

Il Figlio Di Spartaco Il Gladiatore

From the unbridled sensuality of silent Italian films, to the neorealist classic *Bitter Rice*, to the astonishing imagination of Fellini and the more cerebral and fascinating movies of Antonioni, Italy has a filmic legacy unlike that of any other nation. And then there are the popular movies: the lively sword and sandal epics of the peplum era through to the inextricable mix of sexuality and violence in the gialli of such directors as Mario Bava and Dario Argento. All the glory of Italian cinema is celebrated here in comprehensive essays, along with every key film in an easy-to-use reference format. This new and greatly expanded edition takes in major modern hits such as *The Great Beauty/La Grande Bellezza*. The new generation of Italian film and TV successes, important directors and movements of the past are all given fresh and incisive evaluations, with every kind of film examined, from arthouse classics to the Spaghetti Westerns of Sergio Leone and co., and the stylish, blood-drenched thrillers and horror films that redefined their respective genres. Italian cinema is celebrated here with astute analysis in the sharply informative essays of Barry Forshaw' - John Pitt, *New Classics* 'No one -- but no one -- composes brief essays on films that are as expert, as complete and as engaging as Barry Forshaw' - Donald Spoto Look out for Barry Forshaw's Noir series, which includes Euro Noir, Nordic Noir, Brit Noir, American Noir and Historical Noir, and for his latest book, *Crime Fiction: A Reader's Guide*.

Spartacus, the Thracian gladiator turned rebel leader, endures as a near-mythic hero who fought for the oppressed against a Roman oligarchy built on the backs of slave labor. The image of Spartacus as a noble if doomed avenger is familiar and his story has been retold through history as a cautionary tale about social injustice. The television series *Spartacus* takes a different view, with a violent depiction of the man and his times and a focus on the archetype of the gladiator—powerful, courageous and righteous. This collection of new essays studies the series as an exploration of masculinity. In the world of *Spartacus*, men jockey for social position, question the nature of their lives, examine their relationships with women and with each other, and explore their roles in society and the universe. The series also offers a compelling study of the composite nature of historical narrative in television and film, where key facts from original sources are interwoven with period embellishments, presenting audiences with a history and a fiction whose lines remain blurred by a distant yet all-too-familiar past. This third collection of widescreen wonders photographed in CinemaScope, focuses on such popular movies as "Love Is a Many-Splendored Thing," "Cleopatra," "Three Coins in the Fountain," "Bus Stop," "There's No Business Like Show Business," "The Seven Year Itch," "Let's Make Love," "Peyton Place," "North to Alaska," "The Longest Day," "The Eddy Duchin Story," "Far from the Madding Crowd," "The Man in the Gray Flannel Suit," "The Helen Morgan Story," "A Star Is Born" and "2001: A Space Odyssey."

This second edition of *Historical Dictionary of Italian Cinema* contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 400 cross-referenced entries on major movements, directors, actors, actresses, film genres, producers, industry organizations and key films.

Guerriero, schiavo, eroe: l'uomo che ha osato sfidare il potere del più grande impero di tutti i tempi.

Now twenty years since its initial release, Richard Dyer's classic text *White* remains a groundbreaking and insightful study of the representation of whiteness in Western visual culture. *White* explores how, while racial representation is central to the organisation of the contemporary world, white people have remained a largely unexamined category in sharp contrast to the many studies of images of black and Asian peoples. Looking beyond the apparent unremarkability of whiteness, Dyer demonstrates the importance

of analysing images of white people. Dyer places this representation within the contexts of Christianity, 'race' and colonialism. In a series of absorbing case studies, he shows the construction of whiteness in the technology of photography and film as part of a wider 'culture of light'; discusses heroic white masculinity in muscle-man action cinema, from Tarzan and Hercules to Conan and Rambo; analyses the stifling role of white women in end-of-empire fictions like Jewel in the Crown and traces the associations of whiteness with death in Falling Down, horror movies and cult dystopian films such as Blade Runner and the Aliens trilogy. This twentieth anniversary edition includes a new introductory chapter by Maxime Cervulle entitled 'Looking into the light: Whiteness, racism and regimes of representation'. This new introduction illuminates how Dyer has made a major contribution to the study of contemporary regimes of representation by unveiling the cultural mechanisms that have formed and reinforced white hegemony, mechanisms under which white people have come to represent what is ordinary, neutral, even universal.

Produced in Italy from the turn of the 20th century, "sword and sandal" or peplum films were well received in the silent era and attained great popularity in the 1960s following the release of Hercules (1959), starring Mr. Universe Steve Reeves. A global craze for Bronze Age fantasy-adventures ensued and the heroic exploits of Hercules, Maciste, Samson and Goliath were soon a mainstay of American drive-ins and second-run theaters (though mainly disparaged by critics). By 1965, the genre was eclipsed by the spaghetti western, yet the 1960s peplum canon continues to inspire Hollywood epics. This filmography provides credits, cast and comments for dozens of films from 1908 through 1990.

Although in recent years scholars have explored the cultural construction of masculinity, the ways in which masculinity intersects with other categories of identity, particularly those of race and ethnicity, have largely been ignored. The essays in Race and the Subject of Masculinities address this concern and focus on the social construction of masculinity - black, white, ethnic, gay, and straight - in terms of the often complex and dynamic relationships among these inseparable categories. Discussing a wide range of subjects from the inherent homo-eroticism of martial-arts cinema to the relationship between working-class ideologies and Elvis impersonators, from the emergence of a gay black masculine aesthetic in the works of James Van der Zee and Robert Mapplethorpe to the comedy of Richard Pryor, Race and the Subject of Masculinities provides a range of opportunities for thinking about how race, sexuality, and 'manhood' are reinforced and reconstituted in today's society. Editors Harry Stecopoulos and Michael Uebel have gathered essays that make clear how the formation of masculine identity is never as obvious as it might seem to be. Examining personas as varied as Eddie Murphy, Bruce Lee, Tarzan, Malcom X, and Andre Gide, these essays draw on feminist critique and queer theory to demonstrate how cross-identification through performance and spectatorship among men of different races and cultural backgrounds has served to redefine masculinity in contemporary culture. The contributors to Race and the Subject of Masculinities offer an important challenge to the new studies of masculinity by taking seriously the role of race in the making of men. Readers interested in issues of race, gender, sexuality, and popular culture studies will find this collection provocative and entertaining. Contributors. Herman Beavers, Jonathan Dollimore, Richard Dyer, Robin D. G. Kelly, Christopher Looby, Leerom Medovoi, Eric Lott, Deborah E. McDowell, Jos} E. Mu-oz, Harry Stecopoulos, Yvonne Tasker, Michael Uebel,

Gayle Wald, Robyn Wiegman

Italian cinema has proved very popular with international audiences, and yet a surprising unfamiliarity remains regarding the rich traditions from which its most fascinating moments arose. *Directory of World Cinema: Italy* aims to offer a wide film and cultural study in which to situate some of Italian cinema's key aspects, from political radicalism to opera, and from the arthouse to popular genres. Essays by leading academics about prominent genres, directors and themes provide insight into the cinema of Italy and are bolstered by reviews of significant titles. From silent spectacle to the giallo, the spaghetti western to the neorealist masterworks of Rossellini, this book offers a comprehensive historical sweep of Italian cinema that will appeal to film scholars and cinephiles alike

This book is a complete reworking and update of Marga Cottino-Jones' popular *A Student's Guide to Italian Film* (1983, 1993). This guide retains earlier editions' interest in renowned films and directors but is also attentive to the popular films which achieved box office success among the public.

In questo libro Kirk Douglas ripercorre la sua vita e insieme la sua strabiliante carriera cinematografica. Figlio di un immigrato ebreo russo, venditore di stracci, è costretto a pagarsi gli studi di recitazione svolgendo più di quaranta lavori, tra cui il pugile. Quello che Douglas ci offre è il racconto appassionato e onesto di uno dei più celebri protagonisti di Hollywood. Dall'esordio al fianco di Barbara Stanwyck all'incontro con Stanley Kubrick, dal western al kolossal, dalla rottura con gli schemi hollywoodiani al grande successo. Un percorso dettagliato e riflessivo, fatto di incontri, aneddoti, discese e risalite, narrato dalla voce stessa dell'ultima, grande star della Hollywood degli anni d'oro.

This volume reinvigorates the field of Classical Reception by investigating present-day culture, society, and politics, particularly gender, gender roles, and filmic constructions of masculinity and femininity which shape and are shaped by interacting economic, political, and ideological practices.

? The birth and rise of popular Italian cinema since the early 1950s can be attributed purely to necessity. The vast number of genres, sub-genres, currents and crossovers and the way they have overlapped, died out or replaced each other has been an attempt, in postwar years, to contain the invasion of U.S. product while satisfying the demands the American industry had created in Italy. The author explores one of the most multi-faceted and contradictory industries cinema has ever known through the careers of those most closely associated with it. His recorded interviews were conducted with directors and actors both well-known and upcoming.

Les intervenants analysent le couple du maître et de l'esclave au regard des schémas d'autorité et d'obéissance, de liberté et de servitude, de suprématie et de soumission, et les incidences de ces problématiques sur les mouvements du corps social dans l'Antiquité.

THE ITALIAN CINEMA BOOK is an essential guide to the most important historical, aesthetic and cultural aspects of Italian cinema, from 1895 to the present day. With contributions from 39 leading international scholars, the book is structured around six chronologically organised sections: THE SILENT ERA (1895–22) THE BIRTH OF THE TALKIES AND THE FASCIST ERA (1922–45) POSTWAR CINEMATIC CULTURE (1945–59) THE GOLDEN AGE OF ITALIAN CINEMA (1960–80) AN AGE OF CRISIS, TRANSITION AND CONSOLIDATION (1981 TO THE PRESENT) NEW DIRECTIONS IN CRITICAL APPROACHES TO ITALIAN CINEMA Acutely aware of the contemporary 'rethinking' of Italian cinema history, Peter Bondanella has brought together a diverse range of essays which represent the cutting edge of Italian film theory and criticism. This provocative collection will provide the film student, scholar or enthusiast with a comprehensive

understanding of the major developments in what might be called twentieth-century Italy's greatest and most original art form.

La guerra di Spartaco ha tutta la suspense di un thriller e nessuna licenza poetica. Il racconto di cosa significa essere un gladiatore, delle tattiche per essere vincenti e dell'agonia della disfatta è adrenalinico. La morte di Spartaco – non su una croce, come nel film di Stanley Kubrick, ma per mano di un generale romano – arriva con un climax degno di un poema epico. "The Washington Post" Come il generale Marcello, bramava di uccidere. Come Cicerone, era un oratore. Come Catone, era un uomo di gusti semplici. Come i Gracchi, credeva nell'idea di dividere la ricchezza. Come Bruto, lottava per la libertà. Era Spartaco. Piccolo, indomabile e veloce contro una Roma grande, potente e lenta. Ma Roma era vecchia e attaccata alle proprie tradizioni e Spartaco era un innovatore. Ci volle la fame per prenderlo.

As Charlton Heston put it: 'There's a temptingly simple definition of the epic film: it's the easiest kind of picture to make badly.'

This book goes beyond that definition to show how the film epic has taken up one of the most ancient art-forms and propelled it into the modern world, covered in twentieth-century ambitions, anxieties, hopes and fantasies. This survey of historical epic films dealing with periods up to the end of the Dark Ages looks at epic form and discusses the films by historical period, showing how the cinema reworks history for the changing needs of its audience, much as the ancient mythographers did. The form's main aim has always been to entertain, and Derek Elley reminds us of the glee with which many epic films have worn their label, and of the sheer fun of the genre. He shows the many levels on which these films can work, from the most popular to the specialist, each providing a considerable source of enjoyment. For instance, spectacle, the genre's most characteristic trademark, is merely the cinema's own transformation of the literary epic's taste for the grandiose. Dramatically it can serve many purposes: as a resolution of personal tensions (the chariot race in *Ben-Hur*), of monotheism vs idolatry (*Solomon and Sheba*), or of the triumph of a religious code (*The Ten Commandments*). Although to many people Epic equals Hollywood, throughout the book Elley stresses debt to the Italian epics, which often explored areas of history with which Hollywood could never have found sympathy. Originally published 1984.

In an eclectic career spanning four decades, Italian director Riccardo Freda (1909–1999) produced films of remarkable technical skill and powerful visual style, including the swashbuckler *Black Eagle* (1946), an adaptation of *Les Misérables* (1947), the peplum *Theodora, Slave Empress* (1954) and a number of cult-favorite Gothic and horror films such as *I Vampiri* (1957), *The Horrible Dr. Hichcock* (1962) and *The Ghost* (1963). Freda was first championed in the 1960s by French critics who labeled him "the European Raoul Walsh," and enjoyed growing critical esteem over the years. This book covers his life and career for the first time in English, with detailed analyses of his films and exclusive interviews with his collaborators and family.

La chiamano fabbrica dei sogni. Fucina di mondi infiniti in cui tutto è credibile, in cui l'impossibile è la regola. A volte, però, la Storia irrompe e spezza l'incanto. E i sogni diventano incubi. Così il maccartismo, negli anni cinquanta, scrisse una delle pagine più nere della storia del cinema. Kirk Douglas lo osteggiò in prima persona, e ora racconta come la lavorazione del suo *Spartacus* si legò in maniera indissolubile con la caccia alle streghe. Figlio di immigrati ebrei bielorusi, Douglas arriva a Los Angeles alla fine

della guerra, appena trentenne. Si chiama ancora Issur Danielovitch ed è del tutto ignaro delle controversie politiche che già da tempo turbano l'ambiente del cinema. Quando, nel 1947, la Commissione sulle attività antiamericane chiama alcuni personaggi dell'industria cinematografica a rendere conto delle proprie simpatie comuniste, molti a Hollywood decidono di collaborare con le indagini, incriminando i colleghi: in caso contrario, il rischio è di finire sulla «lista nera» e di non poter più lavorare per gli studios. Su quella lista compaiono anche Dalton Trumbo e Howard Fast. Il primo, uno degli sceneggiatori più rispettati e pagati dell'epoca, fa parte degli Unfriendly Ten, i «dieci ostili» che si sono rifiutati di rispondere alle domande del comitato d'inchiesta e che per questo sono finiti in carcere, costretti da lì in poi a lavorare dietro pseudonimo. In veste di produttore con la sua compagnia Bryna, creata nel 1955, Douglas incarica Trumbo di scrivere l'adattamento per un nuovo film sulla figura di Spartaco, il gladiatore trace che capeggiò la rivolta degli schiavi contro la Repubblica romana. La base di partenza sarà Spartacus, il romanzo che Fast ha scritto in prigione dopo l'arresto per la sua dichiarata affiliazione al Partito comunista. In un clima di sospetto e isteria collettiva, Kirk Douglas deve affrontare molte sfide, sullo schermo e fuori, tra il timore per il futuro dei propri figli e i momenti esplosivi con il giovane regista Stanley Kubrick e con attori già affermati come Sir Laurence Olivier, Peter Ustinov, Jean Simmons e Tony Curtis. Ma la sua tenacia e la sua forza morale sono infine premiate: Spartacus vede la luce nel 1960, e con i nomi di Dalton Trumbo e Howard Fast nei titoli di testa. In «Io sono Spartaco!» – arricchito da immagini inedite del set e del dietro le quinte – Kirk Douglas ripercorre le scelte audaci che portarono alla cancellazione definitiva della lista nera, riscrivendo con lucidità e ironia una pagina dolente della storia americana. Quando il potere, cieco, scagliò gli amici contro gli amici, mandò in pezzi famiglie, atterrì e divise un'intera nazione. Quando a rovinare una vita bastava un tratto di penna.

Il rapporto fra storia scritta e storia raccontata per immagini è al centro di questa affascinante incursione di una storica nelle rappresentazioni della resistenza alla schiavitù offerte dal mezzo cinematografico. Natalie Zemon Davis, che scrisse *Le retour de Martin Guerre* e collaborò come consulente per l'omonimo film francese, affronta qui la questione di come l'industria cinematografica abbia ritratto gli schiavi nelle opere di cinque grandi registi: *Spartacus* di Stanley Kubrick (1960), *Queimada* di Gillo Pontecorvo (1969), *La última cena* di Tomás Gutiérrez Alea (1976), *Amistad* di Steven Spielberg (1997), *Beloved* di Jonathan Demme (1998). Attraverso la scelta di un tema specifico, l'autrice sottolinea le potenzialità proprie del cinema di narrare il passato in modo efficace e significativo e di proporre riflessioni convincenti su eventi e processi storici; a condizione però di rimanere fedele alle fonti, lasciando spazio alla creatività e all'invenzione nell'ambito della plausibilità e della verosimiglianza.

Libro ricchissimo, complesso e affascinante. Canfora, capace di un prodigioso – e oggi impensabile quasi per tutti – lavoro di recupero storiografico, fa emergere grazie alle sue smisurate conoscenze un Augusto almeno in parte inedito e, talvolta, quasi inatteso. Giovanni Brizzi, "Corriere della Sera" Augusto salvatore di Roma o Augusto camaleonte? Genio della pace o disprezzabile opportunista? Luciano Canfora traccia un ritratto guizzante e appassionante dell'imperatore romano, facendone simbolo di tutti i poteri che scaturiscono da una rivoluzione e si acquietano nella restaurazione.

Andrea Corni, "Tuttolibri" Il capolavoro di Augusto è stato imporre l'immagine di sé come vero e coerente erede e continuatore dell'opera di Cesare, ormai divinizzato, mentre in realtà la trasformava, se non nel suo contrario, certo in altro. Questo libro recupera, attraverso fonti greche solo parzialmente esplorate, pagine cruciali dell'Autobiografia di Augusto, abilmente apologetica, scritta nel 25 a.C., quando egli aveva ormai definitivamente consolidato il suo potere monarchico, pur nella raffinata finzione di aver restaurato la repubblica.

A History of Italian Cinema, 2nd edition is the much anticipated update from the author of the bestselling Italian Cinema - which has been published in four landmark editions and will celebrate its 35th anniversary in 2018. Building upon decades of research, Peter Bondanella and Federico Pacchioni reorganize the current History in order to keep the book fresh and responsive not only to the actual films being created in Italy in the twenty-first century but also to the rapidly changing priorities of Italian film studies and film scholars. The new edition brings the definitive history of the subject, from the birth of cinema to the present day, up to date with a revised filmography as well as more focused attention on the melodrama, the crime film, and the historical drama. The book is expanded to include a new generation of directors as well as to highlight themes such as gender issues, immigration, and media politics. Accessible, comprehensive, and heavily illustrated throughout, this is an essential purchase for any fan of Italian film.

This is the first book systematically to analyze Kirk Douglas' and Stanley Kubrick's depiction of the slave revolt led by Spartacus from different historical, political, and cinematic perspectives. Examines the film's use of ancient sources, the ancient historical contexts, the political significance of the film, the history of its censorship and restoration, and its place in film history. Includes the most important passages from ancient authors' reports of the slave revolt in translation.

Italian cinema has been an influential, sometimes dominant, force in the world of filmmaking for over 100 years. Many world famous actors and production personnel have made their mark on the Italian screen. This is an encyclopedic reference and filmography to the nearly 5,000 people, Italians and foreigners, who have been involved in Italian filmmaking since 1896. Each entry provides brief biographical information on the person, along with full filmographic data on his or her films in Italy or for Italian filmmakers. The annotated title index includes Italian titles (and year) and English-language titles and alternate titles where appropriate. Conjoined to all of the title index references (to serially numbered personal entries), with the exception of acting credits, are mnemonic codes indicating specific areas of production (e.g., director, producer, camera, music, etc.).

Anglo-American culture is marked by a gladiatorial impulse: a deep cultural fascination in watching men fight each other. The gladiator is an archetypal character embodying this impulse and his brand of violent and eroticised masculinity has become a cultural shorthand that signals a transhistorical version of heroic masculinity. Frequently the gladiator or

celebrity fighter - from the amphitheatres of Rome to the octagon of the Ultimate Fighting Championships - is used as a way of insisting that a desire to fight, and to watch men fighting, is simply a part of our human nature. This book traces a cultural interest in stories about gladiators through twentieth and twenty-first-century film, television and videogames.

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