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Nota di contenuto	Shakespeare in Performance: Titus Andronicus; Half Title Page ; Title Page ; Copyright ; Dedication ; CONTENTS; LIST OF ILLUSTRATIONS; SERIES EDITORS' PREFACE; PREFATORY NOTE; PREFATORY NOTE TO SECOND EDITION; PART ONE; INTRODUCTION: The Problem; CHAPTER I: From Edward Ravenscroft to Peter Brook ; CHAPTER II: To stylise or not to stylise; CHAPTER III: Trusting the script: Deborah Warner at the Swan; CHAPTER IV: Problems then and now; CHAPTER V: The sense of an ending; CONCLUSION: What price Titus?; PART TWO; SEGUE; CHAPTER I: Jeannette Lambermont, Daniel Mesguich, and Michael Maggio CHAPTER II: Peter Stein and Silviu Purcarete CHAPTER III: Gregory Doran; CHAPTER IV: Julie Taymor: 1994 and 1999; CHAPTER V: Yukio Ninagawa, Bill Alexander, Gale Edwards, Richard Rose, and Lucy Bailey; EPILOGUE: Looking toward the future; APPENDIX; BIBLIOGRAPHY; INDEX
Sommario/riassunto	Michael D. Friedman's second edition of this stage history of Shakespeare's Titus Andronicus adds an examination of twelve major theatrical productions and one film that appeared in the years 1989-2009. Friedman identifies four lines of descent in the recent performance history of the play: the stylised, realistic, darkly comic, and political approaches, which culminate in Julie Taymor's harrowing film Titus (1999). Aspects of Taymor's eclectic vision of ancient Rome under the grip of modern fascism were copied by several subsequent productions, making Titus the most characteristic, as well as

