

Resistible Theatres:

John Stokes
enterprise and experiment in the late
nineteenth century

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Resistible Theatres Enterprise Experim

John Stokes



Resistible Theatres Enterprise Experim:

Resistible Theatres: Enterprise and Experiment in the Late Nineteenth Century John Stokes, 1972 A discussion of the history and theatre movements in Great Britain

Theatre, Performance and Technology Christopher Baugh, 2014-01-07 Chris Baugh explores how developments and changes in technology have been reflected in scenography throughout history Taking into account the latest research his new edition examines moving light technologies the internet as a platform of performance urban scenography and how scenography has developed as a collaborative practice Chris Baugh explores how developments and changes in technology have been reflected in scenography throughout history Taking into account the latest research his new edition examines moving light technologies the internet as a platform of performance urban scenography and how scenography has developed as a collaborative practice

The Cambridge Companion to Victorian and Edwardian Theatre Kerry Powell, 2004-02-19 This Companion is designed for readers interested in the creation production and interpretation of Victorian and Edwardian theatre in its own time and on the contemporary stage The volume opens with an introduction surveying the theatre of the time followed by an essay contextualizing the theatre within the culture as a whole Succeeding chapters examine performance production and theatre including the music the actors stagecraft and the audience plays and playwriting and issues of class and gender Chapters also deal with comedy farce melodrama and the economics of the theatre

English Theatre in Transition 1881-1914 James Woodfield, 2015-07-16 Originally published in 1984 The turn of the nineteenth and twentieth centuries was a time of considerable change in the English theatre Victorian attitudes were shocked or shattered by the new drama of Ibsen the major figure of George Bernard Shaw dominated the period theatre censorship was the subject of a long and furious contest and staging conventions changed from the spectacular stylings of Irving and Beerbohm Tree to the masking and statuesque styles of Isadora Duncan and the inner realism of Stanislavsky This book traces the activities of the leading figures in the English theatre notably William Archer who introduced Ibsen to this country and who became one of the main promoters of the idea of a National Theatre Other personalities discussed include Harley Granville Barker particularly his association with Shaw at the Court Theatre and his part in campaigns against censorship and for changes in the staging of Shakespeare and Edward Gordon Craig whose rebellion against the Victorian theatre took an anti realist direction This is a stimulating account of the background to the modern English theatre which can only increase appreciation of its standard and variety

Shakespeare and Costume Patricia Lennox, Bella Mirabella, 2015-02-26 Inspired by new approaches in performance studies theatre history research in material culture and dress history a rich discussion of the many aspects of costume in Shakespearean performance has begun Shakespeare and Costume furthers this research bringing together varied and stimulating essays by leading scholars that consider costume from literary dramatic design performative and theatrical perspectives as well as interviews with renowned theatre practitioners Jane Greenwood and Robert Morgan The volume

amply demonstrates how an analysis of the meaning of costume enriches our understanding of Shakespeare's plays. Beginning with an overview of the stage history of Shakespeare and costume, the volume looks at the historical context of clothing in the plays, considering topics such as royal self-fashioning, festive livery practices, and conceptions of race and gender exhibited in clothing choice, as well as costume in performance. Drawing on documentary evidence in designers' renderings, illustrations in periodicals, paintings, photographs, newspaper reviews, and actors' memoirs, the volume also explores costume designs in specific Shakespeare productions from the re-opening of the London theatres in 1660 to the present day.

Russomania Rebecca Beasley, 2020-03-31 *Russomania: Russian Culture and the Creation of British Modernism* provides a new account of modernist literature's emergence in Britain. British writers played a central role in the dissemination of Russian literature and culture during the early twentieth century, and their writing was transformed by the encounter. This study restores the thick history of that moment by analyzing networks of dissemination and reception to recover the role of neglected as well as canonical figures and institutions, as well as individuals. The dominant account of British modernism privileges a Francophile genealogy, but the turn of the century debate about the future of British writing was a triangular debate, a debate not only between French and English models but between French, English, and Russian models. Francophile modernists associated Russian literature, especially the Tolstoyan novel, with an uncritical immersion in life at the expense of a mastery of style, and while individual works might be admired, Russian literature as a whole was represented as a dangerous model for British writing. This supposed danger was closely bound up with the politics of the period, and this book investigates how Russian culture was deployed in the close relationships between writers, editors, and politicians who made up the early twentieth-century intellectual class, the British intelligentsia. *Russomania* argues that the most significant impact of Russian culture is not to be found in stylistic borrowings between canonical authors but in the shaping of the major intellectual questions of the period: the relation between language and action, writer and audience, and the work of art and lived experience. The resulting account brings an occluded genealogy of early modernism to the fore, with a different arrangement of protagonists, different critical values, and stronger lines of connection to the realist experiments of the Victorian past and the anti-formalism and revived romanticism of the 1930s and 1940s.

The Cambridge Companion to Greek Tragedy P. E. Easterling, 1997-10-02 As a creative medium, ancient Greek tragedy has had an extraordinarily wide influence; many of the surviving plays are still part of the theatrical repertoire, and texts like *Agamemnon*, *Antigone*, and *Medea* have had a profound effect on Western culture. This Companion is not a conventional introductory textbook but an attempt by seven distinguished scholars to present the familiar corpus in the context of modern reading, criticism, and performance of Greek tragedy. There are three main emphases: on tragedy as an institution in the civic life of ancient Athens; on a range of different critical interpretations arising from fresh readings of the texts; and on changing patterns of reception, adaptation, and performance from antiquity to the present. Each chapter can be read independently but

each is linked with the others and most examples are drawn from the same selection of plays *The Victorian Idyll in Art and Literature* Thomas Hughes, Emma Merklings, 2023-12-29 Resonating with contemporary ecological and queer theory this book pioneers the theorization of the Victorian idyll establishing its nature lineaments and significance as a formal mode widely practised in nineteenth century British culture across media and genre Chapters trace the Victorian idyll s emergence in the 1830s its flourishing in the 1860s and its evolution up to the century s close drawing attention to the radicalism of idyllic experiments with pictorial photographic dramatic literary and poetic form in the work of canonical and lesser known figures Approaching the idyll through three intersecting categories subject ecology and form this book remaps Victorian culture reshaping thinking about artistic form in the nineteenth century and recalibrating accepted chronologies In the representations by a host of Victorian artists and writers engaging with other than human forms and in the natures of the subjectivities animated by these encounters we find versions of Victorian ecology providing provocative imaginative material for ecocritics scholars writers and artists today This book will be of interest to scholars working in art history English literature Victorian studies British history queer and trans theory musicology and ecocriticism and will enliven debates pertaining to the environmental across periods **Oscar Wilde and Ancient Greece** Iain Ross, 2013 Oscar Wilde s imagination was haunted by ancient Greece this book traces its presence in his life and works Theatrical Costume, Masks, Make-Up and Wigs Sidney Jackson Jowers, 2013-10-15 This is the first bibliography in its field based on first hand collations of the actual articles International in scope it includes publications found in public theatre libraries and archives of Barcelona Berlin Brussels Budapest Florence London Milan New York and Paris amongst others Over 3500 detailed entries on separately published sources such as books sales and exhibition catalogues and pamphlets provide an indispensable guide for theatre students practitioners and historians Indices cover designers productions actors and performers The iconography provides an indexed record of over 6000 printed plates of performers in role illustrating performance costume from the 18th to 20th century **Yeats Annual No 7** Warwick Gould, 2016-07-27 The essays in Yeats Annual No 7 are dedicated to the memory of Richard Ellmann one of the great pioneer critics of W B Yeats They have been contributed by distinguished colleagues and friends of Richard Ellmann chosen on his advice The volume also contains much new material by Yeats himself a new and virtually complete early draft of his novel *The Speckled Bird* here entitled *The Lilies of the Lord* and two new poems from *The Flame of the Spirit* manuscript book given to Maud Gonine in 1981 *Reading Modern Drama* Alan Ackerman, 2012-04-25 Exploring the relationship between dramatic language and its theatrical aspects *Reading Modern Drama* provides an accessible entry point for general readers and academics into the world of contemporary theatre scholarship This collection promotes the use of diverse perspectives and critical methods to explore the common theme of language as well as the continued relevance of modern drama in our lives *Reading Modern Drama* offers provocative close readings of both canonical and lesser known plays from Hedda Gabler to e e cummings *Him Taken* together these essays

enter into an ongoing fruitful debate about the terms modern and drama and build a much needed bridge between literary studies and performance studies *Understanding Fashion History* Valerie Cumming, 2021-06-03 The generous reception given to *Understanding Fashion History* when it was first published in 2004 recognised it as a timely reappraisal of the role of fashion and its place in society The book introduces the reader to the ways fashionable dress has been defined and studied since the late 17th century considering the theories that surround the subject the assembling and use of collections of fashion and textiles the significance of dress and art the tension between uniformity of appearance and disguise and the purpose of theatrical costume This book has been read and recommended by academics collectors curators students and general readers who want context for the contemporary obsession with fashion Constantly in demand it has become a classic text in its field *Ellen Terry, Player in Her Time* Nina Auerbach, 1997-01-29 Nina Auerbach brilliantly reveals the Ellen Terry whose roles on stage and off embodied everything that a rapidly changing world exhorted women to be *The Invention of Jane Harrison* Mary Beard, 2002-05-03 Jane Ellen Harrison 1850 1928 is the most famous female Classicist in history the author of books that revolutionized our understanding of Greek culture and religion This lively and innovative portrayal of a fascinating woman raises the question of who wins and how in the competition for academic fame

Naturalism in Theatre Kenneth Pickering, Jayne Thompson, 2018-03-17 An accessible survey of the development of naturalism and its effects on modern day theatre Taking into account the philosophical scientific and aesthetic ideas that constituted the movement during the nineteenth and early twentieth centuries the book examines why naturalism is still a dominant mode of performance in theatre *The Oxford Handbook of the British Musical* Robert Gordon, Olaf Jubin, 2016 The first comprehensive academic survey of British musical theatre from its origins The Oxford Handbook of the British Musical offers both a historical account of musical theatre from 1728 and a range of in depth critical analyses of key works and productions that illustrate its aesthetic values and sociocultural meanings *Pictorial Illusionism* J. A. Sokalski, 2007-04-16 Drawing together a wealth of primary sources J A Sokalski examines the aims inventions and methods of the pictorial style that defined MacKaye s art Sokalski shows how MacKaye s famous Madison Square Theatre which featured a double stage reminiscent of an elevator created whirling pictorial illusions for fashionable New York He argues that MacKaye s infamous failure the colossal Spectatorium theatre for the 1893 Chicago World s Fair was the most complete realization of this illusionary aesthetic Sokalski also explores MacKaye s influence on Buffalo Bill Cody and how civil war cycloramas expanded his concept of pictorial space *Rethinking Debussy* Elliott Antokoletz, Marianne Wheeldon, 2011-04-15 Composer pianist and critic Claude Debussy s musical aesthetic represents the single most powerful influence on international musical developments during the long fin de si cle period The development of Debussy s musical language and style was affected by the international political pressures of his time beginning with the Franco Prussian War of 1871 and the rise of the new Republic in France and was also related to the contemporary philosophical conceptualization

of what constituted art The Debussy idiom exemplifies the ways in which various disciplines musical literary artistic philosophical and psychological can be incorporated into a single highly integrated artistic conception Rethinking Debussy draws together separate areas of Debussy research into a lucid perspective that reveals the full significance of the composer's music and thought in relation to the broader cultural intellectual and artistic issues of the twentieth century Ranging from new biographical information to detailed interpretations of Debussy's music the volume offers significant multidisciplinary insight into Debussy's music and musical life as well as the composer's influence on the artistic developments that followed Chapters include Russian Imprints in Debussy's Piano Music Music as Encoder of the Unconscious in Pell as et M lisande An Artist High and Low or Debussy and Money Debussy's Ideal Pell as and the Limits of Authorial Intent Debussy in Daleville Toward Early Modernist Hearing in the United States and more Rethinking Debussy will appeal to students and scholars of French music opera and modernism and literary and French studies scholars particularly concerned with Symbolism and theatre General readers will be drawn to the book as well particularly to chapters focusing on Debussy's finances dramatic works and reception

Archaeology Barry W. Cunliffe, Wendy Davies, Colin Renfrew, 2002 Twenty six leading scholars from around the world have come together to celebrate the strengths the energies and the sheer intellectual excitement of their discipline They unashamedly proclaim that over the last hundred years archaeology has transformed itself from a genteel antiquarian pursuit deeply rooted in the classical tradition to a rigorous and demanding discipline spanning the humanities and the sciences yet at the same time one widely accessible to the public at large The contributors show how our understanding of the past has changed reveal the exciting ideas under current debate and offer their visions of the future The result is a remarkable overview of world archaeology focusing on new and unexpected themes at the cutting edge of the discipline

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