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La fin du musée disciplinaire et-elle possible ? Au vu du retour à l’objet qui s’observe dans les discours scientifiques et muséographiques, cette question parait devoir à nouveau être posée. Des muséologues, des professionnels des musées, et des chercheurs actifs en Suisse, en France et au Canada, mettent en évidence les différents regards portés sur les objets de musée. Ils discutent comment les disciplines, mais aussi l’histoire des collections et la culture dans laquelle elle s’inscrit, modulent ou non le potentiel pluridisciplinaire des objets. Leurs contributions proposent ainsi diverses façons de penser le retour à l’objet. Musée sans discipline, musée pluridisciplinaire, ou exposition convivantes diverses disciplines autour d’une même matérialité sont envisagés.

Pierpaoalo Antonello • Matilde Nardelli • Margherita Zanoletti (eds.)
Bruno Munari
The Lightness of Art
Italian Modernities. Vol. 28

Bruno Munari was one of the most important and eclectic twentieth-century European artists. Dubbed the «Leonardo and Peter Pan» of contemporary art, he pioneered what would later be labelled kinetic art, playing a key role in the constitution and definition of the aesthetic programmes of groups such as Movimento Arte Concreta and Programmed Art. He became an internationally recognized name in the field of industrial design, winning the prestigious «Compasso d’Oro» prize four times, while also being a prominent figure in Italian graphic design, working for magazines such as Tempo and Domus, as well as renowned publishing companies such as Einaudi and Bompiani. He left an indelible mark as an art pedagogue and popularizer with his famous 1970s artistic laboratories for children and was the author of numerous books, ranging from essays on art and design to experimental books. Capturing a resurgent interest in Munari at the international level, the exceptional array of critical voices in this volume constitutes an academic study of Munari of a depth and range that is unprecedented in any language, offering a unique analysis of Munari’s seven-decade-long career. Through original archival research, and illuminating and generative comparisons with other artists and movements both within and outside Italy, the essays gathered here offer novel readings of more familiar aspects of Munari’s career while also addressing those aspects that have received scant or no attention to date.

Charlotte Ashby • Grace Brockington • Daniel Laqua • Sarah Victoria Turner (eds.)

Imagined Cosmopolis
Internationalism and Cultural Exchange, 1870s–1920s
Oxford, 2019. XVI, 494 pp., 17 fig. col., 38 fig. b/w
Internationalism and the Arts. Vol. 2

The period from the 1870s to the 1920s was marked by an interplay between nationalisms and internationalisms, culminating in the First World War, on the one hand, and the creation of the League of Nations, on the other. The arts were central to this debate, contributing both to the creation of national traditions and to the emergence of ideas, objects and networks that forged connections between nations or that enabled internationalists to imagine a different world order altogether. The essays presented here explore the ways in which the arts operated internationally during this crucial period of nation-making, and how they helped to challenge national conceptions of citizenship, society, homeland and native tongue. The collection arises from the AHRC-funded research network Internationalism and Cultural Exchange, 1870–1920 (ICE; 2009–2014) and its enquiry into the histories of cultural internationalism and their historiographical implications. This collection has been edited by members of the ICE network convened by Grace Brockington and Sarah Victoria Turner.

Charlotte Ashby is an art and design historian who lectures at Birkbeck, University of London and the University of Oxford.
Grace Brockington is Senior Lecturer in the History of Art at the University of Bristol.
Daniel Laqua is Associate Professor of European History at Northumbria University.
Sarah Victoria Turner is Deputy Director for Research at the Paul Mellon Centre for Studies in British Art in London.

Gerardo Boto Varela • Isabel Escandell • Esther Lozano Lopez (eds.)

The Memory of the Bishop in Medieval Cathedrals
Ceremonies and Visualizations
Bern, 2019. 608 pp., 60 fig. col., 60 fig. b/w.

From Late Antiquity to ca. 1500, the exchange of artistic expressions, literary formulas and moral ideals allowed successive bishops to generate and transform the paradigmatic buildings and devices epitomising episcopal power, both in life and posthumously by dictating the manner in which they were to be com-memorated. Indispensable to this process of integration was the ability to absorb foreign artistic formulas, devise innovative creations and integrate them into mutated patterns that were always defined by local material and intellectual conditions and resources.

This volume explores the making and metamorphosis of images and memories of European Medieval Bishops as individual personalities or institutional figures within the framework of their respective cathedrals. The studies discuss the circumstances and factors that have determined funerary configurations and ritual remembrances of bishops in cathedrals and ecclesiastical colleges in the Medieval Latin Church. The authors of this volume adopt and implement a dual and complementary methodology. First, they take into account a wide range of factors, including specific community practices, liturgical ceremonies, church furnishings, and artistic equipment. Second, they explore to which the morphology of individual tombs can be ascribed to the preferences of patrons who, hypothetically, would also have imposed a religious protocol as the patrons of the future commemoration of their personalities. In these novel studies, special attention is paid to the symbiosis of pictorial narratives, liturgical performativity, and spatial arrangement, which made up and propitiated a large part of the visual experience of episcopal memorials. The volume focuses on the use of the memorial devices of important bishops as a privileged lens to analyse the complexity and dynamics of the artistic landscape in western Europe during the Middle Ages.

John Champagne

Queer Ventennio
Italian Fascism, Homoerotic Art, and the Nonmodern in the Modern
Oxford, 2019. X, 310 pp., 15 fig. b/w

Italian Modernities. Vol. 34

Given fascist proscriptions against homosexuality, a surprising number of artists under Mussolini’s regime were queer. Exploring the contribution of Italy to our understanding of both the history of homosexuality and European modernism, this ground-breaking study analyses three queer modernists – writer Giovanni Comisso, painter and writer Filippo de Pisis, and painter Corrado Cagli. None self-identified as fascists; none, however, were consistent critics of the regime. All understood their own sexuality via the idea of the primitive – a discourse fascism also employed in its efforts to secure consent for the dictatorship. What happens when we return to these men and their work minus the assumption that our most urgent task is identifying their fascist tendencies or political quietism? Various infantilized, pathologized, marginalized, stigmatized, treated as both cause and effect of fascism, queer ventennio artists are an easy target, not brave or selfless or savvy enough to see their common struggle with fascism’s other victims. Revisiting their works and lives with an eye toward neither rehabilitation nor condemnation allows us to ponder more carefully the relationship between art and politics, how homophobia has structured art criticism, the need to further bring queer perspectives to Italian cultural analysis, and how such men disrupt our sense of modern homo/heterosexual definition.
Les enseignes traditionnelles, partie intégrante du patrimoine culturel immatériel de Pékin


Depuis son adoption de la « Convention pour la sauvegarde du patrimoine culturel immatériel » en 2003, la Chine a lancé au niveau national, le réper- toire de son patrimoine culturel immatériel, et a élaboré, mis en action des mesures pour sa sauvegarde. Pé- kin, ancienne capitale des cinq dynas- ties, possède une source abondante du patrimoine culturel immatériel. Les vieilles enseignes pékinoises, afin de montrer son enjeu dans le développement et la pé- rennité de ces enseignes ainsi que pour la préservation de la culture locale de Pékin.

Michael Finkenthal
Dada, One Hundred Years Later


This book offers a general historical overview of the Dada movement and presents the individual destinies of some of its major players against the background of the historical, political, and cultural trends which dominated the twentieth century in Europe as well as in America. The author discusses in depth the reciprocal interaction between Dada as an avant-garde movement and its environment, as well as a number of the emerging phenomena born during this interactive process. Dada is viewed as a complex phenomenon dominated by the emergence of hard- to-extrapolate effects; one hundred years of history enable us to ascer- tain the depth and the extent of this extremely significant socio-cultural event which was Dada and its relevancy to our post-modern and in the future—perhaps—post-human societies.

Marina Giorgini
Růžena Zátková
Un’artista dimenticata

Bruxelles, 2019. 298 p. 31 b/w ill., 45 couloured ill.

La figura di Růžena Zátková (České Budějovice 1885 – Leysin 1923), artista bo- ema generalmente associata al futuro- rismo italiano ma per alcuni versi più vicina all’avanguardia russa, risulta tanto affascinante quanto ancora se- misconosciuta al grande pubblico e non solo. Affascinante perché la sua vita, e tutta la sua straordinaria sto- ria, costituiscono di per sé la trama esemplare di un’arte avventuro- roso e tragico al contempo. Figlia di una prestigiosa famiglia dell’aristo- crazia boema, si legò in un matrimonio infelice a Vasilij Khvoschinskij, coltissimo diplomatico dell’Amba- sciata Russa a Roma, dove entrò immediatamente negli ambienti più rinomati e prestigiosi. Musa e amante platonica dello scultore croato Ivan Meštrović, del pittrice messicana Roberto Montenegro e del com- positore russo Igor’ Stravinskij, cara amica del maestro futurista Già- como Balla, gravitò inoltre nell’orbita dei Balletti Russi di Diaghilev, le- gandosi in una profonda e sincera amicizia a Larionov e alla Gončarova. Protagonista di una serie di sedute spiritiche tenutesi alla presenza delle
In his early career, 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

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 95.95 / €A 97.50 / € 84.90 / £ 70.– / US-$ 90.95
ebook (SUL) • ISBN 978-1-78874-334-1

CHF 85.– / €D 87.95 / €A 89.50 / € 74.90 / £ 60.– / US-$ 82.95

This book discusses an important theme in art history - artistic emulation - that emphasizes the exchange between Flemish and Dutch art in the seventeenth century. Since the Middle Ages, copying has been perceived as an important step in artistic training. Originality, on the other hand, has been considered an indispensable hallmark of great works of art since the Renaissance. Therefore, in the seventeenth century, ambitious painters frequently drew inspiration from other artists’ works, attempting to surpass them in various aspects of aesthetic appeal. Drawing on this perspective, this book considers the problems of imitation, emulation, and artistic rivalry in seventeenth-century Netherlandish art. It primarily focuses on Rubens and Rembrandt, but also discusses other masters like van Dyck and Hals. It particularly results in expanding the extant body of knowledge in relation to Rubens’s influence on Rembrandt and Hals. Moreover, it reveals certain new aspects of Rubens and Rembrandt as work-shop masters - collaboration with specialists, use of oil sketches, and teaching methods to pupils for example.
Arnold Schönberg und Roberto Gerhard: Briefwechsel

Kritische Ausgabe von Paloma Ortiz-de-Urbina

Bern, 2019. 236 S., 45 s/w Abb.

CHF 75.– / €D 65.95 / €A 66.80 / € 50.– / £ 40.– / US-$ 73.95

ebook (SUL) • ISBN 978-3-0343-3796-0

CHF 76.– / €€ 71.95 / €€ 60.80 / €€ 50.– / US-$ 73.95

L’apologie des mimes tient une place particulière dans le corpus des œuvres de Choricios de Gaza (VIe siècle). Composée au début du règne de Justinien, cette pièce reflète des réalités contemporaines et constitue à ce titre un témoignage de première importance pour notre connaissance des mimes et du théâtre au VIe siècle en général. L’orateur présente néanmoins sa défense des mimes comme un exercice. Comment dès lors lire et interpréter ce discours ? L’apologie des mimes se situe à la frontière des genres, entre les pièces à caractère officiel et les exercices oratoires sous forme de déclarations. Le présent volume offre une édition nouvelle du texte grec accompagnée d’une traduction française princeps et inédite du discours. Un commentaire et une étude approfondie sur le mime permettent de comprendre les enjeux essentiels du texte. Héritière de Libanios pour son inspiration et sa structure rhétorique, L’apologie des mimes répond également aux attaques « coutumières » des prédicateurs chrétiens, en particulier Jean Chrysostome, avec qui les correspondances sont remarquables.

Christian Pernet

Choricios de Gaza, « L’Apologie des mimes »

Texte, traduction française princeps et commentaire. Étude sur le mime

Bern, 2019. XVI, 478 p., 2 ill. en couleur, 3 ill. n/©, 2 tabl.

Sapheneia. Beiträge zur klassischen Philologie / Contributions à la philologie classique / Contributions to Classical Philology. Vol. 20

rel. • ISBN 978-3-0343-3696-3

CHF 117.– / €D 100.95 / €D 93.40 / € 94.– / £ 77.– / US-$ 113.95

also available as Open Access

En todas las áreas, las personas con voluntad de cambio y desarrollo social utilizan las formas artísticas y la creatividad para connotar la esfera pública, atraer la atención, tomar poder sobre los espacios urbanos y generar nuevos lenguajes y voces sociales. El activismo artístico involucra a personalidades creadoras de todas las culturas, se enraíza en ideas políticas esenciales, moviliza ideas de cambio e igualdad social e interesa a las generaciones más jóvenes, en un espíritu que rompe las barreras académicas y las distinciones profesionales. La creatividad activista con frecuencia ha sido percibida como próxima a la categoría del outsider art que engloba el arte producido por no artistas donde el contexto específico sería la protesta política y/o la experimentación social. El artivismo tiene sus raíces en las vanguardias artísticas (dada, futurismo, surrealismo, etc.) y el posterior desarrollo y auge en la década de los años sesenta y setenta del pasado siglo (performance, happening, body art, land art, video art o arte conceptual), que, muchas veces, nace de una especie de desmaterialización del objeto artístico. Este libro se centra en prácticas de creatividad activista de España, Chile, Perú, Reino Unido, Colombia, etc. que tienen que ver con los actuales fenómenos de crisis discursiva, ideológica, política, económica, financiera. Entender el artivismo, un concepto que, nada más pronunciarlo, despierta un amplio abanico de sensaciones.

Dimitrina Semova • Eva Aladro Vico • Roxana Sosa Sánchez (eds)

Entender el Artivismo

Oxford, 2019. Xll, 312 p., 15 ill. en color, 4 tablas

Hispanic Studies: Culture and Ideas. Tomo 81

en castellano • ISBN 978-1-78974-434-8

CHF 62.– / €€ 52.95 / €€ 54.40 / €€ 40.40 / £ 40.– / US-$ 60.95

CHF 62.– / €€ 58.95 / €€ 93.30 / €€ 40.40 / £ 40.– / US-$ 60.95

En todas las áreas, las personas con voluntad de cambio y desarrollo social...
him to gradually move away from Clarke’s influence and to develop his own artistic identity. King was also a talented illustrator for The Capuchin Annual and The Father Mathew Record. From the late 1940s to the early 1970s, his awareness of the work of other artists in Ireland, England and Europe led him to engage with modernism. The Documents of Vatican II and his interest in the Scriptures and theology enabled King to grow at the spiritual level which was reflected in his religious art of the mid to late 1960s and early 1970s. His study of the theological writings of French palaeontologist, philosopher and theologian Pierre Teilhard de Chardin (1881-1955) was crucial for King’s more intellectual approach to matters of Christian faith.

Gardens provoke thought and engagement in ways that are often overlooked. This book shines new light on long-held assumptions about gardens and propose 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
Dancing with Time

The Life and Work of Richard King

Religion, Nationalism and Modernism

This book on the Irish liturgical artist Richard King (1907-74), examines his career in the context of religion, nationalism and modernism. The book focuses on the interdisciplinary relationship between religion and art during the pre- and post-Vatican II Ireland. The importance of Irishness and nationalism is shown by the artist’s early secular work of the 1930s and 1940s. His apprenticeship under Harry Clarke (1889-1931) was pivotal for his principal career as a stained glass artist. However, his departure from the Harry Clarke Stained Glass Studios in 1940 allowed him to gradually move away from Clarke’s influence and to develop his
**Alina Borkowska-Rychlewksa**

**Shakespeare in 19th-Century Opera**

Berlin, 2019. 307 pp


hb. • ISBN 978-3-631-77860-9

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

ebook (SUL) • ISBN 978-3-631-06667-8

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

The author of the book analyses selected 19th-century operas based on Shakespeare’s plays from the perspective of their relations to the literature, aesthetics and philosophy of the Romantic period. The texts discussed here include Verdi’s *Macbeth*, *Otello* and *Falstaff*, Rossini’s *Otello*, Halévy’s *The Tempest*, Gounod’s *Roméo and Juliet* and Thomas’s *Hamlet*. The study aims to indicate diverse traces of the Romantic interpretation of Shakespeare’s works in the history of the 19th-century opera. Individual chapters present the librettos of the selected operas, analysed in the context of Shakespeare’s plays and their 19th-century reception, reconstructed on the basis of 19th-century historic-literary texts (of, among others, A. W. Schlegel, L. Tieck and V. Hugo), critical studies and press articles. The analyses conducted in the book succeed in presenting the evolution of the phenomenon of Romantic Shakespeareanism in the 19th-century opera theatre.

**Pauline Bouchet**

**Les voix du théâtre québécois contemporain**

De l’auteur au personnage et vice-versa


Études canadiennes – Canadian Studies. Vol. 34

br. • ISBN 978-2-8076-0666-1

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

ebook (SUL) • ISBN 978-2-8076-0667-8

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

La dramaturgie québécoise présente des survivances du personnage, quand d’autres ne cessent de le remettre en question. Loin de présenter des individus psychologiques, les dramaturges québécois détourner le réalisme pour proposer des figures hors du commun. Ce livre propose d’abord une analyse des relations de Shakespeare à l’œuvre dramatique québécoise, depuis les toutes premières productions jusqu’à nos jours, et dans la perspective d’un panorama de tous ces protagonistes en emmenant le lecteur dans une traversée de nombreux textes écrits dans les années 2000 mais dont les auteurs sont de plusieurs générations, traditions et formations théâtrales. Vous y découvrirez des personnages sans famille, sans passé, sans territoire, des personnages qui viennent d’autres œuvres. Cette galerie de portraits nous invite à entrer dans la fabrique des auteurs pour interroger le partage des voix qu’ils opèrent dans l’écriture. En effet, les auteurs dramatiques, face à la difficulté de plus en plus grande de faire entendre leurs voix, choisissent souvent de se représenter dans leurs œuvres et exploiter dans leurs créations leur moi d’auteur comme un matériau. C’est cette voix de l’écriture aux limites de l’autofiction et de l’autobiographie qu’explorer la seconde partie de l’ouvrage. Pour cela, l’auteure s’intéresse à des œuvres plus proches du plateau et montre comment les auteurs, souvent aussi acteurs, metteurs en scène, se pensent et se représentent dans leurs œuvres et interrogent leur pouvoir de création de la fiction.

**Alba Carmona**

**Las reescrituras filmicas de la comedia nueva**

Un siglo en la gran pantalla

Oxford, 2020. XX, 244 p., il. en blanco/negro

Spanish Golden Age Studies. Tomo 2


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


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

Este es el primer libro dedicado en su integridad a las adaptaciones cinematográficas de la comedia áurea. Con él, el Siglodorismo salda una deuda contraída con un patrimonio filmico que hasta fechas muy recientes había despertado el interés solo de unos pocos. Desde una perspectiva interdisciplinar, la autora analiza diez películas y ofrece un recorrido a través de la historia del cine que permite entender cómo, durante los últimos cien años, lectores de distintas ideologías y naciones se han aproximado al teatro barroco y lo han reescrito a voluntad. Los resultados invitan a reflexionar no solo sobre el poder que poseen las pantallas para dar a conocer (o bien condenar al olvido) un espectáculo que en su día fue de masas, sino también sobre la actitud que deben tomar los especialistas hacia esta clase de producciones.

**Lilian Chambers · Eamonn Jordan (eds.)**

**The Theatre of Conor McPherson**

«Right beside the Beyond»


Carysfort Press Ltd.


CHF 38.– / €D 35.95 / €A 36.– / € 30.– / £ 25.– / US-$ 36.95


CHF 38.– / €D 35.95 / €A 36.– / € 30.– / £ 25.– / US-$ 36.95

Multiple productions and the international successes of plays like The Weir have led to Conor McPherson being regarded by many as one of the finest writers of his generation. McPherson has also been hugely prolific as a theatre director, as a screenwriter and film director, garnering many awards in these different roles. In this collection of essays, commentators from around the world address the substantial range of McPherson’s output to date in theatre and film, a body of work written primarily during and in the aftermath of Ireland’s Celtic Tiger period. These critics approach the work in challenging and dynamic ways, considering the crucial issues of morality, the rupturing of the real, storytelling, and the significance of space, violence and gender. Explicit considerations are given to comedy and humour, and to theatrical form, especially that of the monologue and to the ways that the otherworldly, the unconscious and the supernatural are accommodated dramaturgically, with frequent emphasis placed on the specific aspects of performance in both theatre and film.
David Cregan (ed.)
Deviant Acts
Essays on Queer Performance
Carysfort Press Ltd.

This book contains an exciting collection of essays focusing on a variety of alternative performances happening in contemporary Ireland. While it highlights the particular representations of gay and lesbian identity, it also brings to light how diversity has always been part of Irish culture and is, in fact, shaping what it means to be Irish today. Inside there are provocative chapters from scholars, theatre producers, and theatre artists from around the world analysing everything from the drag scene in Dublin to the Gay Pride Parades in Belfast. Cathleen Ni Houlihan will never be the same!

Andrzej Dąbrówka
Theater and the Sacred in the Middle Ages
hh • ISBN 978-3-631-65501-6

The book presents a theory of relationships between the forms of devotion and early drama genres. The historical background is the circumstances of the Church becoming independent of the Empire. A theological and philosophical aspect of the transformation of piety at the time was the specification of the ontological status of the sacred (spiritualization) and “shifting it to Heaven” (transcendentalization). In opposition to a specification of the ontological status of the sacred, (spiritualization) philosophers at the time were the Church becoming independent of the Empire. A theological and philosophical aspect of the transformation of piety at the time was the specification of the ontological status of the sacred (spiritualization) and “shifting it to Heaven” (transcendentalization). In opposition to a specification of the ontological status of the sacred, the author argues for the need to take into account purely religious conditions (the idea of recapitulation). This allows the author to develop a holistic aesthetics for the religiously inspired creativity in the period spanning the 11th-15th centuries and to propose a new typology of medieval drama.

Steven Dedalus Burch (ed.)
Breaking Boundaries
An Anthology of Original Plays from The Focus Theatre
Carysfort Press Ltd.

Almost from the beginning, since 1970, new plays became part of the Focus’s repertoire. Starting with Peter Terson’s Mooney and His Caravan, and Declan Burke-Kennedy’s The Trespasser in 1973, new plays continued to be produced and some, such as actor-playwright Ena May (Out of the Beehive 1987; She’s Your Mother, Too, You Know 1988; A Close Shave With the Devil 2001), finding an artistic home for their works, though not in the numbers that established plays and classics had been produced under Deirdre’s leadership. Since 2002 under Joe Devlin’s artistic direction, Focus has reversed the emphasis with new plays taking the lion’s share of the theatre’s performances and, in the process, reinvigorated itself during the past decade. Of the seven plays in this anthology, (five are from Joe’s leadership) all exhibit a range in styles from Lewis Carroll’s fantastical world (Alice in Wonderland by Mary Elizabeth Burke-Kennedy), to a couple on the brink of a philandering weekend disaster (The Day of the Mayfly by Declan Burke-Kennedy), to a one-man show about Jonathan Swift with several characters all played by the same actor (Talking Through His Hat by Michael Harding); an examination of two shoplifting thieves and the would-be writer who gets in their way (Pinching for My Soul by Elizabeth Moynihan), a battle royal between two sides of a world-famous painter (Francis & Frances by Brian McAvera), the reactions of multiple New Yorkers to that moment on September 11, 2001 when their world was changed forever (New York Monologues by Mike Poblete), to the final days of an iconic movie star (Hollywood Valhalla by Aidan Harney). Each of these scripts is followed by short notes from the playwright, a memory of the production and in some cases its aims by its author. As will become quite clear, there is no single Focus play, no play which perfectly captures the spirit, the aesthetic aims, the physical abilities of this continually surprising fifty-year-old company.

Ros Dixon - Irina Ruppo Malone (eds.)
Ibsen and Chekhov on the Irish Stage
Oxford, 2019. XVI, 222 pp., 8 fig. col.
Carysfort Press Ltd.

Ibsen and Chekov on the Irish Stage presents articles on the theories of translation and adaptation, new insights on the work of Brian Friel, Frank McGuinness, Thomas Kilroy, and Tom Murphy, historical analyses of theatrical productions during the Irish Revival, interviews with contemporary theatre directors, and a round-table discussion with the playwrights, Michael West and Thomas Kilroy. Ibsen and Chekov on
the Irish Stage challenges the notion that a country’s dramatic tradition develops in cultural isolation. It uncovers connections between past productions of plays by Ibsen and Chekhov and contemporary literary adaptations of their works by Irish playwrights, demonstrating the significance of international influence for the formation of national canon. Conceived in the spirit of a round-table discussion, Ibsen and Chekhov on the Irish Stage is a collective study of the intricacies of trans-cultural migration of dramatic works and a re-examination of Irish theatre history from 1890 to the present day.

Paola Gilardi · Delphine Abrecht · Anne Fournier · Andreas Klaeui (Hrsg.)
MIMOS 2019
Cie Yan Duyvendak
Bern, 2019., 272 pp., 24 fig. col.
MIMOS – Schweizer Theater-Jahrbuch, Bd. 81
br. • ISBN 978-3-0343-3965-0
CHF 29.– / €D 25.95 / €A 26.– / € 23.60 / £ 19.– / US-$ 28.95
eBook (SUL) • ISBN 978-3-0343-3966-7

Yan Duyvendak is passeur de frontières entre les disciplines et les genres. Entre art visuel, performance, théâtre et interactions sociales. Un «joueur du réel» auquel cet ouvrage rend hommage grâce à des analyses critiques et à des récits de complices de route.

Yan Duyvendak is an avventuriero di confini: fra le discipline e fra i generi. Fra le arti visive, la performance, il teatro e l’interazione sociale. Un artista che «gioca con il reale», a cui questo volume rende omaggio tramite saggi critici e resoconti di compagni di viaggio.

Yan Duyvendak crosses borders: of artistic discipline and genre. Of visual art, performance, theatre and social interaction. In tribute to an artist who «deals with the real», this volume contains critical analyses and reports by those who have joined him along his journey.

Playing Shakespeare’s Villains
Louis Fantasia (ed.)
Playing Shakespeare’s Characters. Vol. 2
hb. • ISBN 978-1-4331-5327-3
CHF 93.– / €D 80.95 / €A 82.50 / £ 75.– / US-$ 89.95
eBook (SUL) • ISBN 978-1-4331-5328-0
CHF 93.– / €D 89.95 / €A 90.– / £ 75.– / US-$ 89.95
The essays in Playing Shakespeare’s Villains trouble our assumptions of what—and who—constitutes “villainy” in Shakespeare’s works, through probing and provocative analyses of the murky moral logics at play in the Bard’s oeuvre. Shakespeare spreads before us a panoply of evil, villainy, and amorality—of characters doing bad things for good reasons, bad things for bad reasons, and bad things for no reason at all. How does Shakespeare handle culpability and consequence? How much does he justify his villains’ actions? How much do we enjoy watching people get away with murder and mayhem? What are we to make of the moral universe that Shakespeare presents: a universe in which some villains are punished and others seem to be rewarded; where mischief can quickly turn violent; and where an entire world can be brought down by someone’s willful insistence on having one’s way? Questions like these animate the discussions in this lively volume, the second in the Playing Shakespeare’s Characters series.

Miriam Haughton · Mária Kurdi (eds.)
Irish Theatre International
Vol. 3 No.1 Autumn 2014
Carysfort Press Ltd.
ph. • ISBN 978-3-78874-815-5
CHF 19.– / €D 15.95 / €A 16.50 / £ 15.– / US-$ 18.95
eBook (SUL) • ISBN 978-3-78874-816-2
CHF 19.– / €D 17.95 / €A 18.– / £ 15.– / US-$ 18.95
The historiography of Irish theatre has largely been dependent on in-depth studies of the play-text as the definitive primary source. This volume explores the processes of engaging with the documented and undocumented record of Irish theatre and broadens the concept of evidential study of performance through the use of increasingly diverse sources. The archive is regarded here as a broad repository of evidence including annotated scripts, photographs, correspondence, administrative documents, recordings and other remnants of the mechanics of producing theatre. It is an invaluable resource for scholars and artists in interrogating Ireland’s performance history. This collection brings together key thinkers, scholars and practitioners who engage with the archive of Irish theatre and performance in terms of its creation, management and scholarly as well as artistic interpretation. New technological advances and mass digitization allow for new interventions in this field. The essays gathered here present new critical thought and detailed case studies from archivists, theatre scholars, historians and artists, each working in different ways to uncover and reconstruct the past practice of Irish performance through new means.

**BARRY HOULIHAN** is an archivist at the James Hardiman Library, NUI Galway, and teaches Irish theatre history at the O’Donoghue Centre for Drama, Theatre and Performance, NUI Galway. He holds a PhD on Irish theatre and social engagement. His research interests include theatre historiography, political and social theatre, archival and cultural theory and digital humanities. He is also a project team member of the Abbey Theatre and Gate Theatre Digital Archive Projects.
Brian McAvera • Steven Dedalus Burch (eds.)

Stanislavski in Ireland
Focus at Fifty
Carysfort Press Ltd.

Stanislavski in Ireland: Focus at Fifty is an insight into Ireland’s only art-house theatre from the people who were there. Through interviews, articles, short memoirs and photographs, the book tracks the theatre from its inception, detailing the period under its founder Deirdre O’Connell and then the period following Joe Devlin’s arrival as its new artistic director. Many of Ireland’s leading theatre and film artists trained and worked at Focus, including Gabriel Byrne, Joan Bergin, Olwen Fouéré, Brendan Coyle, Rebecca Schull, Johnny Murphy, Sean Campion, Tom Hickey, and Mary Elizabeth and Declan Burke-Kennedy. The book comes complete with a chronological list of Productions. It is aimed at students of theatre, actors, directors, academics, as well as the casual reader.

Masoud Najafi Ardabili

Grotowski in Iran

Jerzy Grotowski and the «Laboratory Theatre» presented his famous performance «The Constant Prince» to Iranian audiences in 1970 during the Shiraz Art Festival and in Teheran. Jerzy Grotowski travelled to Iran four times and his fifth journey, which was supposed to include «Apocalypse Cum Figuris» as well as «Desert Project» had been thoroughly planned but never happened. Although Grotowski had not talked too much about his travels to Iran, his influence on Iranian artists during three generations is quite obvious. The author gathered many documents and conducted interviews for this in-depth study pursuing the fundamental questions of his research: How was Grotowski’s work received in Iran and in what way did he influence theatre artists in Iran?

Adriana Sánchez Gutiérrez

Teatralidades del conflicto armado en Colombia
Dramaturgia de las víctimas
New York, 2019. XII, 134 p., 9 il. blanco/negro

En momentos de crisis y conflictos políticos nacionales, el teatro se reconfigura como una de las artes que de nuncia, devela e ilustra los quehaceres sociales de un país. En esos términos, la dramaturgia en Colombia empedera nuevas estéticas en donde el ciudadano deviene protagonista de la escena, defendiendo derechos humanos y civiles que le han sido negados por el Estado. A partir de ese contexto, este libro analiza la producción de cuatro dramaturgos colombianos para descubrir cómo el cuerpo de las víctimas es representado en la escena y cuáles son las estéticas que se proponen en torno a los casos de desaparición forzada, ejecuciones extrajudiciales, desplazamientos, genocidios y masacres. Crímenes que, hasta el 2018, en el marco de un proceso de reparación y restitución a las víctimas, cuentan con más de ocho millones de casos en donde menos del cinco por ciento ha recibido condena por parte del Estado. En este estudio se propone el concepto de cuerpos-no-ausentes para entender la presencia corpo-política de las víctimas en la escena de las obras de Patricia Ariza, Felipe Vergara, Carlos Satizábal y Nohora Ayala.

Bernadette Sweeney  • Marie Kelly (eds.)

The Theatre of Tom MacIntyre
Strays from the Ether
Oxford, 2019. XXVI, 350 pp., 19 fig. col., 23 fig. b/w
Carysfort Press Ltd. Vol. 207

This long overdue anthology captures the soul of MacIntyre’s dramatic canon - its ethereal qualities, its extraordinary diversity, its emphasis on the poetic and on performance - in an extensive range of visual, journalistic and scholarly contributions from writers and theatre practitioners.
Horror
A Companion

What is Horror? Horror is an inherently sensational and popular phenomenon. Extreme violence, terrifying monsters and jarring music shock, scare and excite us out of our everyday lives. The horror genre gives shape to the particular anxieties of society but also reveals the fundamental nature of what it is to be human. This volume provides an introduction to horror in compact and accessible essays, from classics such as Stanley Kubrick’s The Shining to contemporary throwbacks like the Duffer Brothers’ Stranger Things. Beginning with the philosophical and historical background of horror, this book touches upon seminal figures such as Poe, Lovecraft, Quiroga, Jackson, King and Suzuki and engages with the evolution of the genre across old and new media from literature, art and comics to film, gaming and social media. Alongside this is a consideration of established and emerging areas like smart horror (Jordan Peele’s Get Out), queer horror (Brad Falchuk’s American Horror Story), eco-horror (Alex Garland’s Annihilation), horror video games (P.T.) and African American horror (Tananarive Due’s Ghost Summer: Stories).

Simon Bacon (ed.)
Horror
A Companion

Genre Fiction and Film Companions. Vol. 3
pb. • ISBN 978-1-78707-919-9
CHF 39.– / €D 33.95 / €A 34.– / € 30.90 / £ 25.– / US-$ 37.95
ebook (SUL) • ISBN 978-1-78707-920-5
CHF 19.– / €D 36.95 / €A 37/0 / € 30.90 / £ 25.– / US-$ 37.95

Adriana Estrada Álvarez · Nicolas Défossé · Diego Zavala Scherer (eds)
Cine político en México (1968-2017)

Transamerican Film and Literature. Tomo 2
enc. • ISBN 978-1-4331-5744-8
CHF 98.– / €D 84.95 / €A 87.30 / € 79.20 / £ 64.– / US-$ 94.95
ebook (SUL) • ISBN 978-1-4331-5911-4
CHF 98.– / €D 94.95 / €A 96.95 / € 79.20 / £ 64.– / US-$ 94.95

Cine político en México (1968-2017) busca dibujar caminos que ayuden a visibilizar cierta dimensión histórica, política y social del cine y el video en México; apela a valorar el quehacer cinematográfico y audiovisual en su relación con movimientos sociales y culturales; y se pregunta acerca de los horizontes que se manifiestan, y los efectos que se producen en esa conexión que establece con la realidad. Buscamos establecer un diálogo entre la mirada que analiza la obra y la experiencia de hacer cine o video en México, y es en este intercambio cuando el trabajo toma forma en dos grandes ejes. El primer eje, Miradas, es un conjunto de ensayos dedicados a analizar los discursos que se tejen sobre historias inspiradas en acontecimientos contemporáneos, donde se valoran obras en su sentido documental, en la experiencia estética que provocan, y en la acción política que construyen. Y el segundo eje, Experiencias, contiene un conjunto de relatos de cineastas, productores y videoastas que debaten sobre su profesión como buscadores de historias y reflexionan sobre los procesos que los llevan a la definición de una idea y lo que resulta de ella en el camino; son historias de confidencia, de conflictos, que se preguntan sobre ese compromiso que establecen con la realidad.

Georges Fournier
Peter Kosminsky et la télévision britannique : itinéraire d’un réalisateur engagé

Anglo-amerikanische Studien / Anglo-American Studies. Literatur, Kultur und Didaktik / Literature, Culture and Teaching. Vol. 56
rel. • ISBN 978-3-631-75792-5
CHF 58.– / €D 49.95 / €A 51.40 / € 46.70 / £ 38.– / US-$ 56.95
ebook (SUL) • ISBN 978-3-631-76093-2
CHF 58.– / €D 55.95 / €A 56.– / € 46.70 / £ 38.– / US-$ 56.95

Réalisateur britannique de fiches politiques, Peter Kosminsky a fait le choix d’investir une télévision aux potentialités politiques évidentes. Ses scénarios filmiques offrent un traitement holistique à une actualité récente, souvent abordée de manière parcellaire, voire sensationnelle. L’examen des œuvres de Peter Kosminsky permet de mieux comprendre le caractère atypique de son parcours : comment, en optant pour la fiction il est parvenu à porter à l’attention de tous, un travail de questionnement des politiques gouvernementales au Royaume-Uni depuis les années 1990. L’ambition de cet ouvrage, qui revient sur l’ensemble des films de Peter Kosminsky, est aussi de montrer comment la télévision britannique s’est emparée de la fiction à valeur documentaire pour retraiter l’actualité.
From her early film studies to her most recent critiques of contemporary pop culture, Chinese Cinema Culture: A Scene in the Fog presents Dai Jinhua’s multiple theoretical moves toward writing difference into the Euro-American discourses current in China today; it is an account of both her interrogation of mainstream Western theories and her eventual flight from them. She searches for a theoretical strategy that enables her to narrate critically the intellectual and gendered film history and culture of the post-Mao and post-Deng eras without sacrificing it to the orientalizing gaze of the West. Her work demonstrates brilliant insights into China’s cinema tradition that is inseparable from both the political legacy of Maoism and current postcolonial order of cultural knowledge. This book includes 11 essays organized in three parts and one dialogue on Chinese cinema culture as the afterword.

The last decade was an exceptional period for the Icelandic cinema. The films produced during this time have won many prestigious awards at international festivals. Cinematic images of Iceland eclectically interlace myths, stereotypes and postmodern means of expression. At first glance, the local films obsessively repeat the same themes which might be incomprehensible for a foreign viewer. However, academic research on the most interesting motion pictures creates an opportunity to study the birth and development of small, but energetic and ambitious cinematography. Such an experience also allows analyzing problems related to the system of film production in this sparsely populated country and helps identify challenges during the process of introducing a local culture abroad. Finally, studying Icelandic cinema gives a chance to go on the audiovisual journey through the fascinating culture and unique landscapes. The author of the book analyses popular topics and narrative strategies in Icelandic films. The research covers local versions of black comedies, road movies and crime stories as well as different figures connected with the motif of struggle between tradition and modernity.
Simona Micali

Towards a Posthuman Imagination in Literature and Media

Monsters, Mutants, Aliens, Artificial Beings

Oxford, 2019. XII, 248 pp., 9 fig. col., 16 fig. b/w

New Comparative Criticism. Vol. 7

Running off the Anger. British New Wave includes several areas of research that suggest interpreting the cinema of the British New Wave in relation to social realism, the construction of the main characters, popular culture and the way New Wave played with film-making. Thanks to an in-depth analysis of key films of this trend, it is possible not only to understand the workings of social realism and examine character creation and their rebellion, but also to explore the intentionality of the utilising New Wave techniques that were known from nouvelle vague. The last chapter of this book is devoted to the most recent references to British New Wave Cinema.

What if the human species were to get in touch with another intelligent species, thus far unknown? This question is the impetus for a vast, exciting catalogue of science fiction and fantasy stories. They serve as hypothetical answers in narrative form but can also be regarded as cognitive exercises by which we investigate the nature and destiny of humanity. In other words, any creature and any story produced in response to this question requires an assessment of our notion of the human and a redefinition of our position and role in the world. This volume aims at mapping and analysing the very rich catalogue of non-human figures which inhabit our contemporary imagery, with particular regard to science fiction literature and film. It is suggested that monsters, clones, zombies, aliens, artificial beings, cyborgs and mutants can function as ideological tools intended to confirm the role of humankind (and Western civilization) as the only possible standard of intelligent and ethical life. But they can also become cognitive instruments devised to question or criticize our vision of and behaviour toward the world, other species and ourselves. This privileged critical perspective – and the point of arrival of the book – is the category of the posthuman, which is regarded as the symbol of a possibly revolutionary vision of humanity, a wish and an invitation to embrace a new, more humble way of being and living.

SIMONA MICALI is Associate Professor of Comparative Literature at the University of Siena. She has published three books (L’innamoramento, 2001; Miti e riti del moderno, 2002; Ascesa e declino dell’Uomo di lusso. Il romanzo dell’intellettuale nella Nuova Italia e i suoi modelli europei, 2008) and several essays on modern and contemporary fiction. In 2016 she organized the international conference on «Fictionalising the Posthuman» (Siena) and edited a special issue of the academic journal Contemporanea on «Raccontare il postumano».

Muriel Tinel-Temple • Laura Busetta • Marlène Monteiro (eds.)

From Self-Portrait to Selfie

Representing the Self in the Moving Image

Oxford, 2019. XII, 276 pp., 10 fig. col., 18 fig. b/w

New Studies in European Cinema. Vol. 22

Self-portraiture is a singular form within the broad field of first-person film and video – not so much an account of the filmmaker’s intimate life as a representation of the artist at a given instant. With deep roots in the Western tradition of painting and literature, self-portraiture in the moving image can be considered to be a hybrid practice, not fitting into the traditional definition of documentary or fiction, as it breaks the boundaries of both genres. The investigative and self-reflexive stance of the self-portrait raises questions about intimacy, the appearance and corporeality of the subject and, more importantly, the medium itself. Today the understanding and definition of this practice is being challenged by the emergence of new forms of self-portraiture brought about by digital media, such as the selfie phenomenon. Against this backdrop, this book reassesses the significance of the self-portrait in the moving image and new media by exploring a varied and international body of works.

MURIEL TINEL-TEMPLE is currently Associate Lecturer at Birkbeck, University of London and at the University of Roehampton, having previously taught film studies at the University of Paris 3. She is the author of Le cinéaste au travail: autoportraits (Hermann, 2016).

LAURA BUSETTA is a Postdoctoral Researcher in Film at the University of Messina. She has published articles on self-representation, Italian cinema, film and visual art. She is now publishing her monograph on the self-portrait film L’autoritratto (Mimesis, 2019).

MARLÈNE MONTEIRO holds a PhD in Film Studies from Birkbeck, University of London. Her doctoral thesis, Exposed Intimacy (2015), focuses on self-representation in film and visual media. Her publications include articles on Sophie Calle, Vincent Dieutre and Mariana Otero.

As the three co-founders of the research group «Self-representation in Visual Culture», the editors have participated in conferences and organised several research days and screenings, especially in collaboration with the Birkbeck Institute for the Moving Image.
This book breaks new ground in drawing on evolutionary psychology in support of advocacy for music education, and the presentation of innovative musical pedagogy. The book adopts the perspective that musical experience is the birthright of all human beings through the decisive role it played in the evolution of our species, the traces of which we carry in our genes. The author draws on scientific developments in acoustics, neurobiology, linguistics, archaeology, and anthropology to examine theories that have emerged powerfully during the last twenty years and which argue for the significance of the practice of music as foundational to human culture. This position is examined in parallel with research into how children learn musically, and the role that creative decision making plays in this. A series of strategies is presented that explores collective creativity which draws on vocalisation, the use of gesture, and instinctive responses to harmony to develop musical imagination.

Nicholas Bannan

Every Child a Composer
Music Education in an Evolutionary Perspective

Oxford, 2019. XLIII, 636 pp., 260 fig. b/w

pb. • ISBN 978-1-78874-083-8
CHF 85.– / € 80.95 / £ 67.90 / £ 55.– / US-$ 82.95
ebook (SUL) • ISBN 978-1-78874-084-5
CHF 85.– / € 80.95 / £ 67.90 / £ 55.– / US-$ 82.95

From Aristotle to Heidegger, philosophers distinguished two orders of time, before, after and past, present, future, presenting them in a wide range of interpretations. It was only around the turn of the 1970s that two theories of time which deliberately went beyond that tradition, enhancing our notional apparatus, were produced independently of one another. The nature philosopher Julius T. Fraser, founder of the interdisciplinary International Society for the Study of Time, distinguished temporal levels in the evolution of the Cosmos and the structure of the human mind: atemporality, prototemporality, eotemporality, biotemporality and nootemporality. The author of the book distinguishes two ‘dimensions’ in time: the dimension of the sequence of time (syntagmatic) and the dimension of the sizes of duration or frequency (systemic). On the systemic scale, the author distinguishes, in human ways of existing and acting, a visual zone, zone of the psychological present, zone of works and performances, zone of the natural and cultural environment, zone of individual and social life and zone of history, myth and tradition. In this book, the author provides a synthesis of these theories.

Dario De Cicco

Il terzo libro dei Mottetti a sei voci (Milano, 1598) di Orfeo Vecchi
Introduzione storico-analitica ed edizione critica

Bern, 2019. IV, 390 pp., 3 fig. col., 1 fig. b/w, 6 tables

hr. • ISBN 978-3-0343-3093-0
CHF 80.– / € 69.95 / £ 55.– / US-$ 78.95
ebook (SUL) • ISBN 978-3-0343-3743-4
CHF 81.– / € 77.95 / £ 65.40 / £ 54.– / US-$ 78.95

Le profil humain et artistique de Orfeo Vecchi est encadré dans la réalité liturgique et musicale de son temps et on mit à disposition des chercheurs et des musiciens l’édition critique du troisième livre des motets a six voix précédées d’une analyse des témoins, des motets et de la présentation des caractéristiques musicales de chaque composition.
**Bengt Edlund**

**Analytical Variations – Eight Critical Essays on Applied Music Theory**

Berlin, 2020. 616 pp., 274 fig. b/w, 2 tables.

**Methodology of Music Research. Vol. 10**

hb. • ISBN 978-3-631-79797-6

This book gives a critical account of various methods used in music analysis. In the first chapter, a number of current approaches such as semiotics, musical implications, Schenkerian analysis, and generative theory are demonstrated on Mozart’s K. 331 theme. Five essays deal with important concepts in music analysis: ambiguity, formal proportions, and similarity within and between works. A further chapter provides a discussion of probability, kinship, and influence – decisive criteria when judging musical plagiarism. The last essay, studying a piece by Schubert, sifts the prospects of deciphering a composer’s sexual leanings from his music.

**Constantin Floros**

**Wolfgang Amadé Mozart**

Undeserved Gift to Humanity

Berlin, 2020. 242 pp., 183 fig. b/w.

hb. • ISBN 978-3-0343-3935-3

Mozart’s ambivalent personality offers a key to a deeper understanding of his music. He could be merry, even boisterous, but from many of his works speaks a deep seriousness. Both mirth and melancholy stamp his being. His operatic music includes both the comic and the tragic. The present study treats the special character of his musical language and the relations between his personality and his multiform oeuvre. Its mission is to grasp the peculiarities of his operatic work, his opere serie, opere buffe and singspiele. The chapter “The Program in the Master Overtures” initiates the series of semantic analyses the author has pursued in other books. In the 19th century, it was fashionable to compare Mozart to Raffael. But the comparison is askew, as the graceful is only one side of his personality. About the German edition Chapter II “presents new and even surprising insights into the ‘program’ in Mozart’s master overtures. The connection between overture and drama is viewed from both compositional and semantic points of view. The studies, written with great stylistic and literary knowledge, enter deep into Mozart’s way of working. For both amateurs and cognoscenti, Floros achieves an better understanding, above all, of the musical interconnections.” (Rudolf Angermüller, Mitteilungen des Mozarteums)

**John Buckley • John O’Flynn (eds.)**

**Ceol Phádraig**

Music at St Patrick’s College Drumcondra, 1875-2016


Carysfort Press Ltd. • Vol. 1001


Since its foundation in 1875, the activities of St Patrick’s College Drumcondra and its graduates have been closely woven into the educational and cultural fabric of Irish society. This volume charts how music and music education have fulfilled a major role throughout the history of the Dublin-based establishment that began as a teacher training college and later evolved into a college of education and liberal arts. Graduates of St Patrick’s College have taught hundreds of thousands, if not millions of pupils across the country, have made significant contributions to various facets of professional and amateur music activity, and have had an invaluable influence on the wellbeing of individuals, the development of communities and the advancement of the nation as a whole. The book records and interprets key musical developments, appraises the work of major contributors, and captures the activities of students, staff and visiting musicians at St Patrick’s College up to its incorporation into Dublin City University in 2016. It represents a major scholarly work that details the progress of music at a university college in Ireland, and it is envisaged that its varied chapters and themes will evoke further memories and discussions among graduates of the College and others.

**JOHN BUCKLEY** is a composer whose catalogue of original compositions extends to over 100 works. These have been performed and broadcast in more than fifty countries worldwide. He is a graduate of St Patrick’s College Drumcondra and was a lecturer in the Music Department there between 2001 and 2016. He is a member of Aosdána, Ireland’s academy of creative artists.

**JOHN O’FLYNN** is Associate Professor of Music at Dublin City University and was formerly Head of Music at St Patrick’s College. He has occupied various roles in the advancement of music education and musicology in Ireland, and is author of numerous publications in the areas of music in Ireland, film music, popular music and music education; he is also active as a choral conductor and baritone recitalist.
La chanson dans l’Espagne contemporaine (XIXe-XXIe siècles)

Variations, appropriations, métamorphoses

Berlin, 2020. 394 p., 7 ill. en couleurs, 3 ill. n/b, 9 tabl.
Études de Musicologie/Musicalological Studies. Vol. 8

Barbara Literska • John Comber

Nineteenth-Century Transcriptions of Works by Fryderyk Chopin

This book is the first monographic study of nineteenth-century transcriptions of Chopin’s music. The work is based on the quantitatively and qualitatively rich source material, which formed the basis for considerations from the perspective of social history, music analysis and aesthetics. Thanks to these multiple perspectives, as well as the time range and the source base, this study may contribute to the history of the reception of Chopin’s work in nineteenth-century culture; it may also prove significant in overcoming the attitude that aesthetically deprecates transcriptions and in adopting a different stance, regarding such adaptations as valuable texts of musical culture.

Barbara Literska • John Comber

Tadeusz Baird, The Composer, His Work, and Its Reception

This book is the first monographic study of Tadeusz Baird – one of the greatest Polish composers of the second half of the 20th century, a connoisseur of music tradition and a prophet of the future of music (post-modernity), a composer of worldwide renown, an erudite. Baird was deeply engaged in art, aware of the threats and problems of contemporary world, and endowed with a sense of a mission. His personality was shaped by traumatic experiences during World War II and during the late 1940s and early 1950s. He was very demanding of himself and others. As signaled in the title, the book is an extensive, monographic representation of the composer’s work and concepts in their stylistic, cultural, and esthetic contexts.
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.

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.

Rivers of Sacred Sound traces the flow of influences from East to West, from BC to AD and from wordless jubilations to the setting of texts. It takes the discussion about western chant beyond a European perspective. The text of this book, preceded by an introduction, is presented in seven chapters and covers a period of approximately five thousand years. There are many references all over the world to praising the divine with sound. Thus the starting point is the praise song, a fundamental impulse in mankind. The Rg-Veda requests that our loudest-sounding hymn be accepted, as food most delightful to the Gods. The Psalms request us to make a joyful noise unto God and to sing forth the honour of His name. Spontaneous songs became ritual events. In an aural culture what was the role of gesture and what is its role now? There are many doors to open in pursuing these and other questions. This book opens some of them.

The author analyses the substantial contribution made by American composers to the development of twentieth-century opera. The methodological approach employed in this book is influenced by Mieczysław Tomaszewski’s method of integral interpretation. The operas analysed in this monograph, written from 1976 onwards, represent a watershed in twentieth-century American opera, characterised by three main aspects: firstly, creation of video-opera, represented by the works of Steve Reich, secondly, creation of a new kind of opera based on topical fidelity, represented by works of John Adams, and lastly, the introduction of a new genre: a portrait opera, characteristic for the works of Philip Glass.
Thomas Selles Musik für Hamburg
Komponieren in einer frühneuzeitlichen Metropole

Bern, 2019. 486 S., 15 farb. Abb., 67 s/w Abb., 190 Notenbeispiele
Musica poetica. Musik der Frühen Neuzeit. Bd. 2
CHF 80.– / € 68.95 / € 70.40 / € 64.– / £ 53.– / US-$ 71.95
ebook (SUL) • ISBN 978-3-631-67012-8
CHF 78.– / € 65.95 / € 68.50 / € 64.– / £ 53.– / US-$ 71.95

This book concerns the ways in which many different types of nationalism, chauvinism and racism penetrated into musical thought in the interwar period, and how the leading artistic personalities of that period reacted to these ideologies. The concept of “nationalism” is understood broadly in this book and covers the entire spectrum of its positive and negative aspects. The topics listed in the book’s title have been discussed on the example of selected four countries, significant with respect to population and territory and representing different social-political systems: Germany (mostly after 1933), Italy, Poland (after 1926) and Great Britain. This selection is also representative of the main ethnic groups in Europe: Anglo-Saxon, German, Latin-Romance and Slavic.

Luca Zoppelli (Hrsg.)
Schweizer Jahrbuch für Musikwissenschaft
Annuario Svizzero di Musicologia

Bern, 2019. 188 S., 16 s/w ill
Schweizer Jahrbuch für Musikwissenschaft. Bd. 36
br. • ISBN 978-3-631-79589-7
CHF 76.– / € 66.95 / € 68.– / € 61.80 / £ 50.– / US-$ 74.95
also available as Open Access

The history of Gdańsk carillons begins in 1561. It was that year that fourteen automatic bells were installed in the Main Town Hall. Later, a “striking mechanism” appeared in St Catherine’s Church. This magnificent instrument, consisting of thirty-five bells, has been in use since 1738. The third carillon was built in 1939 in the youth hostel at Biskupia Góra. The play of Gdańsk carillons was interrupted by the Second World War. The book discusses the history and music of Gdańsk carillons. It contains valuable information on bells, carillon mechanisms, bell founders, carilloniasts, and bell setters, inviting the reader to study the Protestant repertory, the unique notation of preserved manuscripts, and the remarkable soundscape of Gdańsk, which for centuries has been marked by the sound of carillons.

Danuta Popinigis • Wojciech Bońkowski
Carillons and Carillon Music in Old Gdańsk

Berlin, 2019. 438 pp., 96 coloured ill., 41 b/w ill.
Eastern European Studies in Musicology. Vol. 13
hb. • ISBN 978-3-631-78727-4
CHF 81.– / € 69.95 / € 71.90 / € 65.40 / £ 54.– / US-$ 78.95
ebook (SUL) • ISBN 978-3-631-78726-6
CHF 80.– / € 68.95 / € 70.40 / € 64.– / £ 53.– / US-$ 71.95

This book is the first comprehensive study of carillons in Poland. It provides a detailed account of carillons in Gdańsk, which is the oldest illustrated book of carillons in Poland. The book is illustrated with a number of illustrations and photographs. It is aimed at students and researchers of carillons, as well as carilloniasts, and carillons.

Juliane Pöche
Thomas Selles Musik für Hamburg
Komponieren in einer frühneuzeitlichen Metropole

Bern, 2019. 486 S., 15 farb. Abb., 67 s/w Abb., 190 Notenbeispiele
Musica poetica. Musik der Frühen Neuzeit. Bd. 2
CHF 80.– / € 68.95 / € 70.40 / € 64.– / £ 53.– / US-$ 71.95
ebook (SUL) • ISBN 978-3-631-67012-8
CHF 78.– / € 65.95 / € 68.50 / € 64.– / £ 53.– / US-$ 71.95

This book concerns the ways in which many different types of nationalism, chauvinism and racism penetrated into musical thought in the interwar period, and how the leading artistic personalities of that period reacted to these ideologies. The concept of “nationalism” is understood broadly in this book and covers the entire spectrum of its positive and negative aspects. The topics listed in the book’s title have been discussed on the example of selected four countries, significant with respect to population and territory and representing different social-political systems: Germany (mostly after 1933), Italy, Poland (after 1926) and Great Britain. This selection is also representative of the main ethnic groups in Europe: Anglo-Saxon, German, Latin-Romance and Slavic.
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*Historische und stilistische Untersuchungen der Werkentwicklung*
Innerhalb der Schriftenreihe *Ars Musica. Interdisziplinäre Studien* wird die Musik sowohl in ihrer inneren Struktur und in ihrem Sein als auch in ihrem kulturellen und sozialen Kontext analysiert, wie z. B. in ihrer Beziehung zu den anderen Kunstgebieten, zu den Wissenschaften, zur Philosophie, zur Theologie, zur Politik, zum Recht und insbesondere zur Religion, von der die Musik seit Beginn ihrer Existenz hat inspirieren lassen. Es geht also um eine Erforschung des Seins der Musik sowohl im Hinblick auf ihre theoretischen als auch auf ihre praktischen Dimensionen, die sich aus den mannigfaltigen Daseinsweisen der menschlichen Person als des eigentlichen Subjekts jedes musikalischen Opus ergeben. Neben systematischen werden auch historische Analysen vorgenommen. Die Schriftenreihe dient dem interkulturellen und internationalen Ideenaustausch und trägt damit der Musik als einer universellen und zugleich personalen Realität Rechnung. Wie in der bisherigen Musikgeschichte bleibt die Schriftenreihe damit offen für die Ausrichtung der zur Anwendung kommenden unterschiedlichen wissenschaftlichen Arbeitsmethoden auf die ewige Transzendenz.

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*LOGOS ET MUSICA*

In Honorem Summi Romani Pontificis Benedicti XVI
Interdisciplinary activity is now a major feature of academic work in all fields. The traditional borders between the arts have been eroded to reveal new connections and create new links between art forms. *Cultural Interactions* is intended to provide a forum for this activity. It will publish monographs, edited collections and volumes of primary material on points of crossover such as those between literature and the visual arts or photography and fiction, music and theatre, sculpture and historiography. It will engage with book illustration, the manipulation of typography as an art form, or the double work of poetry and painting and will offer the opportunity to broaden the field into wider and less charted areas. It will deal with modes of representation that cross the physiological boundaries of sight, hearing and touch and examine the placing of these modes within their representative cultures. It will offer an opportunity to publish on the crosscurrents of nationality and the transformations brought about by foreign art forms impinging upon others. The interface between the arts knows no boundaries of time or geography, history or theory.
Études de Musicologie/Musicological Studies

Edited by Henri Vanhulst

La collection Études de Musicologie propose des analyses innovantes des questions touchant à la musique occidentale des origines à nos jours. Elle vise naturellement à refléter la diversité des approches méthodologiques qui caractérisent les travaux scientifiques actuels. Elle privilégie la variété des sujets abordés, et est en particulier ouverte aux travaux interdisciplinaires.

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The series aims at presenting innovative cross-disciplinary and intercultural research in performance practice and theory. Its mission is to expand and enrich performance studies with new research in theatre, film, dance, ritual and art. It also draws on queer and gender studies, anthropology, linguistics, archeology, ethnography, sociology, history, media and political sciences, and even medicine and biology. The series focuses on promoting groundbreaking methodologies and new directions in studying performative culture by scrutinizing its transformative and transgressive aspects. The series Interdisciplinary Studies in Performance publishes in English and German.

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Zur Funktion und Bedeutung des Chors im zeitgenössischen Drama und Theater

Volume 20
Andrzej Dąbrówka
Theater and the Sacred in the Middle Ages

L’annuaire suisse du théâtre MIMOS est une publication périodique rattachée à la Société Suisse du Théâtre (SST) et consacrée à l’art théâtral de Suisse. Cette publication réunit des écrits rédigés par des spécialistes de la scène dans les trois langues que sont l’allemand, le français et l’italien. Les contributions sont aussi traduites ou résumées en anglais. Le sujet central est le ou la lauréat-e du Grand Prix suisse de théâtre / Anneau Hans-Reinhart, principale distinction de la scène helvétique attribuée depuis 2014 par l’Office fédéral de la culture.

The Swiss Theatre Yearbook MIMOS is published by the Swiss Association for Theatre Studies (Schweizerische Gesellschaft für Theaterkultur). It contains contributions by selected theatre experts, providing news and background information on the Swiss theatre scene, presented in German, French, Italian and English. Its main focus each year is on the winner of the Swiss Grand Prix Theatre / Hans Reinhart Ring, the most important theatre award in Switzerland. From 1957 to 2013, the award was presented by the Swiss Association for Theatre Studies.
Music and Spirituality

Edited by June Boyce-Tillman

Music and Spirituality explores the relationships between spirituality and music in a variety of traditions and contexts including those in which human beings have performed music with spiritual intention or effect. It addresses the plurality of modern society in the areas of musical style and philosophical and religious beliefs, and gives respect to different positions regarding the place of music both in worship and in the wider society. The series will include historical, anthropological, musicological, ethnomusicological, theological and philosophical dimensions and encourages multi-disciplinary and cross-disciplinary contributions.

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.
New Studies in European Cinema

Edited by Wendy Everett and Fiona Handyside

With its focus on new critical, theoretical, and cultural developments in contemporary film studies, this series encourages lively analytical debate within an innovative, multidisciplinary, and transnational approach to European cinema. It aims to create an expansive sense of where the borders of European cinema may lie and to explore its interactions and exchanges within and between regional and national spaces, taking into account diverse audiences and institutions. The series reflects the range and depth of European cinema, while also attempting to revise and extend its importance within the development of cinema studies in the coming decades. Of particular interest is how European cinema may respond to the challenges of digital distribution and the new intermedial landscape, evolving issues in transnational funding and production, the significance of film festival culture, and questions of multivocality and pluralism at a time of global crisis. The impact of all such developments upon European culture and identity will be of fundamental interest in the coming decades and the New Studies in European Cinema series makes a key contribution to this debate.
Playing Shakespeare’s Characters

Edited by Louis Fantasia

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, villains, kings, heroes and more. First-hand accounts, advice, and experiences of bringing these infamous characters to life are shared for the enjoyment and education of scholars, actors, directors, and fans.

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Louis Fantasia (ed.)
Playing Shakespeare’s Villains

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Edited by Eamon Maher

The concepts of Ireland and Irishness are in constant flux in the wake of an ever-increasing reappraisal of the notion of cultural and national specificity in a world assailed from all angles by the forces of globalisation and uniformity. Reimagining Ireland interrogates Ireland’s past and present and suggests possibilities for the future by looking at Ireland’s literature, culture and history and subjecting them to the most up-to-date critical appraisals associated with sociology, literary theory, historiography, political science and theology. Some of the pertinent issues include, but are not confined to, Irish writing in English and Irish, nationalism, Unionism, the Northern Troubles, the Peace Process, economic development in Ireland, the impact and decline of the Celtic Tiger, Irish spirituality, the rise and fall of organised religion, the visual arts, popular cultures, sport, Irish music and dance, emigration and the Irish diaspora, immigration and multiculturalism, marginalisation, globalisation, modernity/postmodernity and postcolonialism.
Transamerican Film and Literature

Edited by James Ramey, Maricruz Castro Ricalde and Lauro Zavala

This series publishes scholarly contributions to the growing and ever-changing fields of film and literary studies across the Americas. Written in English or Spanish, the titles in this series include edited volumes, books by single authors, and translations of scholarly monographs. They typically investigate film and literature of the Americas, examining works and trends in relation to form, genre, culture, politics, historiography, and diverse areas of theory.

The term “Transamerican” implies transnational perspectives on creative work from all over the Americas, with an emphasis on new assessments of Latin American work, but is not constrained to studies of multiple national cinemas or literatures, and may venture beyond the Americas for comparative purposes. It also encompasses studies of single works or bodies of work from the Americas whose thematics or aesthetics warrant attention from a broad scholarly readership. The mission of the series is to provide a site of dialogue and new collaborations between scholars working on Transamerican film and literary studies throughout the Americas and other continents, emphasizing the region’s growing diversity of critical and theoretical perspectives on film and literature.

Tomo 2

Adriana Estrada Álvarez • Nicolas Défossé • Diego Zavala Scherer (eds)

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