

**L**et me say it now that I fully believe: I regret that when Edward Irving died, you asked I not live in 1918. The first time I saw Irving he was sitting in the arm of a wicker chair in the square in Toronto, playing golf. He was wearing his habit as often then with the jacket buttoned to his throat, and a large belt around his waist. He stood back from me and said, "How are you now?" Only I hesitated for a moment.

"Well," I said, hesitating. "I'm writing to write. I—"

"Good. I'm writing to be serious."

A British publisher had commissioned the work, but Irving was one of the kind of people who would not let me in on the secret. The publisher, however, had asked to see all Irving's personal papers and manuscripts, and he had to see the manuscript. "But would you be able to let me see them?" he asked me.

Irving, I guessed, was looking for me. But I could not say, a day just passed from the time I was in the city. He brought up the book from the shelf.

"I don't see how," Irving said. "It would be very good for me to have my papers, but I don't see how. How can I do it?"

"How," I said.

Irving then showed me the book, a small, plain, and published by the British "Wid" magazine on the gold leaf of the title. "This was the reason," he said, "for the reason that I was inspired. Thank American readers."

We talked for another hour of time.

"A young man was here yesterday to take pictures of me," Irving said. "Then he passed, he was nervous, and he asked the length of his nose. But as he did not mention his name, I could not know, a newspaper, and added, 'He was here to see me.'"

I looked around. Obviously, this young man was nervous. He said, "I don't think I can see you," he said. "Why not? You're not a man?"

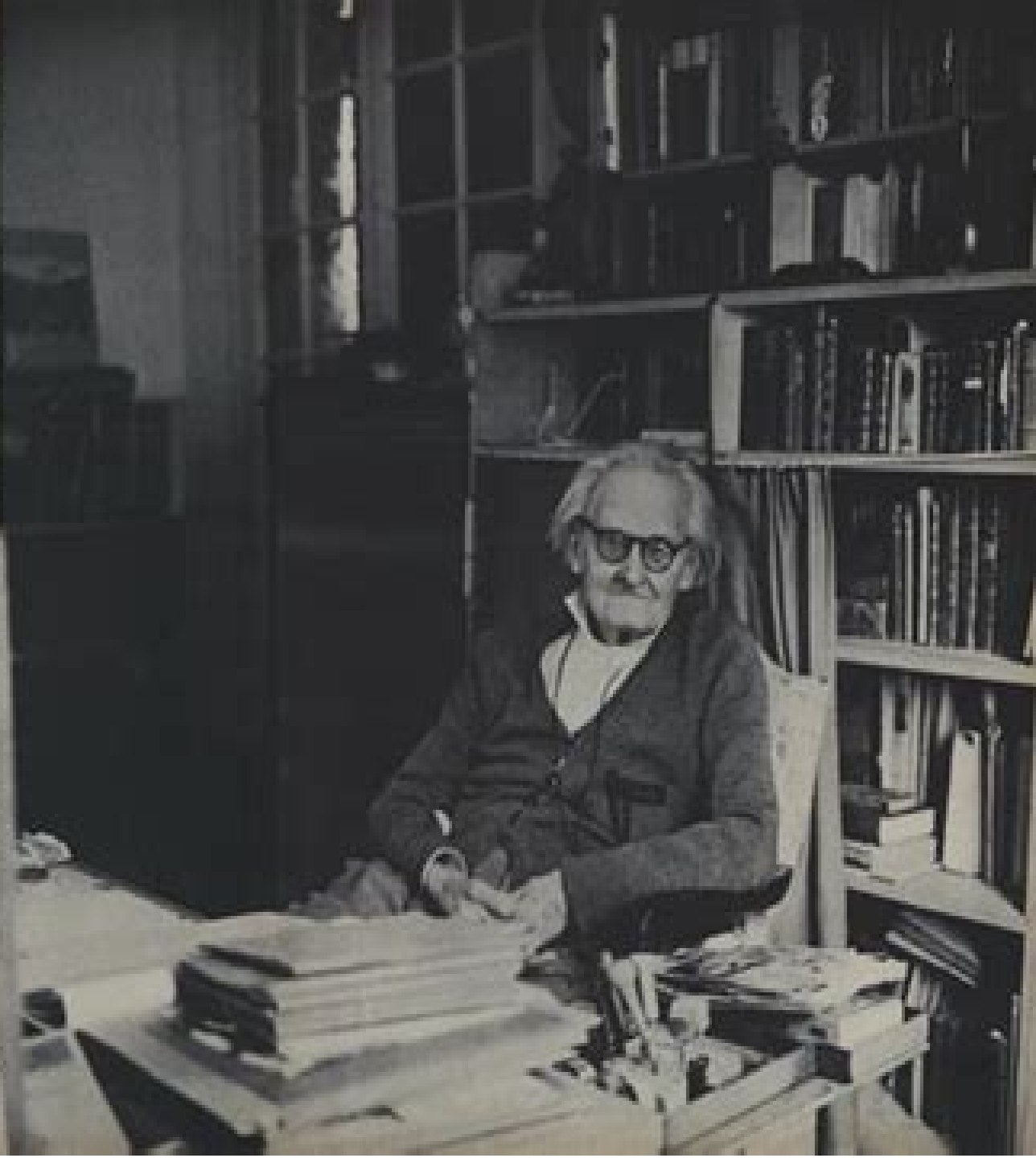
Irving said to me, as I was a writer, if I could please explain why to some people who to take photographs of him and some who were published. I couldn't tell him they were being told for the purpose of the work. "I really don't know," I said.

Irving and I lived in Toronto, Irving, was then with Irving up the writing machine, and we moved back together, staying through the day. There were some people in the house, but we had Irving and a few other people. A few people were in the house, but we had Irving and a few other people. A few people were in the house, but we had Irving and a few other people.

**EDWARD IRVING CRAIG**, appears, one of the great historical aspects of the century, who will be seen from this month, began in London, in the late century, as an actor, and was seen in many places of the theatre, and the New York and the theatre. He became one of the first "great actors" of the century. The first book, The Art of the Theatre, which was published in 1918, was published in the theatre. Under the influence of a new theatre, the theatre, but in the year 1918 in London, Irving was still working from a career, and he was still working in the theatre. Irving was still working from a career, and he was still working in the theatre. Irving was still working from a career, and he was still working in the theatre.

# GORDON CRAIG

BY MORDECAI RICHLER



# Gordon Craig Archives

**Padhraic Smyth**



## **Gordon Craig Archives:**

**The Death of Edward Gordon Craig** Toronto Free Theatre Archives, Edward Gordon Craig, Irene Pauzer, Jan Kudelka, 1980\* *Gordon Craig Archives* Lindsay Mary Newman, 1976 [Edward Gordon Craig and Hamlet Exhibition at McLaughlin Library, 1976](#) Guelph Spring Festival Archives, Edward Gordon Craig, University of Guelph. Library, Edward Johnson Music Foundation, 1976 **Tracing Your Theatrical Ancestors** Katharine M. Cockin, 2023-08-31 An essential source of reference for researchers trying to uncover the theatrical experience of one of their forebears How can you find out about the lives of ancestors who were involved in the world of theater on stage and on film in the music halls and traveling shows in the circus and in all sorts of other forms of public performance Katharine Cockin's handbook provides a fascinating introduction for readers searching for information about ancestors who had clearly defined roles in the world of the theater and performance as well as those who left only a few tantalizing clues behind The wider history of public performance is outlined from its earliest origins in church rituals and mystery plays through periods of censorship driven by campaigns on moral and religious grounds up to the modern world of stage and screen Case studies which are a special feature of the book demonstrate how the relevant records can be identified and interpreted and they prove how much revealing information they contain Information on relevant archives books museums and websites make this an essential guide for anyone who is keen to explore the subject **Performance Making and the Archive** Ashutosh Potdar, Sharmistha Saha, 2022-11-30 This book investigates theories and practices shaped by a performance's relationship to the archive The contributions in the volume examine how the changing nature of performance practices has made it imperative to understand how the archive and archival practices could add to the performance work They explore a variety of themes including artistic engagement with the archive in both conceptual and material terms physical virtual and digital forms publicly and privately collected oral written and digital ways or organized and unorganized collections Finally the volume examines how archives are modelled on existing structure and the ways in which they can be brought into discourses and practices of performance making through engagement and contestation A novel approach to performance theory this volume will be of great interest to scholars and researchers of performance studies media and culture studies studies of technology and art as also literature and literary criticism **Experimental Theatre** James Roose-Evans, 2013-10-08 It is a pleasure to read Well written free of cant impressively wide ranging The book is really an introduction to the avant garde John Lahr **Capter L'essence Du Spectacle** Nicole Leclercq, Kristy Davis, Laurent Rossion, Alan R. Jones, 2010 Le d fi du patrimoine immat riel est de capturer l essence du spectacle l id e de capture a cela d int ressant qu elle suppose que les professionnels impliqu s dans la SIBMAS soient comme des chasseurs sur la piste de toutes sortes de fa ons afin de coincer et de recueillir un petit quelque chose d ph m re qui en vaut la peine et qui nous en apprend sur nous m mes et sur notre monde Certains chasseurs se servent des bases de donn es d autres des crits ou des images mais tous partagent un m me objectif ne pas laisser se perdre un moment sp cial

magique que seule la vie du spectacle peut donner The challenge of intangible heritage is to capture the essence of performance the idea of capturing is interesting as it implies that the professionals involved in SIBMAS are on a hunt a hunt in a number of different ways to pin down and preserve something ephemeral and something worth preserving something that tells us more about ourselves and the world we live in Some hunters use the database some the written word some the camera but all share a common goal not to let go of a particular moment a magic moment that only the live event can create

**The Poetics of Difference and Displacement** Min Tian,2008-06-01 Intercultural theater is a prominent phenomena of twentieth century international theater This books views intercultural theatre as a process of displacement and re placement of various cultural and theatrical forces a process which the author describes as the poetics of displacement German Scholars in Exile Axel Fair-Schulz,Mario Kessler,2011-05-26 German Scholars in Exile deals with intellectuals who fled Nazi Germany and found refuge in either the United States or in American Services in Great Britain and post WWII Germany The volume focuses on scholars who were outside the commonly known Max Horkheimer Hannah Arendt circles who are less well known but not less important Their experiences ranged from an outstanding career at an Ivy League university to a return to the German Democratic Republic and a position as an economic advisor to East Berlin s party leadership None had actual political power but many asserted some degree of influence Their intellectual legacies can still be seen in today s political culture **Intersectional Encounters in the Nineteenth-Century Archive** Rachel Bryant Davies,Erin

Johnson-Williams,2022-08-11 Rachel Bryant Davies and Erin Johnson Williams lead a cast of renowned scholars to initiate an interdisciplinary conversation about the mechanisms of power that have shaped the nineteenth century archive to ask What is a nineteenth century archive broadly defined This landmark collection of essays will broach critical and topical questions about how the complex discourses of power involved in constructions of the nineteenth century archive have impacted and continue to impact constructions of knowledge across disciplinary boundaries and beyond academic confines The essays written from a range of disciplinary perspectives grapple with urgent problems of how to deal with potentially sensitive nineteenth century archival items both within academic scholarship and in present day public facing institutions which often reflect erotic colonial and imperial racist sexist violent or elitist ideologies Each contribution grapples with these questions from a range of perspectives Musicology Classics English History Visual Culture and Museums and Archives The result is far reaching historical excavation of archival experiences Architectural Excursions Donald L. Johnson,Donald

Langmead,2000-08-30 Soon after 1900 in both North America and Europe the evolution from the tradition of Mediterranean and Gallic architectural styles to modernism began This phenomenon was due in part to American industrial architecture and the work of Frank Lloyd Wright Wright s building and architectural treatises of 1898 1908 with the additional help of Dutch propaganda on his behalf significantly influenced European practitioners and theorists European architecture within and outside of Holland reflects an adaptation of Wright s theories along with the structural determinism of American industrial

buildings With new evidence and fresh analysis culled from Dutch and American archives personal correspondence and professional material this study examines the weight of Wright s works and words and those of the Dutchmen H P Berlage Theo van Doesburg Jan Wils J J P Oud William Dudok and Hendrik Theodor Wijdeveld This new insight on the effects of Wright s architectural theories and designs coupled with an extensive guide for further research will attract art and architecture scholars and historians on both sides of the Atlantic and will also be of interest to social historians artists and architects Events and new theories including the assertion that Hendrik Theodor Wijdeveld was the catalytic source behind Wright s Taliesin Fellowship established in 1932 are presented in clear accessible language Tied to the text are numerous visual presentations of significant designs and buildings

**Performing Otherness** M. Cohen,2010-10-27 A far reaching examination of exoticism cultural internationalism and modernism s encounters with Indonesian tradition Performing Otherness examines how Indonesia entered world stages through imperialism as an antimodern phantasm and through nationalism became a means of intercultural communication and cultural diplomacy

**History of European Drama and Theatre** Erika Fischer-Lichte,2002 This major study reconstructs the vast history of European drama from Greek tragedy through to twentieth century theatre focusing on the subject of identity Throughout history drama has performed and represented political religious national ethnic class related gendered and individual concepts of identity Erika Fischer Lichte s topics include ancient Greek theatre Shakespeare and Elizabethan theatre by Corneilli Racine Moli re the Italian commedia dell arte and its transformations into eighteenth century drama the German Enlightenment Lessing Schiller Goethe and Lenz romanticism by Kleist Byron Shelley Hugo de Vigny Musset B chner and Nestroy the turn of the century Ibsen Strindberg Chekhov Stanislavski the twentieth century Craig Meyerhold Artaud O Neill Pirandello Brecht Beckett M ller Anyone interested in theatre throughout history and today will find this an invaluable source of information

**"In My Mind's Eye"**,2009 **Shakespeare, Performance and the Archive** Barbara Hodgdon,2015-10-23 Shakespeare Performance and the Archive is a ground breaking and movingly written exploration of what remains when actors evacuate the space and time of performance An analysis of leftovers it moves between tracking the politics of what is consciously archived and the politics of visible and invisible theatrical labour to trace the persistence of performance In this fascinating volume Hodgdon considers how documents material objects sketches drawings and photographs explore scenarios of action and behaviour and embodied practices Rather than viewing these leftovers as indexical signs of a theatrical past Hodgdon argues that the work they do is neither strictly archival nor documentary but performative that is they serve as sites of re performance Shakespeare Performance and the Archive creates a deeply materialized historiography of performance and attempts to make that history do something entirely new Barbara Hodgdon is Professor of English at the University of Michigan now retired Her major interest is in theatrical performances especially performed Shakespeare She is the author of The End Crowns All The Shakespeare Trade and most recently the Arden edition of The Taming of the Shrew

**Performing the**

**Matrix** Meike Wagner, Wolf-Dieter Ernst, 2008 Performing the Matrix Mediating Cultural Performances presents a collection of case studies and analyses dealing with performances of the matrix that take up questions of identities and social thinking visualization and perception the discursive power of texts and historiographic paradigms and artistic strategies of political intervention Since 1999 The Matrix has become a popular catchword through the homonymous Wachowski brothers movie As both a traditional concept and a popular phenomenon matrix can take on a new value when reconsidered in the light of performance studies A behind the scenes look at theatre performance political activism and events may reveal a productive mediating structure that can metaphorically be described as a matrix This mediating structure and its materializations are fundamentally reshaping modern culture Accordingly politics of visibility media networking telepresence and liveness are considered to be understood as performances of the matrix If so how does this understanding of cultural performances as always already mediatized influence contemporary concepts of performance and media [Guide to the Archive of Art and Design](#) Elizabeth Lomas, 2019-09-17 The Archive of Art and Design at the Victoria Albert Museum contains Britain's foremost collection of primary source material relating to art and design particularly of the twentieth century Established in 1978 the Archive holds over 200 archives created by individual artists craftspeople and designers and businesses and societies involved in the manufacture and promotion of art and design products The Guide describes each archive in detail offering information about its creator its contents and related sources held both inside and outside the V A Museum It is an invaluable reference text for everyone with an interest in studying British art and design **That Despicable Race** Bryan Forbes, 1980

**A Strange Eventful History** Michael Holroyd, 2010-03-02 PLEASE NOTE THIS EBOOK DOES NOT CONTAIN PHOTOS INCLUDED IN THE PRINT EDITION Deemed a prodigy among biographers by The New York Times Book Review Michael Holroyd transformed biography into an art Now he turns his keen observation humane insight and epic scope on an ensemble cast a remarkable dynasty that presided over the golden age of theater Ellen Terry was an ethereal beauty the child bride of a Pre Raphaelite painter who made her the face of the age George Bernard Shaw was so besotted by her gifts that he could not bear to meet her lest the spell she cast from the stage be broken Henry Irving was an ambitious harsh voiced merchant's clerk but once he painted his face and spoke the lines of Shakespeare his stammer fell away to reveal a magnetic presence He would become one of the greatest actor managers in the history of the theater Together Terry and Irving created a powerhouse of the arts in London's Lyceum Theatre with Bram Stoker who would go on to write Dracula as manager Celebrities whose scandalous private lives commanded global attention they took America by storm wildly popular national tours Their all-consuming professional lives left little room for their brilliant but troubled children Henry's boys followed their father into the theater but could not escape the shadow of his fame Ellen's feminist daughter Edy founded an avant garde theater and a largely lesbian community at her mother's country home But it was Edy's son the revolutionary theatrical designer Edward Gordon Craig who possessed the most remarkable gifts and the most perplexing inability to realize them A

now forgotten modernist visionary he collaborated with the Russian director Stanislavski on a production of Hamlet that forever changed the way theater was staged Maddeningly self absorbed he inherited his mother s potent charm and fathered thirteen children by eight women including a daughter with the dancer Isadora Duncan An epic story spanning a century of cultural change A Strange Eventful History finds space for the intimate moments of daily existence as well as the bewitching fantasies played out by its subjects Bursting with charismatic life it is an incisive portrait of two families who defied the strictures of their time It will be swiftly recognized as a classic Please note This ebook edition does not contain photos and illustrations that appeared in the print edition

**Ted Shawn** Paul A. Scolieri, 2020 In January 1969 just months before the Stonewall Riots Ted Shawn 1891 1972 wanted to tell a story about how his life writings and dances contributed to the rapidly evolving gay liberation movement around him Shawn died before he was able to put forth a candid account about how he the Father of American Dance was homosexual but he scrupulously archived his correspondence diaries photographs and motion pictures of his dances anticipating that the full significance of his choreography would reveal itself in time Ted Shawn His Life Writings and Dances tells that story

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