
Comica

Vida cómica

FrC 25.2 Diphilos frr. 59-85

U.S.A.

Andria

Europäische Musiker in Venedig, Rom und Neapel 1650-1750

ZPE

A Tentative Bibliography of Brazilian Belles-lettres

The Monthly Review, Or, Literary Journal

The Great Black Spider on Its Knock-kneed Tripod

Monthly Review; Or New Literary Journal

Life is Hard

FrC 3.6 Kratinos

Didascalia cioè Dottrina comica libri tre, di Girolamo Bartolommei già Smeducci

FrC 16.3 Ehippos

The Play of Language in Ancient Greek Comedy

The Elizabethan Stage, Vol. 4

El Sueño de una noche de verano, ópera cómica ... libremente traducida al castellano por D. Patricio de la Escosura ... Segunda edición

Kleine Schriften in lateinischer und deutscher Sprache: Scripta Latina

A Companion to Aristophanes

Cine

The Splendid Advantages of Being a Woman

Absurda Comica

FrC 16.6 Nausikrates - Nikostratos

Original Letters, Familiar, Moral and Critical

Stages of Loss

A Dictionary of Classical Greek Quotations

Deus Ex Comica: the Rebirth of a Comic Book Fan

P. Terentii Afri comoediae, ed. by T.L. Papillon. Andria, Eunuchus. [2 vols. Vol.1 is entitled: P. Terentii Afri Andria].

Bibliographies of the Belles-lettres of Hispanic America: A tentative bibliography of the belles-lettres of the Argentine Republic, by Alfred Coester. 1933. A tentative bibliography of Bolivian literature, by S.E. Leavitt. 1933. A tentative bibliography of Brazilian belles-lettres, by J.D.M. Ford, A.F. Whitem and M.I. Raphael. 1931. A tentative bibliography of the belles-lettres of the republics of Central America, by H.G. Doyle. 1935. A bibliography of Rubén Darío (1867-1916) by H.G. Doyle. 1935. Ensayo de bibliografía de la literatura chilena, por Arturo Torres-Río seco y Raúl Silva-Castro. 1935

Lingua Comica Reloaded

P. Terentii Afri Comoediae

Laughter Between Two Revolutions

Danzón

The Monthly Review

Humanistica Lovaniensia

His Master's Voice/La Voce Del Padrone

Geflügelte Worte

Rise and Fall of the Cosmic Race

The Monthly Review Or Literary Journal Enlarged

Film

Comica

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DILLON EVELIN

Vida cómica Bärenreiter-Verlag

Reprint of the original, first published in 1869.

FrC 25.2 *Diphilos* fr. 59-85 Boydell &

Brewer

Provides a comprehensive and systematic treatment of the life and work of Aristophanes A Companion to Aristophanes provides an invaluable set of foundational resources for undergraduates, graduate students, and scholars alike. More than a basic reference text, this innovative volume situates each

of Aristophanes' surviving plays within discussion of key themes relevant to the study of the Aristophanic corpus. Throughout the Companion, an international panel of contributors incorporates material culture and performance context, offers methodological and theoretical insights into the study of Aristophanes,

demonstrates the relevance of Aristophanes to modern life, and more. Each chapter focused on a particular play is paired with a theme that is exemplified by that play, such as gender, sexuality, religion, ritual, and satire. With an emphasis on understanding Greek comedy and its ancient Athenian context, the text includes approaches to Aristophanes through criticism, performance, translation, and teaching to encourage and inform future work on Greek comedy. Illustrating the vitality of contemporary engagement with one of the world's great literary figures, this comprehensive volume: Helps new readers and teachers of Aristophanes appreciate the broader importance of each play within the study of antiquity Offers sophisticated analyses of the Aristophanic corpus and its place in literary and cultural history Includes chapters focused on teaching Aristophanes, including one emphasizing performance Provides detailed syllabi and lesson plans for integrating the material into high school and college curricula A Companion to Aristophanes is an essential resource for advanced students and instructors in Classics, Ancient Literature,

Comparative Literature, and Ancient Drama and Theater. It is also a must-have reference for academic scholars, university libraries, non-specialist Classicists and other literary critics researching ancient drama, and sophisticated general readers interested in Aristophanes, Greek drama, classical Athens, or the ancient Mediterranean world.

U.S.A. John Wiley & Sons

This book is a sequel to *Cine: Spanish Influences on Early Cinema in the Philippines*, and part of Nick Deocampo's extensive research on Philippine cinema. Tracing the beginnings of motion pictures from its Spanish roots, this book advances Deocampo's scholarly study of cinema's evolution in the hands of Americans.

Andria Univ of California Press

This volume is devoted to the over 200 fragments of Cratinus for which have no play title. Much of the material has never been commented on previously. Douglas Olson and Ryan Seaberg offer a close literary, philological and historical study of the fragments, with particular attention to textual, poetic and linguistic issues of all sorts and to the lexicographic sources that

preserve the material. Their general goal is to open up problems and perspectives rather than to shut them down. By teasing out some of their individual puzzles and peculiarities they want to render the fragments accessible to further scholarly work. The commentary of the *Fragmenta Comica* series illuminate not only the genre history of comedy, but also the Greek literary history of the Classical and Hellenistic period.

Europäische Musiker in Venedig, Rom und Neapel 1650-1750 Anvil Publishing, Inc.

Stages of Loss supplies an original and deeply researched account of travel and festivity in early modern Europe, complicating, revising, and sometimes entirely rewriting received accounts of the emergence and development of professional theatre. It offers a history of English actors travelling and performing abroad in early modern Europe, and Germany in particular, during the sixteenth and seventeenth centuries. These players, known as English Comedians, were among the first professional actors to perform in central and northern European courts and cities.

The vital contributions made by them to the development of a European theatre institution have long been neglected owing to the pre-eminence of national theatre histories and the difficulty of researching an inherently evanescent phenomenon across large distances. These contributions are here introduced in their proper contexts for the first time. *Stages of Loss* explores connections real and perceived between diminishment of national value and the material wealth transported by itinerant players; representations of loss, waste, and profligacy within the drama they performed; and the extent to which theatrical practice and the process of canonization have led to archival and interpretive losses in theatre history. *Situating the English Comedians* in a variety of economic, social, religious, and political contexts, it explores trends and continuities in the reception of their itinerant theatre, showing how their incorporation into modern theatre history has been shaped by derogatory assessments of travelling theatre and itinerant people in the seventeenth and eighteenth centuries. *Stages of Loss*

reveals that the Western theatre institution took shape partly as a means of accommodating, controlling, evaluating, and concealing the work of migrant strangers.

ZPE BoD – Books on Demand

This book is a fully-fledged commentary on the fragments of the Greek comic poets Nausicrates and Nicostratus. By reconstructing the text and providing metrical, linguistic, and detailed philological analysis, it makes the work of these neglected authors accessible to all those interested in Greek drama and classical literature at large.

A Tentative Bibliography of Brazilian Belles-lettres Oxford University Press

"Rambo took the barrios by storm: Spanish videotapes of the movie were widely available, and nearly all the boys and young men had seen it, usually on the VCRs of their family's more affluent friends. . . . As one young Sandinista commented, 'Rambo is like the Nicaraguan soldier. He's a superman. And if the United States invades, we'll cut the marines down like Rambo did.' And then he mimicked Rambo's famous war howl and mimed his arc of machine gun fire. We both

laughed."—from the book *There is a Nicaragua* that Americans have rarely seen or heard about, a nation of jarring political paradoxes and staggering social and cultural flux. In this Nicaragua, the culture of machismo still governs most relationships, insidious racism belies official declarations of ethnic harmony, sexual relationships between men differ starkly from American conceptions of homosexuality, and fascination with all things American is rampant. Roger Lancaster reveals the enduring character of Nicaraguan society as he records the experiences of three families and their community through times of war, hyperinflation, dire shortages, and political turmoil. Life is hard for the inhabitants of working class barrios like Doña Flora, who expects little from men and who has reared her four children with the help of a constant female companion; and life is hard for Miguel, undersized and vulnerable, stigmatized as a cochón—a "faggot"—until he learned to fight back against his brutalizers. Through candid discussions with young and old Nicaraguans, men and women, Lancaster constructs an account of the successes

and failures of the 1979 Sandinista Revolution, documenting the effects of war and embargo on the cultural and economic fabric of Nicaraguan society. He tracks the break up of families, surveys informal networks that allow female-headed households to survive, explores the gradual transformation of the culture of machismo, and reveals a world where heroic efforts have been stymied and the best hopes deferred. This vast chronicle is sustained by a rich theoretical interpretation of the meanings of ideology, power, and the family in a revolutionary setting. Played out against a backdrop of political travail and social dislocation, this work is a story of survival and resistance but also of humor and happiness. Roger Lancaster shows us that life is hard, but then too, life goes on.

The Monthly Review, Or, Literary Journal
University of Texas Press

Tells the forgotten story of post-Rossinian opera buffa, with attention to masterpieces by Donizetti and fascinating comic works by Luigi Ricci, the young Verdi, and other composers. This study represents the first substantial assessment of Italian comic operas

composed during the central years of the Risorgimento -- the period during which upheavals, revolutions, and wars ultimately led to the liberation and unification of Italy. Music historians often view the period as one during which serious Romantic opera flourished in Italy while opera buffa inexorably declined. *Laughter between Two Revolutions* revises this widespread notion by viewing well-known comic masterpieces -- such as Donizetti's *L'elisir d'amore* (1832) and Don Pasquale (1843) -- as part of a still-thriving tradition. Also examined are opere buffe by Luigi Ricci, Lauro Rossi, Verdi (*Un giorno di regno*), and others, many of which circulated widely at the time. Francesco Izzo's pathbreaking study argues that in the "realm of seriousness" of mid-nineteenth-century Italy, comedy was not an anachronistic intruder, but a significant and vital cultural presence. This important volume offers new insights into opera history and theories of comedy in the arts. It will be of interest to opera lovers everywhere and to students in music, philosophy, comparative literature, and Italian cultural studies. Francesco Izzo is senior lecturer in music at the University

of Southampton.

The Great Black Spider on Its Knock-kneed Tripod Anvil Publishing, Inc.
Der Abschlussband des deutsch-französischen ANR-DFG-Projekts MUSICI widmet sich der Musikermigration im Europa der Frühen Neuzeit mit einem kultur- und musikgeschichtlichen Blick auf Venedig, Rom und Neapel als Reiseziele und Wirkungsorte von Instrumentalisten, Sängern, Komponisten und Instrumentenbauern, die nicht von der italienischen Halbinsel stammten. Im Sinne einer "histoire croisée" werden Netzwerke, Integrations- und Austauschprozesse aufgedeckt, mit denen fremde Musiker zwischen musikalischem Alltag und herausragenden Festlichkeiten konfrontiert waren. Auf dieser Grundlage wird eine systematische Betrachtung der frühneuzeitlichen Musikermigration sowie eine Untersuchung musikalischer Stile jenseits nationaler Forschungstraditionen möglich.

Monthly Review; Or New Literary Journal University of Toronto Press
Ancient Greek comedy relied primarily on its text and words for the fulfilment of its humorous effects and aesthetic goals. In

the wake of a rich tradition of previous scholarship, this volume explores a variety of linguistic materials and stylistic artifices exploited by the Greek comic poets, from vocabulary and figures of speech (metaphors, similes, rhyme) to types of joke, obscenity, and the mechanisms of parody. Most of the chapters focus on Aristophanes and Old Comedy, which offers the richest arsenal of such techniques, but the less ploughed fields of Middle and New Comedy are also explored. Emphasis is placed on practical criticism and textual readings, on the examination of particular artifices of speech and the analysis of individual passages. The main purpose is to highlight the use of language for the achievement of the aesthetic, artistic, and intellectual purposes of ancient comedy, in particular for the generation of humour and comic effect, the delineation of characters, the transmission of ideological messages, and the construction of poetic meaning. The volume will be useful to scholars of ancient drama, linguists, students of humour, and scholars of Classical literature in general.

Life is Hard Greenwood

"The Elizabethan Stage, Vol. 4" by E. K. Chambers. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

FrC 3.6 Kratinos Rodopi

Ephippus is an outstanding playwright of Greek Middle Comedy. He won a single Lenaeon victory ca. 378-376 BC and continued being productive until the late 340s. His twenty-eight surviving fragments reveal a wide thematic range: myth burlesque (with a special fondness for Heracles), political allegory, sympotic themes, personal mockery, satire of philosophy (Plato), hetairai. His corpus features seven hapax terms, as well as the highest percentage of anapaestic dimeter lines of all poets of Middle Comedy.

Didascalia cioè Dottrina comica libri tre, di

Girolamo Bartolommei già Smeducci

Walter de Gruyter GmbH & Co KG

With a mix of humor, recollection and insight, *Deus ex Comica* explores how the Marvel Comics stable of titles influenced Adam's pre-teen and adolescent years, his rediscovery of sequential art as an adult, and the pleasure of watching his own son's first steps into the comic book universe. Pulling inspiration from all corners of pop culture, Adam moves among topics ranging from the struggles of having a collector's completist mentality to remembering Assistant Editor's Month to the discovery of the amazing artists and writers who are guiding the industry today. Adam's *Deus ex Comica* is a loving reference to the wonder and excitement that comic books contribute to popular culture at large. The details may be specific to one Midwestern boy's journey from child to husband and parent, but it's a truly identifiable chronicle of a pop culture junkie who has reawakened the long-dormant comic book fan within.

FrC 16.3 Ephippos Leuven University Press

Initially branching out of the European contradance tradition, the *danzón* first

emerged as a distinct form of music and dance among black performers in nineteenth-century Cuba. By the early twentieth-century, it had exploded in popularity throughout the Gulf of Mexico and Caribbean basin. A fundamentally hybrid music and dance complex, it reflects the fusion of European and African elements and had a strong influence on the development of later Latin dance traditions as well as early jazz in New Orleans. *Danzón: Circum-Caribbean Dialogues in Music and Dance* studies the emergence, hemisphere-wide influence, and historical and contemporary significance of this music and dance phenomenon. Co-authors Alejandro L. Madrid and Robin D. Moore take an ethnomusicological, historical, and critical approach to the processes of appropriation of the danzón in new contexts, its changing meanings over time, and its relationship to other musical forms. Delving into its long history of controversial popularization, stylistic development, glorification, decay, and rebirth in a continuous transnational dialogue between Cuba and Mexico as well as New Orleans, the authors explore the

production, consumption, and transformation of this Afro-diasporic performance complex in relation to global and local ideological discourses. By focusing on interactions across this entire region as well as specific local scenes, Madrid and Moore underscore the extent of cultural movement and exchange within the Americas during the late nineteenth and early twentieth-centuries, and are thereby able to analyze the danzón, the dance scenes it has generated, and the various discourses of identification surrounding it as elements in broader regional processes. *Danzón* is a significant addition to the literature on Latin American music, dance, and expressive culture; it is essential reading for scholars, students, and fans of this music alike. *The Play of Language in Ancient Greek Comedy* BoD – Books on Demand Latin America is characterized by a uniquely rich history of cultural and racial mixtures known collectively as mestizaje. These mixtures reflect the influences of indigenous peoples from Latin America, Europeans, and Africans, and spawn a fascinating and often volatile blend of cultural practices and products. Yet no

scholarly study to date has provided an articulate context for fully appreciating and exploring the profound effects of distinct local invocations of syncretism and hybridity. *Rise and Fall of the Cosmic Race* fills this void by charting the history of Latin America's experience of mestizaje through the prisms of literature, the visual and performing arts, social commentary, and music. In accessible, jargon-free prose, Marilyn Grace Miller brings to life the varied perspectives of a vast region in a tour that stretches from Mexico and the Caribbean to Brazil, Ecuador and Argentina. She explores the repercussions of mestizo identity in the United States and reveals the key moments in the story of Latin America's cult of synthesis. *Rise and Fall of the Cosmic Race* examines the inextricable links between aesthetics and politics, and unravels the threads of colonialism woven throughout national narratives in which mestizos serve as primary protagonists. Illuminating the ways in which regional engagements with mestizaje represent contentious sites of nation building and racial politics, Miller uncovers a rich and multivalent self-portrait of Latin America's diverse

populations.

The Elizabethan Stage, Vol. 4 Good Press

Volume 33

El Sueño de una noche de verano, ópera cómica ... libremente traducida al castellano por D. Patricio de la Escosura ... Segunda edición

Vandenhoeck & Ruprecht

'Human wisdom is of little or no value', wrote Plato in his Apology. And yet the ancient Greeks, including Plato himself, more than any other people of antiquity were fascinated by the pursuit of the wisdom they called philosophia. That search for knowledge involved an extensive use of maxims and quotations, as we can see from those expressions of Homer prefaced by the phrase 'as people say'. Homer, the Seven Sages and the Pre-Socratic philosophers are still extensively quoted in all the major western languages. Yet for all their popularity, until now there

has been no single resource to which interested readers might turn. This unique reference book offers one of the most comprehensive selections of Greek quotations ever committed to print. With its English text matched by the original Greek, the volume collects 7500 entries, ranging from the archaic period to late antiquity, and across philosophy, drama, poetry, history, science and medicine, each indexed with key words to enable fast sourcing. Together, these selections provide an incomparable insight into the glories of Greek civilization.

Kleine Schriften in lateinischer und deutscher Sprache: Scripta Latina

Vandenhoeck & Ruprecht

Editors: May 1749-Sept. 1803, Ralph Griffiths; Oct. 1803-Apr. 1825, G. E. Griffiths.

A Companion to Aristophanes

Vandenhoeck & Ruprecht

Reproduction of the original: Geflügelte

Worte by Georg Büchmann

Cine Bloomsbury Publishing

This volume forms the second part of the three-volume commentary on the fragments of Diphilus, who belongs to the prominent triad of the poets of New Comedy alongside Menander and Philemon. The present volume comprises the text and an English translation of the fragments of twenty-two plays of Diphilus, followed by a full-scale (philological, thematic, literary, interpretative, historical) commentary that also yields insight into the reception of Diphilan comedy in Roman theatre. This in-depth study of the Diphilan techniques of verbal humour and performance aims at shedding light on the dramatist's distinctive place in the comic tradition, as well as showcasing a degree of variation in the overall image of the production of new comedy.