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Nota di contenuto	Contents; Acknowledgments; Introduction; 1 Some Critical Remarks on Theatre Historiography; 2 On Writing National Theatre Histories; 3 Theatre Historiography: General Problems, Swedish Perspectives; 4 Recovering Repressed Memories: Writing Russian Theatre History; 5 Nationalism, Tradition, and Transition in Theatre Historiography in Slovenia; 6 Rewriting a National Theatre History in a Bilingual Country: The Case of Belgium; 7 Named in Passing: Deregimenting Canadian Theatre History; 8 Narrative Possibilities for U.S. Theatre Histories; 9 Performing Mexico 10 The Creation of a Canon: Re/Evaluating the National Identity of Israeli Drama 11 When Did Brahma Create Theatre? and Other Questions of Indian Theatre Historiography; 12 Shadow and Method: Meditations on Indonesian Theatre Historiography; 13 Reassembling South African Theatre History; Contributors; Index
Sommario/riassunto	Historians of theatre face the same temptations and challenges as other historians: they negotiate assumptions (their own and those of others) about national identity and national character; they decide what events and actors to highlight--or omit--and what framework and perspective to use for telling the story. Personal biases, trends in scholarship, and sociopolitical contexts influence all histories; and theatre histories, too,

are often revised to reflect changing times and interests. This significant collection examines the problems and challenges of formulating national theatre histories
