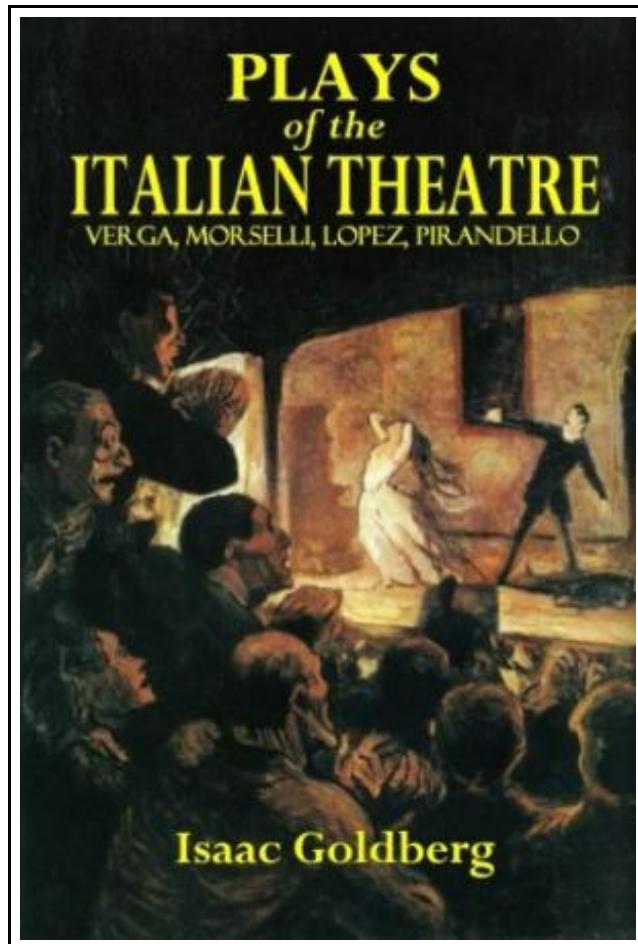


Plays of the Italian Theatre Verga, Morsella, Lopez, Pirandello



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Reviews

Basically no words to clarify. Of course, it is perform, still an amazing and interesting literature. Its been printed in an exceptionally basic way which is only soon after i finished reading through this ebook where actually altered me, change the way i really believe.
(Newton Runolfsson)

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CreateSpace Independent Publishing Platform. Paperback. Book Condition: New. This item is printed on demand. Paperback. 212 pages. Dimensions: 9.0in. x 6.0in. x 0.5in. From The Bookseller and Stationer, Volume 56: FIVE Italian plays, showing the work of dramatists who wrote between the years 1860 and 1900. Each play is adapted for production in the small theatre, each is typically Italian, and each is a beautifully balanced unit. There is a tragedy of love, a comedy of childhood embedded in yet another and greater tragedy, while in each play we get a sense of dramatic power that gives to each distinction. An excerpt from the Introduction: AMONG the features that make the study of Italian drama so interesting are the diversity of the types, the numerous differences that divide the critics and the more or less diffuse state in which the institution still finds itself. We are prepared for the cry of decadence that has filled half of the nineteenth century and not a little of the twentieth; to be a dramatic critic is almost synonymous, in all tongues, with bewailing the low state into which the drama has fallen. In Italy the matter has gone much farther; there have not been lacking scholars who deny the existence of a genuinely national stage, and since Tullio Fornioni, in 1885, started the ball a-rolling it has been given powerful shoves by such writers as Mario Pilo, Salvatore Barzilai and V. Morello. Only this year Signor Guido Ruberti, in his closely packed two-volume book upon Il Teatro Contemporaneo in Europa, renews the discussion and in his section upon the realistic Italian drama (1, 211) declares bluntly, The truth is that Italy has never had a truly national theatre. He goes on to state, in the ensuing commentary, that there is, in the very nature...



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