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This book constitutes the thoroughly refereed post proceedings of two international workshops on special aspects of digital libraries, namely the First International Workshop on Natural Language Processing for Digital Libraries, NLP4DL 2009, held in Viareggio, Italy in June 2009 and the CACAO Project Workshop Advanced Technologies for Digital Libraries, AT4DL 2009, held in Trento, Italy in September 2009. A new open call was

sent after the workshops. The revised full papers presented at the workshops and the newly submitted ones went through two rounds of reviewing and revision. The 10 papers selected address various aspects of NLP in digital libraries, search, classification, and digital document processing. This book is focused mainly, though not exclusively, on ancient Greek drama. It aims at examining the integration of various kinds of texts in the society and the whole body of discourses of their time, as well as in the previous and later tradition. Each chapter analyses one particular case of such integrations and is a sample of the new ways to explore the relationship between texts and literary genres. On the whole the book shows why we need to find more complex ways to describe the relationship between texts and genres in ancient Greece, and to refine the distinction between the various periods of ancient Greek culture. ; Aquest llibre se centra principalment però no en exclusiva en el teatre grec antic, per tal d'examinar com s'insereixen determinats textos en la societat i en el conjunt dels discursos del seu temps, així com en la tradició anterior i posterior. Cada capítol analitza un cas d'aquestes diverses insercions i és una mostra de les noves maneres d'enfocar la relació entre textos i gèneres literaris. En conjunt el llibre explica per què avui dia necessitem dibuixar un quadre molt més complex de les relacions entre els gèneres i afinar la distinció entre els diversos períodes de la història de la cultura grega. Why did ancient autocrats patronise theatre? How could ancient theatre – rightly supposed to be an artform that developed and flourished under democracy – serve their needs? Plato claimed that poets of tragic drama "drag states into tyranny and democracy". The word order is very deliberate: he goes on to say that tragic poets are honoured "especially by the tyrants, and secondly by the democracies" (Republic 568c). For more than forty years scholars have explored the political, ideological, structural and economic links between democracy and theatre in ancient Greece. By contrast, the links between autocracy and theatre are virtually ignored, despite the fact that for the first 200 years of theatre's existence more than a third of all theatre-states were autocratic. For the next 600 years, theatre flourished almost exclusively under autocratic regimes. The volume brings together experts in ancient theatre to undertake the first systematic study of the patterns of use made of the theatre by tyrants, regents, kings and emperors. Theatre and Autocracy in the Ancient World is the first comprehensive study of the historical circumstances and means by which autocrats turned a medium of mass communication into an instrument of mass control. Non si può dire di conoscere il teatro greco se non si sono lette, assieme ai grandi tragici, anche le opere di Aristofane e Menandro. In questo volume è per la prima volta riunito il teatro comico greco superstite e ancor oggi rappresentato nei teatri di tutto il mondo: gli undici capolavori di Aristofane, insuperabili per vis polemica, esuberanza del linguaggio e invenzione drammatica, e le opere di Menandro, iniziatore di una commedia che tralascia le grandi battaglie politiche e ideologiche per ripiegare sugli affetti e sui valori individuali, antesignana e ispiratrice del moderno teatro borghese. Come e forse più delle tragedie, l'evoluzione del genere comico rispecchia il percorso spirituale di un'intera civiltà. I testi sono preceduti da un saggio di Guido Paduano, scritto appositamente per questa edizione. Una selezionata bibliografia a guida il lettore nella sterminata letteratura critica. Le traduzioni, sempre briose e aderenti al salace linguaggio comico greco, sono opera di specialisti del teatro antico, tra cui lo stesso Paduano, Alessandro Grilli e

Rosanna Lauriola. The standard work on the archaeology of ancient Sicily, Holloway's now updated study provides the only comprehensive introduction to the wealth of artefacts and monuments discovered on the island. The main focus of this book is the ancient formation and development of the canons of Greek historiography. It takes a fresh look on the modern debate on canonical literature and deals with Greek historiographical traditions in the works of ancient rhetors and literary critics. Writings on historiography by Cicero, Quintilian, and Dionysius of Halicarnassus are chiefly taken into account to explore the canons of Greek historians in Hellenistic and Roman Imperial Ages. Essential in canon-formation was the concept of classicism which took shape in the Age of Augustus, but whose earlier developments can be traced back to Isocrates, a model rhetor according to Dionysius at the end of the 1st century BC. The analysis explores also late-antique authors of school treatises and progymnasmata, a field where historiography had a pedagogical function. Previous studies on canonical literature have rarely considered historiography. This book examines not only the works of ancient historians and their legacy, but also the relationship between historiography, literary criticism, and the rhetorical tradition. The book takes its lead from academic Annamaria Pagliaro's experience straddling Australia and Italy over a thirty-year period. As both former colleagues and collaborators of Pagliaro, we editors intend to open a kaleidoscope of perspectives on the international research landscape in the fields of Italian and Anglophone studies, starting from Pagliaro's own contribution to the creation of relations between the two cultures in the period that saw her work transnationally as Director of the Monash University Prato Centre (2005-2008). Il libro ripercorre con grande ricchezza di documentazione un'esperienza teatrale, unica nel panorama italiano, che si proponeva di diffondere le migliori rappresentazioni artistiche fra i ceti popolari. Sul palcoscenico milanese del teatro del Popolo sfilarono davanti a un pubblico entusiasta gli attori più celebrati, da Ruggeri a De Sanctis, dalle sorelle Gramatica a Zacconi, da Novelli alla Di Lorenzo e anche famosi musicisti, quali Toscanini, Rubinstein, Stravinskji, Benedetti Michelangeli. Anticipatore di molte soluzioni moderne, come la creazione di una compagnia stabile e di un circuito di sale decentrate, il Teatro del Popolo ha avuto il merito di essere fra i primi a sperimentare le grandi manifestazioni teatrali e cinematografiche all'aperto. Grazie a un inedito materiale d'archivio, conservato alla Società Umanitaria, l'opera ricostruisce le fasi di questa storia, dalla fondazione negli anni precedenti la prima guerra mondiale fino al secondo conflitto, facendo rivivere con immediatezza una pagina ancora pressoché sconosciuta della storia culturale milanese e italiana. Pathbreaking essays challenging the traditional focus on the eastern Mediterranean in the Hellenistic period and on Rome in the West. This volume brings together archeologists, art historians, philologists, literary scholars, political scientists, and historians to articulate the ways in which western Greek theater was distinct from that of the Greek mainland and, at the same time, to investigate how the two traditions interacted. The chapters intersect and build on each other in their pursuit of a number of shared questions and themes: the place of theater in the cultural life of Sicilian and South Italian 'colonial cities;' theater as a method of cultural self-identification; shared mythological themes in performance texts and theatrical vase-painting; and the reflection and analysis of Sicilian and South Italian theater in the work of Athenian philosophers

and playwrights. Together, the essays explore central problems in the study of western Greek theater. By gathering a number of different perspectives and methods, this volume offers the first wide-ranging examination of this hitherto neglected history. In *Theatre in Ancient Greek Society* the author examines the social setting and function of ancient Greek theatre through the thousand years of its performance history. Instead of using written sources, which were intended only for a small, educated section of the population, he draws most of his evidence from a wide range of archaeological material - from cheap, mass-produced vases and figurines to elegant silverware produced for the dining tables of the wealthy. This is the first study examining the function and impact of the theatre in ancient Greek society by employing an archaeological approach. Athenian comic drama was written for performance at festivals honouring the god Dionysos. Through dramatic action and open discourse, poets sought to engage their rivals and impress the audience, all in an effort to obtain victory in the competitions. This book uses that competitive performance context as an interpretive framework within which to understand the thematic interests shaping the plots and poetic quality of Aristophanes' plays in particular, and of Old Comedy in general. Studying five individual plays from the Aristophanic corpus as well as fragments of other comic poets, it reveals the competitive poetics distinctive to each. It also traces thematic connections with other poetic traditions, especially epic, lyric, and tragedy, and thereby seeks to place competitive poetics within broader trends in Greek literature. ??????????????, the ancient Greek verb chosen as the title of this volume, belongs to the jargon of dramaturgy as employed by Aristotle in *Poetics*, where he emphasizes the function of the Chorus as an active co-protagonist in the dynamics of drama. Here it suggests the collaborative nature of this *Festschrift* offered to Guido Avezù in the year of his retirement by friends and colleagues. The volume collects a wide selection of contributions by international scholars, grouped into four sections: Greek Tragedy (Part 1), Greek Comedy (Part 2), Reception (Part 3), and Theatre and Beyond (Part 4). The Authors. A. Andrisano, P. Angeli Bernardini, A. Bagordo, A. Bierl, S. Bigliuzzi, M.G. Bonanno, S. Brunetti, D. Cairns, G. Cerri, V. Citti, A.T. Cozzoli, F. Dall'Olio, M. Di Marco, M. Duranti, S. Fornaro, A. Grilli, S. Halliwell, E.M. Harris, O. Imperio, P. Judet de La Combe, W. Lapini, V. Liapis, L. Lomiento, F. Lupi, A. Markantonatos, G. Mastromarco, E. Medda, F. Montana, F. Montanari, C. Neri, E. Nicholson, R. Nicolai, H. Notsu, G. Paduano, N. Pasqualicchio, M.P. Pattoni, A. Provenza, J. Redondo, A. Scafuro, S.L. Schein, A. Sidiropoulou, R. Tosi, P. Totaro, M. Treu, M. Tulli, G. Ugolini, P. Volpe, M. Zanolla This book is a collection of papers following the conference *The Architecture of the Ancient Greek Theatre*, held in Athens in January 2012. Fundamental publications on the topic have not been issued for many years. Bringing together the leading experts on theatre architecture, this conference aimed at introducing new facts and important comprehensive studies on Greek theatres to the public. The published volume is, first of all, a presentation of new excavation results and new analyses of individual monuments. Many well-known theatres such as the one of Dionysos in Athens, and others at Dodone, Corinth, and Sikyon have been re-examined since their original publication, with stunning results. New research, presented in this volume, includes moreover less well known, or even newly found, ancient Greek theatres in Albania, Asia Minor, Cyprus, and Sicily. Further studies on the history of research, on

regional theatrical developments, terminology, and function, as well as a perspective on Roman theatres built in Greek traditions make this volume a comprehensive volume of new research for expert scholars as well as for students and the interested public. New reading series brings foreign language acquisition into the 21st century While the world produces more and more reading material each year, from magazines to newspapers to websites, why are most language learners still relying on contrived texts and classic literature for language acquisition? Providing entertaining contemporary texts in the original language, the Better Reading Language series is for those who want to brush up on a foreign language. With the authentic materials provided in this series, readers will be able to peruse a Latin Grammys write-up in Spanish, a feature on Alain Ducasse's favorite recipes in French, or a review of a Milan fashion show in Italian. Readings on everything from music and sports to cinema and contemporary family life are arranged in increasing difficulty within chapters. Along the way, learners will find instruction and exercises to help develop improved reading speed, comprehension, and vocabulary. This bilingual edition of these classic folk dramas is produced for both those acting in the plays, or for students of the literature. ??????????????, the ancient Greek verb chosen as the title of this volume, belongs to the jargon of dramaturgy as employed by Aristotle in Poetics, where he emphasizes the function of the Chorus as an active co-protagonist in the dynamics of drama. Here it suggests the collaborative nature of this Festschrift offered to Guido Avezzi in the year of his retirement by friends and colleagues. The volume collects a wide selection of contributions by international scholars, grouped into four sections: Greek Tragedy (Part 1), Greek Comedy (Part 2), Reception (Part 3), and Theatre and Beyond (Part 4). Sharpen your Italian language skills through readings about its speakers' daily lives and culture Better Reading Italian offers you entertaining, "real world" texts to help you understand and learn more Italian vocabulary and phrases. Each chapter features articles that cover a specific topic, such as cuisine, music, sports, film and theater, art, the family, today's lifestyle, or politics and history. Along the way, you will find instruction and exercises to help develop improved reading speed, comprehension, and vocabulary. The articles become gradually more difficult as you proceed through the book to keep you challenged and engaged. Better Reading Italian is an easy, engaging way to boost your language skills and learn more about the language and its speakers as you go. This is the second volume of A Social and Economic History of the Theatre to 300 BC and focuses exclusively on theatre culture in Attica (Rural Dionysia) and the rest of the Greek world. It presents and discusses in detail all the documentary and material evidence for theatre culture and dramatic production from the first two centuries of theatre history, namely the period c.500 to c.300 BC. The traditional assumption is laid to rest that theatre was an exclusively or primarily Athenian institution, with the inclusion of all sources of information for theatrical performances in twenty-two deme sites and over one hundred and twenty independent Greek (and some non-Greek) cities. All texts are translated and made accessible to non-specialists and specialists alike. The volume will be a fundamental work of reference for all classicists and theatre historians interested in ancient theatre and its wider historical contexts. Un'introduzione alla drammaturgia classica, attraverso l'analisi del suo nucleo fondante, la concezione del personaggio in rapporto agli altri, alla collettività, agli dei, al destino: dai Persiani di

Eschilo all'Ottavia pseudo-senecana, le ottantacinque opere superstiti del teatro classico greco e latino sono presentate nella ricostruzione puntuale della trama, delle idee guida e degli spunti problematici che ciascun dramma presenta rispetto all'opera complessiva dell'autore. This collection of essays explores the reception of classics and translation from modern languages as two different, yet synergic, ways of engaging with literary canons and established traditions in 20th-century Italy. These two areas complement each other and equally contribute to shape several kinds of identities: authorial, literary, national and cultural. Foregrounding the transnational aspects of key concepts such as poetics, literary voice, canon and tradition, the book is intended for scholars and students of Italian literature and culture, classical reception and translation studies. With its two shifting focuses, on forms of classical tradition and forms of literary translation, the volume brings to the fore new configurations of 20th-century literature, culture and thought. This book argues that New Comedy has a far richer performance texture than has previously been recognised. Offering close readings of all the major plays of Menander, it shows how intertextuality - the sustained dialogue of New Comedy performance with the diverse ideological, philosophical, literary and theatrical discourses of contemporary polis culture - is crucial in creating semantic depth and thus offsetting the impression that the plots are simplistic love stories with no political or ideological resonances. It also explores how the visual aspect of the plays ('opsis') is just as important as any verbal means of signification - a phenomenon termed 'intervisuality', examining in particular depth the ways in which the mask can infuse various systems of reference into the play. Masks like the *panchr?stos neaniskos* (the 'all-perfect youth'), for example, are now full of meaning; thus, with their ideologically marked physiognomies, they can be strong instigators of literary and cultural allusion. Il teatro greco, prima e fondamentale radice del teatro occidentale, è un fenomeno assolutamente particolare per lo straordinario intreccio di elementi poetici, rituali, sociali e politici che in esso si realizza. Il poeta è chiamato a comporre un'opera che ha nel pubblico cittadino il committente e il primo destinatario. Sulle gradinate del teatro di Dioniso, nell'Atene del secolo V a.C., sedeva tutta la popolazione per assistere non a un semplice spettacolo ma a un rituale cittadino in cui ogni anno la polis rinnovava la propria identità collettiva. Senza comprendere questa dimensione sociale e antropologica, è impossibile avvicinarsi alla meraviglia del dramma antico, alle sue trame così lontane da quelle del teatro occidentale successivo, al suo valore quasi religioso, alla forza dei suoi testi che rispecchiano la cultura dell'epoca d'oro della Grecia. La raccolta di saggi che qui si presenta, a cura di Giulio Guidorizzi, guida il lettore attraverso le nozioni teoriche fondanti del teatro classico ateniese, le sue realizzazioni sceniche (costumi, maschere, danza e musica), nonché la drammaturgia di tragedia e commedia.

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