



Gordon Craigs Paris Diary 1932 1933

Edward W. Bennett



Gordon Craigs Paris Diary 1932 1933:

Paris Diary Gordon Craig, Colin Franklin, 1987-01-01 **Beyond Text** Jennifer Buckley, 2019-10-09 Taking up the work of prominent theater and performance artists *Beyond Text* reveals the audacity and beauty of avant garde performance in print With extended analyses of the works of Edward Gordon Craig German expressionist Lothar Schreyer the Living Theatre Carolee Schneemann and Guillermo Gómez-Peña the book shows how live performance and print aesthetically revived one another during a period in which both were supposed to be in a state of terminal cultural decline While the European and American avant gardes did indeed dismiss the dramatic author they also adopted print as a theatrical medium altering the status form and function of text and image in ways that continue to impact both the performing arts and the book arts *Beyond Text* participates in the ongoing critical effort to unsettle conventional historical and theoretical accounts of text performance relations which have too often been figured in binary chronological from page to stage or hierarchical terms Across five case studies spanning twelve decades *Beyond Text* demonstrates that print as noun and verb has been integral to the practices of modern and contemporary theater and performance artists **Beyond the Mask** Irène Eynat-Confino, 1987 Eynat Confino goes beyond the usual consideration of Craig's purported theories of the actor scenery and the scene painter to get at the heart of Craig's idea of theater She draws not only on the research of contemporary Craig scholars but on material hitherto unavailable his writings and daybooks and the writings of friends She ties Craig's encounter with Isadora Duncan to a decisive modification in his notion of movement To have an instrument more controllable than the actor he invented the *marionette* a giant puppet Craig also invented the *Scene* a kinetic stage the screens that brought him worldwide fame were simply an adaptation of this concept Eynat Confino argues that a scenario Craig wrote in 1905 here published for the first time reveals a theosophical system like that of Blake a system that was the main force motivating Craig's artistic quest In her final chapter she carefully examines the psychological aesthetic and circumstantial factors that kept Craig from completing his work to bring friendliness humor love ease peace to the world [A Strange Eventful History](#) Michael Holroyd, 2009-03-03 One of the greatest literary biographers turns his keen observation and humane insight on an ensemble cast a remarkable dynasty that presided over the golden age of theater Ellen Terry George Bernard Shaw and Henry Irving **Face Forms in Life-Writing of the Interwar Years** Teresa Bruś, 2023-08-16 This book is an interdisciplinary study of the engagement with and representation of the face across literature photography and theatre It looks at how the face is an active agent closely connected with the history of the media and the social interactions reflected in media images Focusing on the dynamic period of the interwar years it explores a range of case studies in Poland UK and the US and examines artists like Stanisław Ignacy Witkiewicz Witkacy Virginia Woolf Debora Vogel Sir Cecil Beaton Theodore Wardysław Benda and Edward Gordon Craig Teresa Bruś argues that these writers and photographers defended the face against threats from modern life not least the media She focuses on transformations of the face in life writing across a

range of media and draws attention to the artists autobiographical narratives The Mask: A Periodical Performance by Edward Gordon Craig Olga Taxidou, 2014-06-03 No study of modern theater is complete without a thorough understanding of the enormous influence of visionary genius Edward Gordon Craig Born in England in 1872 Craig went on to become famous world wide as an actor manager director playwright designer and most importantly an author and theorist whose books were translated into German Russian Japanese Dutch Hungarian and Danish Although an essential parallel to the European avant garde Craig was often read as exceptional and highly innovative in his native Britain thus The Mask not only appears as Craig s main cosmopolitan project but also at times functions as a surrogate stage for his experiments in theater practice The book has a comprehensive chronology extensive notes and a bibliography making it an essential text for undergraduates postgraduates actors theatre professionals designers directors researchers and writers in the fields of theatre studies especially theater set and lighting and theater history

The Correspondence of Edward Gordon Craig and Count Harry Kessler, 1903-1937 Edward Gordon Craig, Graf Harry Kessler, 1995 This long awaited edition brings together for the first time 366 letters cards and telegrams exchanged between Craig and his patron the cosmopolitan Count Kessler An important primary source illuminated by Dr Newman s commentary it focuses on three areas of particular importance 1 Craig s artistic ideas and the spread of his influence through exhibitions and books proposals are developed for work with Otto Brahm Eleonora Duse Max Reinhardt Henry van de Velde Eduard Verkade Leopold Jessner Dyaghilev Beerbohm Tree C B Cochran and others 2 Kessler s Cranach Press Hamlet with wood engraved illustrations by Craig this is a landmark in the history of twentieth century book design and printing whose genesis is now fully revealed in these letters and amplified with reproductions of eighteen trial page proofs 3 The relationship between an artist and his patron Exceptionally detailed indexes are an additional feature of this book

Masques, Mayings and Music-dramas Roger Savage, 2014 Masques Mayings and Music Dramas comprises a sequence of in depth case studies of significant aspects of early twentieth century English music theatre Vaughan Williams forms a central thread in this discussion and Stratford upon Avon serves as a geographical focus point for mediating conflicting visions of an English musical tradition But the reach of the book is much wider shedding new light on English Wagnerism at Glastonbury especially and on the reception of Wagner s ideas as a point of emulation and resistance No less significant is the discussion of Purcell and the seventeenth century masque one of the primary sources for re imagining an English dramatic tradition and the more familiar images of the May festival the Mummers play and the pageant play which are tellingly re contextualised The book also looks at the associations between Vaughan Williams the theatre artist Edward Gordon Craig and the impresario Serge Diaghilev The sequence is framed by the image of the pilgrim vagabond Vaughan Williams s setting of the poetry of Matthew Arnold and Robert Louis Stevenson as a metaphor and paradigm for his creative career and personal progress The book not only sheds light on the activities and ambitions of principal agents but also illuminates a particularly dynamic moment in the re emergence of a distinctively English music

theatrical practice one especially concerned with calling on aspects of the past to help to secure a worthwhile future. Notions of Englishness turn out to be less insular than sometimes thought and the idea of a musical renaissance more complex when the case studies are understood in their proper historical context. Scholars and students of twentieth century English music theatre and opera will find this volume indispensable. Roger Savage is Honorary Fellow in English Literature at the University of Edinburgh. He has published widely on theatre and its interface with music from the baroque to the twentieth century in leading journals and books. British Theatre John P. Cavanagh, 1989 Bibliographic Guide to Theatre Arts New York Public Library. Research Libraries, 1986 **Edith Craig and the Theatres of Art** Katharine Cockin, 2017-01-26 This new biography explores the extraordinary life of Edith Craig 1869-1947 her prolific work in the theatre and her political endeavours for women's suffrage and socialism. At London's Lyceum Theatre in its heyday she worked alongside her mother Ellen Terry Henry Irving and Bram Stoker and gained valuable experience. She was a key figure in creating innovative art theatre work. As director and founder of the Pioneer Players in 1911 she supported the production of women's suffrage drama becoming a pioneer of theatre aimed at social reform. In 1915 she assumed a leading role with the Pioneer Players in bringing international art theatre to Britain and introducing London audiences to expressionist and feminist drama from Nikolai Evreinov to Susan Glaspell. She captured the imagination of Virginia Woolf inspiring the portrait of Miss La Trobe in her 1941 novel *Between the Acts* and influenced a generation of actors such as Sybil Thorndike and Edith Evans. Frequently eclipsed in accounts of theatrical endeavour by her younger brother Edward Gordon Craig Edith Craig's contribution both to theatre and to the women's suffrage movement receives timely reappraisal in Katharine Cockin's meticulously researched and wide-ranging biography released for the seventieth anniversary of Craig's death. **The Princeton University Library Chronicle** Lawrence Thompson, 1992 Vol 1 includes section *Biblia* devoted to the interests of the Friends of the Princeton Library v 11 *German Rearmament and the West, 1932-1933* Edward W. Bennett, 2015-03-08 This probing examination of the period just before and after Hitler came to power corrects many misconceptions about German rearmament. Drawing on previously unexploited sources Edward Bennett unravels German military plans and shows their implications undermining the notion that Hitler's accession represented a radical break with Germany's past. He also lays bare the fears and rivalries that hindered the West's response particularly at the 1932-1933 World Disarmament Conference. Originally published in 1979 The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905. **The Kentucky Review**, 1982 Private Press Books, 1987 The Publishers' Trade List Annual, 1988 **Professional Journal of the United States Army**, 1976 Encyclopedia of World

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