? Antworten auf diese Fragen sammelt die Autorin aus allen relevanten Fachgebieten und nutzt die Betrachtung von Leitmotivik, Kommunikationsmodellen, Theatersemiotik, Schauspielmusik und Filmmusik zur Entwicklung eines eigenen umfassenden und für alle musiktheatralen Gattungen gültigen Funktionssystems. In Beispielen aus Werken Albert Lortzings zeigt sich paradigmatisch das virtuose Spiel des Komponisten mit den unterschiedlichen Funktionen der Musik.

Germán Toro-Pérez (eds)

The Performance Practice of Electroacoustic Music

The Studio di Fonologia years

Berlin, 2018. 156 pp., 14 fig. col., 11 fig. b/w, 13 tables

Zürcher Musikstudien. Vol. 10

pb. • ISBN 978-3-0343-3118-0

CHF 59.– / €^D 49.95 / €^A 51.70 / € 47.– / £ 39.– / US-\$ 56.95

eBook (SUL) • ISBN 978-3-0343-3119-7

CHF 59.– / €^D 55.95 / €^A 56.40 / € 47.– / £ 39.– / US-\$ 56.95

This book is dedicated to the topic of performance practice of electroacoustic music, focusing mainly on the production of RAI's Studio di Fonologia in Milan between the 1950s and 1970s. It is the result of an in-

depth dialogue between musicology and musical practice, presenting musicological and practice-based contributions, some dealing with specific problems of performance practice, in particular the analysis and interpretation of the aesthetic prerequisites and production conditions of the repertoire from a musicological perspective, others focusing on specific works and on their realisation from a performer's perspective. Overall, this publication is intended as a contribution to the performance culture of the repertoire.

Lynn Whidden • Paul Shore

Environment Matters

Why Song Sounds the Way It Does

Oxford, 2019. X, 276 pp.

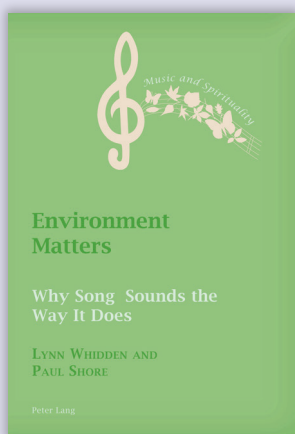
Music and Spirituality. Vol. 8

pb. • ISBN 978-1-78874-493-5

CHF 62.– / €^D 52.95 / €^A 54.40 / € 49.40 / £ 40.– / US-\$ 60.95

eBook (SUL) • ISBN 978-1-78874-494-2

CHF 62.– / €^D 58.95 / €^A 59.30 / € 49.40 / £ 40.– / US-\$ 60.95



Why does human music sound the way it does? To better understand this, the authors look at the human and even animal ability for mimicry, at existing acoustic niches and introduce the idea of at least three habitats for music. Is there a unified sound quality for music created indoors, for song sung outdoors, and for music produced with electric signals? Whidden and Shore seek answers from music ethnography, from the closed space of medieval churches, from

Gothic architecture, from particular buildings such as the Prague Estates Theatre and from their own experience and that of others in the contemporary electronic music environment. Drawing on fieldwork, archival materials and media studies research, they propose a model that will inspire scholars to explore human music in its rightful and important place in the natural world.

LYNN WHIDDEN is an ethnomusicologist whose career spanned a period of dramatic transformation in the Canadian North. She documented this change in a CBC *Ideas* show and a book entitled *Essential Song: Three Decades of Northern Cree Music*. A Professor Emerita at Brandon University, she continues to explore the historical and environmental contexts of human music.

PAUL SHORE is a leading scholar of Jesuit history and has held teaching and research posts at Saint Louis University, Harvard Divinity School, Oxford University, and Trinity College Dublin, and in 2013 was the Alan Richardson Fellow in Theology and Religion at Durham University. He is currently a Visiting Fellow at the Faculty of Divinity at Cambridge University.

Walter Bühler

Aristoxenos und Pythagoras

Ein elementarmathematischer Streifzug durch die Geschichte der musikalischen Skalen und Intervalle

Frankfurt am Main, 2017. 512 S., 50 s/w Abb., 85 s/w Graf., 75 s/w Tab.

br. • ISBN 978-3-631-72429-3

CHF 116.– / €^D 99.95 / €^A 102.80 / € 93.50 / £ 76.– / US-\$ 112.95

eBook (SUL) • ISBN 978-3-631-73091-1

CHF 122.– / €^D 110.95 / €^A 112.20 / € 93.50 / £ 77.– / US-\$ 112.95

Das Nachdenken über Musik ist seit der Antike eng mit der Mathematik verbunden. Auf seinem interdisziplinären Streifzug durch die gemeinsame Geschichte dieser beiden Disziplinen beschränkt sich das Buch nicht auf Pythagoras und die platonische Tradition, sondern bezieht Aristoxenos und die aristotelische Tradition gleichberechtigt in die Betrachtung ein. Der Streifzug, der auch ein historisches Gesamtbild vermitteln will, beginnt in der Antike und endet in der Barockzeit mit den Gedanken Werckmeisters zu Stimmung und Temperatur. Mehrere wichtige historische Werke der Musiktheorie werden dabei kritisch untersucht, und zwar besonders in rechnerischer Hinsicht. Dadurch erscheint nicht nur die Musiktheorie, sondern manchmal auch die Geschichte der Mathematik in einem ungewohnten Licht.

Vincent Cotro (éd.)

Musique et formes brèves

Bruxelles, 2018, 350 p., 9 coloured ill.

Études de Musicologie/Musicological Studies. Vol. 7

br. • ISBN 978-2-8076-0854-2

CHF 59.– / €^D 49.95 / €^A 51.70 / € 47.– / £ 39.– / US-\$ 56.95

eBook (SUL) • ISBN 978-2-8076-0855-9

CHF 59.– / €^D 55.95 / €^A 56.40 / € 47.– / £ 39.– / US-\$ 56.95

Bagatelle, impromptu, burlesque, capriccio, invention, intermezzo..., la liste des genres musicaux relevant de l'esthétique de la miniature est étendue. Pourtant, la multiplicité des « stratégies du bref », analysées dans cet ouvrage, peut être observée au prisme d'une histoire plus large et jusque dans des domaines *a priori* inséparables de la longue durée (comme l'opéra) ou d'un développement improvisé (comme le jazz). Si la notion de forme brève en musique suggère d'abord la limitation du format d'une partition ou l'abrégement d'une durée d'écoute, la brièveté doit aussi se concevoir en relation avec une exigence de concision et la recherche d'une densité maximale de l'expression. Fréquent objet de procès et de polémiques aux xix^e et xx^e siècles en raison de la permanence d'une pensée classique de l'entièreté et de la « grande forme » attachée à toute « grande » œuvre, la brièveté musicale peut aussi refléter des contingences historiques ou des considérations politiques, sociales, économiques ou technologiques. Elle s'enrichit enfin, à l'instar des nombreuses modalités d'enchaînement et de mise en série des formes brèves littéraires à l'intérieur d'un texte, par le dialogue incessant qu'elle instaure avec la longue durée dans les cycles, recueils ou albums enregistrés. Telles sont quelques-unes des questions abordées au fil des dix-huit contributions de ce volume qui s'attache tant aux stratégies de production qu'aux modalités de réception de la brièveté en musique. Construit en quatre parties respectant un plan chronologique du xv^e siècle à la période contemporaine, l'ouvrage propose le croisement des regards et des stratégies analytiques et s'intéresse tant aux miniaturistes incontestés que sont Schumann, Schönberg et Webern, qu'à des compositeurs moins connus ou en devenir pour lesquels la forme brève a pu constituer, parfois plus ponctuellement, une échappatoire ou un défi lancé aux systèmes dominants.

Andreas Kramarz

The Power and Value of Music

Its Effect and Ethos in Classical Authors and Contemporary Music Theory

New York, 2016. XXII, 612 pp., num. ill.

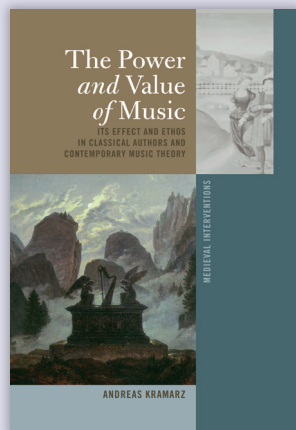
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Nobody doubts that music has a special, somewhat mysterious power. Less clear is how we can evaluate that power. What makes music good or bad? Are there objective criteria for such a distinction? What impact can or should music have on individuals and on society as a whole? What are the factors responsible for the effect of music? This book summarizes and discusses how authors of classical antiquity addressed these questions on musical «ethos» and how they

can be approached from a modern-day perspective.

After systematically assembling and assessing the value-carrying characterizations of music in poetic literature, the author reviews all noteworthy Greek and Latin writings which enlighten musical «ethos» from the theoretical-philosophical perspective. He then carries the intuitions of the ancients into our time by proposing a coherent model to explain the relationship between music, ethos, and emotions based on the results of contemporary research in the disciplines of music psychology and philosophy. The concept of harmony, understood as the appropriate measure or as the balance of opposites and so central to the reflections of the ancient authors, plays a key role in shedding light on the value and impact, both positive and negative, of music in human existence.

This book provides the most comprehensive overview available about the effect and ethos of music in antiquity and discusses many related questions of scholarly interest. It includes numerous references provided in the original language with translation, ample empirical material for further research, and an extensive bibliography.

ANDREAS KRAMARZ holds a PhD in classical civilization (University of Florida), an MA in philosophy (Pontifical Athenaeum Regina Apostolorum, Rome), as well as an MA in German language and literature and an MA in Catholic theology (University of Münster). During the final year of writing his dissertation, he was awarded the Langadas Graduate Fellowship. At present, he is the Dean of Studies and teaches humanities at the Legion of Christ College of Humanities in Cheshire, Connecticut. For many years he has been involved in music as a pianist, organist, and director of various choral and instrumental ensembles.

Matteo Giuggioli • Inga Mai Groote (Hrsg.)

Eine Geographie der Triosonate

Beiträge zur Gattungsgeschichte im Europäischen Raum

Bern, 2018., 233 S., 4 s/w Abb., 17 s/w Tab., 38 s/w Notenbeispiele

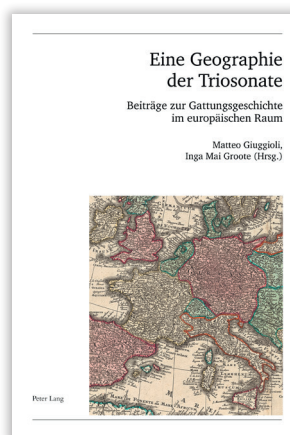
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methodischen Ansatz, der es erlaubt, über die bisher bekannten grossen Entwicklungslinien und Namen hinaus die bislang kaum systematisch betrachteten Zusammenhänge zwischen verschiedenen Orten und regionalen Ausprägungen zu untersuchen. Gattungsgeschichtliche Aspekte lassen sich so mit einer intensiveren Untersuchung von Netzwerken und Zentren der Komposition und Verbreitung verknüpfen.

Henri Vanhulst (éd.)

Die Zauberflöte, Sources - contexte - représentations

Douze études réunies par Henri Vanhulst

Bruxelles, 2018. 302 p.

Études de Musicologie/Musicological Studies. Vol. 6

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Les auteurs de cet ouvrage, musicologues de nationalité américaine, allemande, autrichienne, française et belge, y examinent *Die Zauberflöte* de Mozart sous divers aspects, depuis sa création à Vienne en 1791 jusqu'aux mises en scène mémorables de Karl-Ernst Herrmann en 1991 et de William Kentridge en 2005, en passant par les arrangements de la partition et les traductions du *Singspiel*, leurs éditions et la diffusion de l'ensemble de ces versions. David Buch démontre que Mozart n'est pas intervenu dans l'élaboration et la rédaction du livret qui est dû au seul Schikaneder. Michael Lorenz fait l'historique du Thea-

ter auf der Wieden et détaille grâce à des actes de baptême et autres documents d'archives la nature des relations entre les époux Schikaneder et les membres de la troupe. Jean Gribenski dresse le bilan des premières éditions parisiennes tant de *La Flûte enchantée* que des *Mystères d'Isis*. Herbert Schneider et Rainer Schmusch analysent les particularités des traductions françaises et italiennes du livret. Pour ce qui est de Bruxelles avant 1815, Henri Vanhulst examine les traces de la présence du *Singspiel* à l'aide des catalogues et annonces des marchands de musique et des programmes des sociétés de concert. Alexandra Gelhay, Roland Van der Hoeven, Frédéric Lemmers, Serge Algoet et Valérie Dufour en collaboration avec Laurence Wuidar étudient les étapes marquantes des représentations du *Singspiel* au théâtre royal de la Monnaie de 1829 à 2005. *Trollflöjten*, le film réalisé en 1975 par Ingmar Bergman, inspire à Dominique Nasta une réflexion sur les conceptions artistiques du cinéaste. L'ouvrage réunit douze études, dont deux en anglais et autant en allemand.

Rima Povilionienė

Musica Mathematica

Traditions and Innovations in Contemporary Music

Frankfurt am Main, 2016. 288 pp., 123 b/w graphs

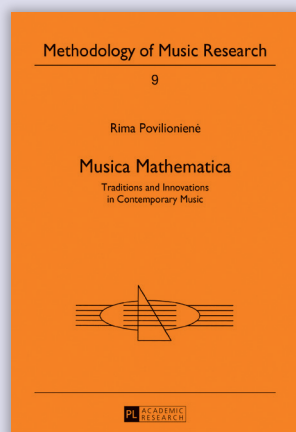
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The concept of «musica mathematica» seeks to accurately examine the intersection of two seemingly radically different subject areas. From the perspective of a European perception, the definition of the science of music was a result of the Pythagorean concept of universal harmony. The Pythagoreans were the first in European culture to raise the issue of uniting music and mathematics, sound and number. In the three parts of the monograph, versatile cases of

the intersection of music and mathematics are displayed, moving from philosophical and aesthetic considerations about *mathesis* to practical studies, discussing the interaction between music and other kinds of art (architecture, painting, poetry and literature), and providing a practical research of contemporary music compositions.

RIMA POVILIONIENĖ holds a PhD in Musicology. She is a researcher at the International Semiotics Institute (ISI) at Kaunas University of Technology and an associate professor in the Department of Musicology of the Lithuanian Academy of Music.

Constantin Floros

Passion: Music – An Intellectual Autobiography

Translated by Ernest Bernhardt-Kabisch

Bern, 2018. 224 S., 17 s/w Abb.

pb. • ISBN 978-3-0343-3678-9

CHF 82.– / €^D 70.95 / €^A 72.60 / £ 66.– / US-\$ 79.95

eBook (SUL) • ISBN 978-3-0343-3679-6

CHF 91.– / €^D 78.95 / €^A 79.20 / £ 66.– / US-\$ 79.95



The present autobiography sets out from the contrast between «establishment» and «outsiders» in science and scholarship. It portrays a number of prominent composers, conductors and musicologists and seeks to illuminate the nature of the phenomenon of music from diverse vantage points, centering on cultural, biographic, psychological, philosophic, critical, aesthetic and axiological questions. Lutz Lesle (Das Orchester, 2018): At the price of being deemed an outsider, Floros has devoted a major part of his life's work to the semantic dimension of music, from the Viennese Classics to Post-

modernism. His endeavor has been to preserve for music the dignity of manifold meaning that the school of bean counters were stripping from it by reducing musical scores to structure-analytical databases. "To simply ignore the spiritual depth dimension of important musical art works," the author bluntly proclaims, "and to limit oneself to the investigation of the 'tonal body': to me there is no greater aberration."

Marion Mäder

Kreative Kontinuität – Die Transformation des judäo-spanischen Liedes in Israel

Berlin, 2018., 291 S., 19 Abb., 2 Tab.

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Diese Studie erörtert die Transformation des judäo-spanischen Liedes osmanischer und marokkanischer Tradition in ein israelisches Repertoire. Sie bedient sich kulturhistorischer, philologischer, ethnologischer und soziologischer Methoden. Die Autorin erläutert die Spannung zwischen kultureller und nationaler Identität der Sefarden und beschreibt, wie ihre musikalische Identität in Israel Bestätigung findet. Bedeutend ist hierfür eine Vielzahl von Institutionen und Individuen, die das aktuelle Repertoire formen. Die Analyse dieses vielschichtigen Prozesses gibt Einblick in die Rekonstruktion der Lieder und ihre identitätsstiftende Funktion. Mythen, die mit der Diaspora verknüpft sind, finden ebenso Erläuterung wie aktuelle Strategien für Arrangement, Performance und mediale Verbreitung.

June Boyce-Tillman

Freedom Song: Faith, Abuse, Music and Spirituality

A Lived Experience of Celebration

Oxford, 2018. XXIV, 532 pp., 23 fig. b/w

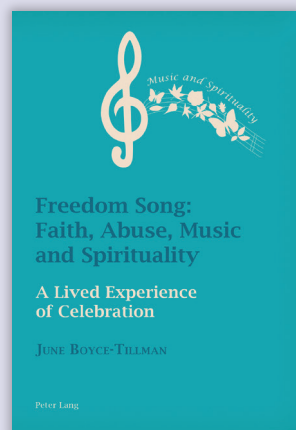
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This book is an autobiographical account of the development of an authentic interiority. It charts the way in which the Christian faith in which the author was enculturated was refined by her lived experience of music, abuse, forgiveness, interfaith dialogue, gender and vocation (into teaching and priesthood). The author describes how music and spirituality can create a route into forgiveness by creatively transforming («mulching») childhood abuse

into celebration. Her work challenges established therapeutic models and suggests a variety of alternative tools, including created ritual. The volume is set out as a series of meditations on the themes contained in the Lord's Prayer; it can be read in separate sections, as well as in its totality. The author's life is perceived as a crystal that can be viewed through various lenses, illustrated by different styles of writing. These include narrative accounts written in a personal style; hymns, songs and poems that condense her thinking around a theme; and more academic reflection, using other people's writing and experiences to understand her own.

JUNE BOYCE-TILLMAN, MBE, read music at Oxford University and is Professor of Applied Music at the University of Winchester. She has published widely in the area of music and education, most recently on spirituality/liminality. Her doctoral research into children's musical development has been translated into five languages. She is the artistic convenor of the Winchester Centre for the Arts as Wellbeing and the Tavener Centre for Music and Spirituality as well as being an Extraordinary Professor at North West University, South Africa. She is also an ordained Anglican priest and honorary chaplain to Winchester Cathedral

Karin Hendricks • June Boyce-Tillman (eds.)

Queering Freedom: Music, Identity and Spirituality

(Anthology with perspectives from over ten countries)

Oxford, 2018. XX, 376 pp., 10 fig. b/w, 1 table

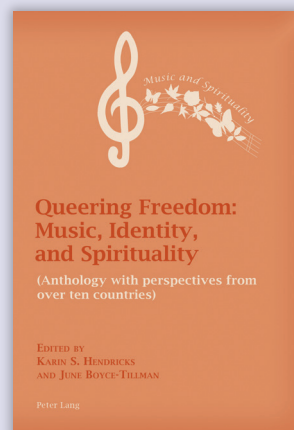
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CHF 68.– / €^D 64.95 / €^A 65.20 / € 54.40 / £ 44.– / US-\$ 66.95



This book is intended to challenge the status quo of music learning and experience by intersecting various musical topics with discussions of spirituality and queer studies. Spanning from the theoretical to the personal, the authors utilize a variety of approaches to query how music makers might blend spirituality's healing and wholeness with queer theory's radical liberation. *Queering Freedom: Music, Identity and Spirituality* represents an eclectic mix of historical,

ethnomusicological, case study, narrative, ethnodramatic, philosophical, theological, and theoretical contributions. The book reaches an international audience, with invited authors from around the world who represent the voices and perspectives of over ten countries. The authors engage with policy, practice, and performance to critically address contemporary and historical music practices. Through its broad and varied writing styles and representations, the collection aims to shift perspectives of possibility and invite readers to envision a fresh, organic, and more holistic musical experience.

KARIN S. HENDRICKS is Co-Director of Undergraduate Studies in Music and Assistant Professor of Music, Music Education at Boston University. A regular presenter of research papers and research-to-practice workshops, Karin has served as an orchestra clinician and adjudicator throughout the United States and abroad. She has served in a variety of local, national, and international leadership positions. She conducts research in social psychology and social justice, with a particular focus on student motivation and musical engagement.

JUNE BOYCE-TILLMAN read music at Oxford University and is Professor of Applied Music at the University of Winchester and Extraordinary Professor at North West University, Potchefstroom, South Africa. She has published widely in the area of music and education and spirituality. Her doctoral research into children's musical development has been translated into five languages. She has written about and organized events in the area of interfaith dialogue using music. She is a composer and conductor concerned with radically inclusive musical events and an international performer, especially on the work of Hildegard of Bingen. She is a hymn writer and an ordained Anglican priest. She is artistic convenor of the Winchester Centre for the Arts as Wellbeing and Convenor of the Tavener Centre for Music and Spirituality.

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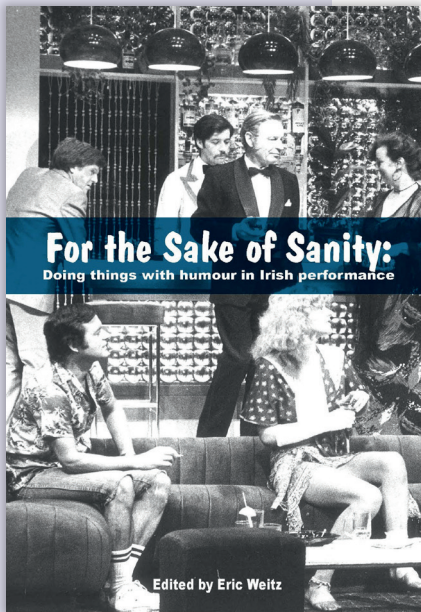
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This publication series was established with the aim of spreading the leading achievements of Polish, Central and Eastern European musicologists active in various fields of musicology. These fields include music history and musical traditions, ethnomusicology and musical anthropology, as well as music sociology, aesthetics and philosophy. The series will feature different genres: monographic works, collections of essays, articles and dissertations by a single author, as well as collective works and scientific conference proceedings.

The editorial team will be working not only with renowned scholars but also young post-doctoral authors. Authors who arrive at music from different fields of the humanities in the context of interdisciplinary studies are also encouraged.

Volume 12

Magdalena Walter-Mazur

Musical Culture of Polish Benedictine Nuns in the 17th and 18th Centuries

Volume 11

Tomasz Jez

The Musical Culture of the Jesuits in Silesia and the Kłodzko County (1581–1776)

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Renata Tańczuk • Sławomir Wieczorek (eds.)

Sounds of War and Peace

Soundscapes of European Cities in 1945

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Bożena Muszkalska (ed.)

The Kolbergs of Eastern Europe



ISSN: 1524-7821

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Joi Carr

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Shifting Hollywood Terrain

Volume 19

Carmen Alberdi

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Enjeux du Dialogue Filmique dans les «Contes des Quatre Saisons» (É. Rohmer)

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Gábor Gergely

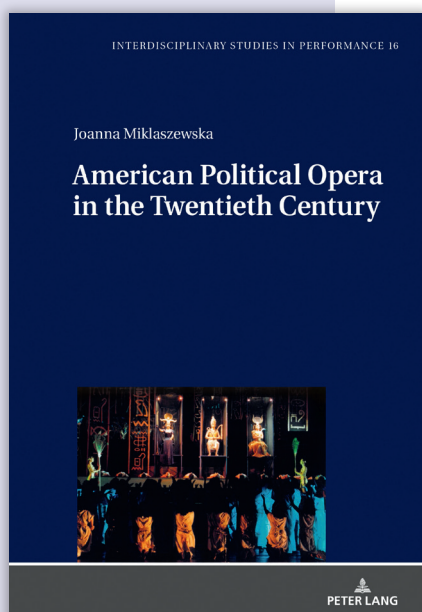
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Exile and Host Nation in Hollywood's Golden Age

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Chih-Yun Chiang

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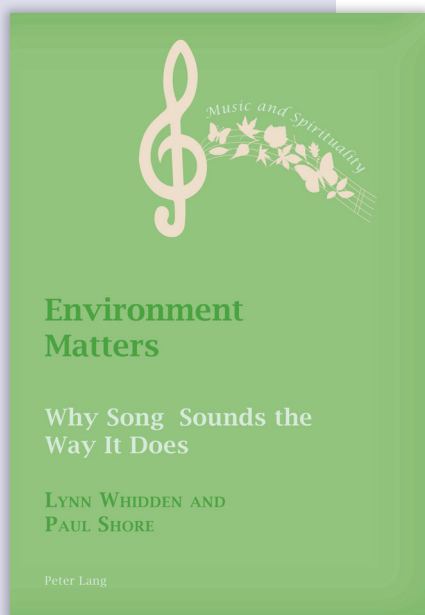
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It looks for well-researched studies with new and open approaches to spirituality and music and encourages interesting innovative case-studies. Books within the series are subject to peer review and will include single and co-authored monographs as well as edited collections including conference proceedings. The use of musical material in either written or recorded form as part of submissions is welcome.

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Why Song Sounds the Way It Does

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PETER LANG

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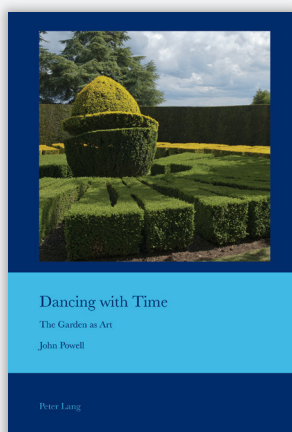
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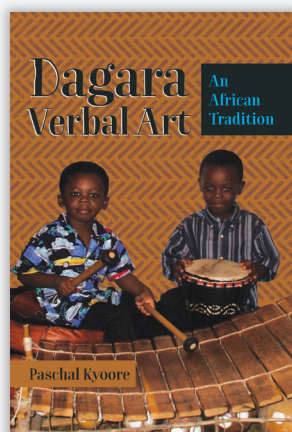
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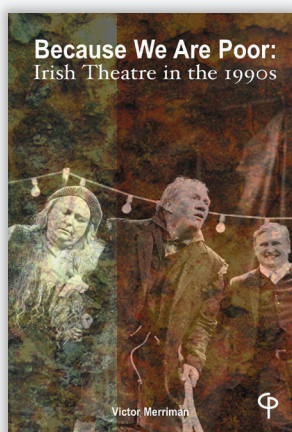
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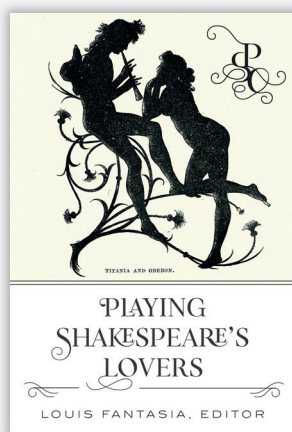
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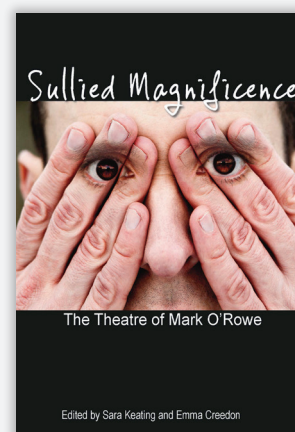
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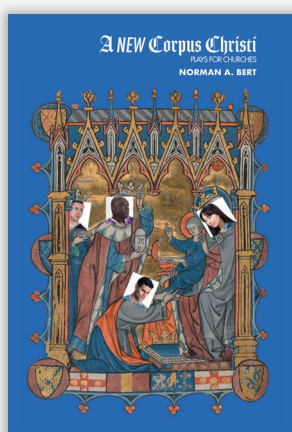
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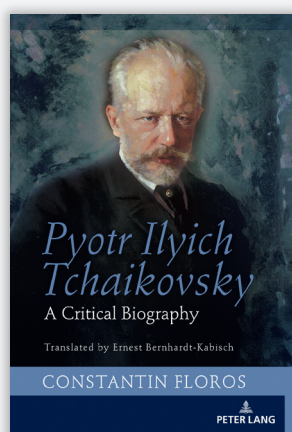
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