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Theories of the Theatre

THE STORY: Set in backwater Middletown,

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USA--STUCK tells the tale of two twenty-three-year olds, Lula and Margaritah, best friends since they were five years old. They work at a video store during the day and hang out in the car at night minding Mar

Mystic Tales

Into the Mystic

First Published in 1993. Routledge is an imprint of Taylor & Francis, an informa company.

Stuck

A monk foretells a king's death. A venomous snake pays a price for non-violence. A sage is in a dilemma over his compassion for animals. A cobbler remembers his past life. Why does a blind man come to see his lord? A monkey drives a scientist out of his laboratory this is a random compilation of thirty-one tales, anecdotes and experiences that intrigue, enthrall, amuse and make us ponder. These tales from the Puranas, folklores and the epics, from the lucid allegories of Sri Ramakrishna to the revealing experiences of Swami Paramananda, provide deep insights and glimpses of elusive truths beyond the layers of mundane reality. They dabble with unresolved questions of life, like the conflict between free will and destiny, effort and surrender. A few explore the concepts of time and dimensions, prejudices and insecurities while others are about love and faith. Bereft of fuss the tales are told with

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simplicity and wit. They entertain and startle, but above all, they make us reflect and rejoice.

Towards a Poor Theatre

A second chance at happiness After years of trying to escape a relationship with a controlling duke, actress and aspiring playwright Claudine Bellerose is free and ready to return to center stage. The small London playhouse where she is about to premiere her first production cannot compare to the glory of Drury Lane, but she is surrounded by friends, which makes the Drayton the perfect place to begin rebuilding her life-until she learns the theatre is being sold out from under the manager. A dream he never hoped to realize When gentleman landowner Russell Hawke inherits a failing playhouse, the only reasonable action is to sell the property to the highest bidder. However, after the intriguing Claudine ambushes him at the Clarendon Hotel and demands he let the manager purchase the Drayton, Russell is enticed into reconsidering the theatre's future. Soon he finds himself portraying the role of leading man opposite the lovely Claudine, but can he become her Romeo after the curtains close?

Religion, Theatre, and Performance

This original and multidimensional book brings a refreshing new approach to the study of the arts of the Middle East. By dealing in one volume with dance, music, painting, and cinema, as experienced and practiced not only within the Middle East but also

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abroad, Images of Enchantment breaks down the artificial distinctions--of form, geography, 'high' and 'low' art, performer and artist--that are so often used to delineate the subjects and processes of Middle Eastern artistic culture. The eighteen essays in this book cover themes as diverse as Bedouin dance, the music of Arab Americans, cinema in Egypt and Iran, Hollywood representations of the Middle East, and contemporary Sudanese painting. The contributions come from scholars and critics and from the artists themselves. Together, they present a wide-ranging and holistic view of the arts in their social, political, anthropological, and gender contexts. Contributors: Walter Armbrust, Farida Ben Lyazid, Kay Hardy Campbell, Virginia Danielson, Marjorie Franken, Sondra Hale, Carolee Kent, Hamid Naficy, Salwa Mikdadi Nashashibi, Anne K. Rasmussen, Selim Sednaoui, Simon Shaheen, Rebecca Stone, Chaïbia Talal, Karin Van Nieuwkerk, William Young, Sherifa Zuhur.

The Year I Didn't Go to School

Set in 1400s England. After being pestered by devils for more than half a year, Margery Kempe--new mother, mayor's daughter, and proprietress of a highly profitable beer business--is liberated from her torment by a vision of Jesus Christ. Should we trust the new Margery, with her fasting and her weeping and her chastity fixation, or burn her with the other heretics?

A Disappearing Number

The Mystic in the Theatre: Eleonora Duse. Second Printing

The ancient singing and dancing chorus has exerted a powerful influence in the modern world. This is the first book to look systematically at the points of similarity and difference between ancient and modern choruses, across time and place, in their ancient contexts in modern theatre, opera, dance, musical theatre, and in political debate.

The Soul of America

First published in London in 1707, this book is a collection of testimonies about the "small prophets of the Cevennes," these young boys and girls, sometimes infants who called the Protestant people to repentance and later on to resistance. This book highlights a little known prophetic movement which took place between 1688 and 1702 in the South of France (Drome, Vivarais, Cevennes and Bas Languedoc). These witnesses, who were also fighters, affirm their unwavering convictions and tell how they became prophetic, and how their prophetic gift led them to take arms to fight for their freedom of conscience. Many of them went into exile in England, Switzerland, Holland and Germany.

Mary Magdalene and the Drama of Saints

THE STORY: Growing up in an impoverished family in the Bronx, Moss Hart dreamed of being part of the

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glamorous world of the theatre. Forced to drop out of school at age thirteen, Hart's famous memoir Act One is a classic Hortatio Alger story that plots Hart's unlikely collaboration with the legendary playwright George S. Kaufman. Tony Award-winning writer and director James Lapine has adapted Act One for the stage, creating a funny, heartbreaking, and suspenseful play that celebrates the making of a playwright and his play Once in a Lifetime. ACT ONE offers great fun to a director to utilize over fifty roles, which can be played by a cast as few as twelve, and in a production that can be done as simply or elaborately as desired.

Act One

Creature

Theatre of the Gods

Beginning with Aristotle and the Greeks and ending with semiotics and post-structuralism, Theories of the Theatre is the first comprehensive survey of Western dramatic theory. In this expanded edition the author has updated the book and added a new concluding chapter that focuses on theoretical developments since 1980, emphasizing the impact of feminist theory.

Sanford Meisner on Acting

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Recognized as the patriarch of the minimalist movement-Brian Eno once called him "the daddy of us all"--La Monte Young remains an enigma within the music world, one of the most important and yet most elusive composers of the late twentieth century. Early in his career Young almost completely eschewed the conventional musical institutions of publishers, record labels, and venues, in order to create compositions completely unfettered by commercial concerns. Yet at the same time he exercised profound influence on such varied figures as Terry Riley, Cornelius Cardew, Andy Warhol, Yoko Ono, David Lang, The Velvet Underground, and entire branches of electronica and drone music. For half a century, he and his partner and collaborator, Marian Zazeela, have worked in near-seclusion in their Tribeca loft, creating works that explore the furthest extremes of conceptual audacity, technical sophistication, acoustical complexity, and overt spirituality. *Draw A Straight Line and Follow It: The Music and Mysticism of La Monte Young* stands as the first narrative study to examine Young's life and work in detail. The book is a culmination of a decade of research, during which author Jeremy Grimshaw gained rare access to the composer and his archives. Loosely structured upon the chronology of the composer's career, the book takes a multi-disciplinary approach that combines biography, musicology, ethnomusicology, and music analysis, and illuminates such seemingly disparate aspects of Young's work as integral serialism and indeterminacy, Mormon esoterica and Vedic mysticism, and psychedelia and psychoacoustics. *Draw A Straight Line and Follow It* is a long-awaited, in-depth look at one of America's most fascinating

musical figures.

Eleonora Duse

While most other second graders sat behind a desk, Giselle--along with her mom, dad, and little sister, Chloe--headed off to Europe. With beautiful illustrations, childlike text, and actual journal entries from the trip, this is a story sure to fascinate any child who's ever wondered what it's really like to run away. Full color.

Draw a Straight Line and Follow It

Interviews with modern-day mystic Andrew Harvey yield a discourse of mystical depth and beauty.

Valle-Inclán and the Theatre

Presents a landmark study combining key specialists around the region with well-established international scholars, from a wide range of disciplines.

Adrian Lester and Lolita Chakrabarti: A Working Diary

The plays studied in this book constitute veritable landmarks in the affirmation of the dramatic voice of Spanish playwright Ramon del Valle-Inclan. The three plays, as this study shows, prove crucial to the development of a theatre of unparalleled innovative force in the annals of twentieth-century Spanish letters.

Child Prophets of the Huguenots

Playing to the Gods

Ancient Theatre and Performance Culture around the Black Sea

The riveting story of the rivalry between the two most renowned actresses of the nineteenth century: legendary Sarah Bernhardt, whose eccentricity on and off the stage made her the original diva, and mystical Eleonora Duse, who broke all the rules to popularize the natural style of acting we celebrate today.

Audiences across Europe and the Americas clamored to see the divine Sarah Bernhardt swoon—and she gave them their money’s worth. The world’s first superstar, she traveled with a chimpanzee named Darwin and a pet alligator that drank champagne, shamelessly supplementing her income by endorsing everything from aperitifs to beef bouillon, and spreading rumors that she slept in a coffin to better understand the macabre heroines she played.

Eleonora Duse shied away from the spotlight. Born to a penniless family of itinerant troubadours, she disappeared into the characters she portrayed—channeling their spirits, she claimed. Her new, empathetic style of acting revolutionized the theater—and earned her the ire of Sarah Bernhardt in what would become the most tumultuous theatrical showdown of the nineteenth century. Bernhardt and Duse seduced each other’s lovers, stole one another’s

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favorite playwrights, and took to the world's stages to outperform their rival in her most iconic roles. A scandalous, enormously entertaining history full of high drama and low blows, *Playing to the Gods* is the perfect "book for all of us who binge-watched *Feud*" (Daniel de Visé, author of *Andy & Don: The Making of a Friendship and a Classic American TV Show*).

Images of Enchantment

Explores the visionary, mystical, and ecstatic traditions that influenced the music of the 1960s • Examines the visionary, spiritual, and mystical influences on the Grateful Dead, the Beatles, the Rolling Stones, Bob Dylan, Van Morrison, the Incredible String Band, the Left Banke, Lou Reed and the Velvet Underground, and others • Shows how the British Invasion acted as the "detonator" to explode visionary music into the mainstream • Explains how 1960s rock and roll music transformed consciousness on both the individual and collective levels The 1960s were a time of huge transformation, sustained and amplified by the music of that era: Rock and Roll. During the 19th and 20th centuries visionary and esoteric spiritual traditions influenced first literature, then film. In the 1960s they entered the realm of popular music, catalyzing the ecstatic experiences that empowered a generation. Exploring how 1960s rock and roll music became a school of visionary art, Christopher Hill shows how music raised consciousness on both the individual and collective levels to bring about a transformation of the planet. The author traces how rock and roll rose from the

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sacred music of the African Diaspora, harnessing its ecstatic power for evoking spiritual experiences through music. He shows how the British Invasion, beginning with the Beatles in the early 1960s, acted as the “detonator” to explode visionary music into the mainstream. He explains how 60s rock and roll made a direct appeal to the imaginations of young people, giving them a larger set of reference points around which to understand life. Exploring the sources 1960s musicians drew upon to evoke the initiatory experience, he reveals the influence of European folk traditions, medieval Troubadours, and a lost American history of ecstatic politics and shows how a revival of the ancient use of psychedelic substances was the strongest agent of change, causing the ecstatic, mythic, and sacred to enter the consciousness of a generation. The author examines the mythic narratives that underscored the work of the Grateful Dead, the French symbolist poets who inspired Bob Dylan, the hallucinatory England of the Beatles’ Sgt. Pepper, the tale of the Rolling Stones and the Lord of Misrule, Van Morrison’s astral journeys, and the dark mysticism of Lou Reed and the Velvet Underground. Evoking the visionary and apocalyptic atmosphere in which the music of the 1960s was received, the author helps each of us to better understand this transformative era and its mystical roots.

Luigi Pirandello in the Theatre

The most famous Theatre company in America, The Group Theatre, only produced 23 plays in their 10 year existence, and only a few of those are currently

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in print. Though they shaped the future of America drama, many of these plays have been long out of print, or were never published. For the first time EVER, 2 of these plays see publication for the first time ever - Nellise Child's WEEP FOR THE VIRGINS and Robery Ardrey's CASEY JONES finally see publication in this volume, along with Mr. Ardrey's classic THUNDER ROCK! Weep for the Virgins: A Bitter Comedy by Nellise Child was presented by the Group in 1935 under the direction of Cheryl Crawford and featured the talents of Jules Garfield, Phoebe Brand, Eunice Stoddard, J.E. Bromberg, Margaret Barker and many more. In Weep, we meet the Jobes: 3 sisters, the original dance mom, a father with dreams of fortunes in frog legs, and his Bible toting, quoting mother. Employed by The Blue Ocean Cannery, the untalented sisters are lead to believe they will have famous lives waiting for them... if only they can get to Hollywood, by whatever means it takes. Act by act, each of the sisters meets her ruin, driven there by their mother's poisonous love. In the first on his two plays for the Group Theatre, Casey Jones, Robert Ardrey tells a tale of man fixated on a machine. Like his namesake of the famous ballad, Casey grows up a man of the railroad. So much so, that he often neglects his family in favor of his career and his love for his locomotive. As he approaches his 50th birthday and begins to have trouble with his eyesight, his days with the railroad may be coming to an end, and he is forced to question his identity. Nearly a century before our obesseion with the computer, iPad, and other gadgets seem to consume our everyday life, Ardrey predicted how man would become "willing slaves to their machines." In the classic play Thunder

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Rock, successful author and former reporter, David Charleston becomes so disturbed by the state of the world; he takes a job as a lighthouse keeper and the sole resident of Thunder Rock Island. When he notices a memorial plaque dedicated to a sailing ship of immigrants who fatally crashed on the island 90 years prior, he starts to imagine how ideal life was in their time. Soon, they begin appearing to him. At first he controls them, until they decide to teach him about the eternal struggles of life. This classic play became one of the most important plays in Europe during World War II and played continuously in London throughout the bombings.

Mystic Cults in Magna Graecia

Choruses, Ancient and Modern

#1 NEW YORK TIMES BESTSELLER • Pulitzer Prize-winning author Jon Meacham helps us understand the present moment in American politics and life by looking back at critical times in our history when hope overcame division and fear. NAMED ONE OF THE BEST BOOKS OF THE YEAR BY NPR • The Christian Science Monitor • Southern Living Our current climate of partisan fury is not new, and in *The Soul of America* Meacham shows us how what Abraham Lincoln called the “better angels of our nature” have repeatedly won the day. Painting surprising portraits of Lincoln and other presidents, including Ulysses S. Grant, Theodore Roosevelt, Woodrow Wilson, Franklin D. Roosevelt, Harry S.

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Truman, Dwight Eisenhower, and Lyndon B. Johnson, and illuminating the courage of such influential citizen activists as Martin Luther King, Jr., early suffragettes Alice Paul and Carrie Chapman Catt, civil rights pioneers Rosa Parks and John Lewis, First Lady Eleanor Roosevelt, and Army-McCarthy hearings lawyer Joseph N. Welch, Meacham brings vividly to life turning points in American history. He writes about the Civil War, Reconstruction, and the birth of the Lost Cause; the backlash against immigrants in the First World War and the resurgence of the Ku Klux Klan in the 1920s; the fight for women's rights; the demagoguery of Huey Long and Father Coughlin and the isolationist work of America First in the years before World War II; the anti-Communist witch-hunts led by Senator Joseph McCarthy; and Lyndon Johnson's crusade against Jim Crow. Each of these dramatic hours in our national life have been shaped by the contest to lead the country to look forward rather than back, to assert hope over fear—a struggle that continues even now. While the American story has not always—or even often—been heroic, we have been sustained by a belief in progress even in the gloomiest of times. In this inspiring book, Meacham reassures us, “The good news is that we have come through such darkness before”—as, time and again, Lincoln's better angels have found a way to prevail. Praise for *The Soul of America* “Brilliant, fascinating, timely . . . With compelling narratives of past eras of strife and disenchantment, Meacham offers wisdom for our own time.”—Walter Isaacson “Gripping and inspiring, *The Soul of America* is Jon Meacham's declaration of his faith in America.”—Newsday “Meacham gives readers a long-term perspective on

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American history and a reason to believe the soul of America is ultimately one of kindness and caring, not rancor and paranoia."—USA Today

The Mystic in the Theatre: Eleonora Duse

This stimulating book expresses the eonic drama of our eternal growth--from instinct to intuition. Skolimowski is a constant delight and surprise as an image-breaking philosopher/scientist/mystic. He establishes his position as an intrepid spokesperson for ecologically sound progress. He writes irreverent things in a reverent manner. From Prometheus to Prigogine, through a philosophy founded on experience, he develops the law of progressive development based on an ever-growing sensitivity to life. Man, the author concludes, is a mind-making animal and evolution works through us. We are its custodians, the inheritors of tremendous stores of knowledge and of tremendous confusion. "Glory to evolution," concludes Skolimowski.

Bell, Book and Candle

A Disappearing Number takes as its starting point the story of one of the most mysterious and romantic mathematical collaborations of all time. Simultaneously a narrative and an enquiry, the production crosses three continents and several histories, to weave a provocative theatrical pattern about our relentless compulsion to understand. A man mourns the loss of his lover, a mathematician mourns her own fate. A businessman travels from Los Angeles

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to Chennai pursuing the future; a physicist in CERN looks for it too. The mathematician G.H. Hardy seeks to comprehend the ideas of the genius Srinivasa Ramanujan in the chilly English surroundings of Cambridge during the First World War. Ramanujan looks to create some of the most complex mathematical patterns of all time. Threaded through this pattern of stories and ideas are questions. About mathematics and beauty; imagination and the nature of infinity; about what is continuous and what is permanent; how we are attached to the past and how we affect the future; how we create and how we love. The book features an essay by Marcus du Sautoy, Professor of Mathematics at Wadham College, Oxford, and an introduction by Simon McBurney. The *Complicité* production was an astonishing success during its run at the Barbican, London in Spring 2007, winning The Evening Standard's Best New Play Award 2007. Called 'Mesmerizing' by the New York Times, *A Disappearing Number* is a brilliant play, aided with original music composed by the award winning DJ, producer and writer Nitin Sawhney. *A Disappearing Number* was revived at the Novello Theatre, London in autumn 2010. 'There is a sense of deep connections being made, an apprehension of the underlying patterns of life, and one leaves the theatre feeling intellectually stimulated, emotionally stirred and spiritually refreshed. *A Disappearing Number* is a wonder and one I cannot recommend too highly.' Charles Spencer - The Telegraph 'Brilliant show both mind-bending and heart-stopping. Conceived and directed by Simon McBurney who is easily, to my mind, the greatest creator of theatre in this country. to the sum of great *Complicité* shows, *A Disappearing*

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Number is a noble addition.’ Paul Taylor – The Independent "as with the earlier Mnemonic, the company display a rare capacity to take abstract concepts and invest them with strong emotion and embody them with virtuosic theatricality. Even maths duffers will respond warmly to a show that confirms theatre's ability to make the sciences manifest. 4 stars’ Michael Billington - The Guardian

The Making of Theatre History

The Changing American Theatre: Mainstream and Marginal, Past and Present

This is the story of M. Francisco Fabrigas, explorer, philosopher, heretical physicist, who took a shipful of children on a frightening voyage to the next dimension, assisted by a teenaged Captain, a brave deaf boy, a cunning blind girl, and a sultry botanist, all the while pursued by the Pope of the universe and a well-dressed mesmerist. Dark plots, demonic cults, murderous jungles, quantum mayhem, the birth of creation, the death of time, and a creature called the Sweetie: all this and more waits beyond the veil of reality.

Who's who in the Theatre

Sanford Meisner was one of the best known and beloved teachers of acting in the country. This book follows one of his acting classes for fifteen months,

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beginning with the most rudimentary exercises and ending with affecting and polished scenes from contemporary American plays. Written in collaboration with Dennis Longwell, it is essential reading for beginning and professional actors alike. Throughout these pages Meisner is a delight—always empathizing with his students and urging them onward, provoking emotion, laughter, and growing technical mastery from his charges. With an introduction by Sydney Pollack, director of *Out of Africa* and *Tootsie*, who worked with Meisner for five years. "This book should be read by anyone who wants to act or even appreciate what acting involves. Like Meisner's way of teaching, it is the straight goods."—Arthur Miller "If there is a key to good acting, this one is it, above all others. Actors, young and not so young, will find inspiration and excitement in this book."—Gregory Peck

Dialogues with a Modern Mystic

A new biography, the first in two decades, of the legendary actress who inspired Anton Chekhov, popularized Henrik Ibsen, and spurred Stanislavski to create a new theory of acting based on her art and to invoke her name at every rehearsal. Writers loved her and wrote plays for her. She befriended Rainer Maria Rilke and inspired the young James Joyce, who kept a portrait of her on his desk. Her greatest love, the poet d'Annunzio, made her the heroine of his novel *Il fuoco* (*The Flame*). She radically changed the art of acting: in a duel between the past and the future, she vanquished her rival, Sarah Bernhardt. Chekhov said

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of her, "I've never seen anything like it. Looking at Duse, I realized why the Russian theatre is such a bore." Charlie Chaplin called her "the finest thing I have seen on the stage." Gloria Swanson and Lillian Gish watched her perform with adoring attention, John Barrymore with awe. Shaw said she "touches you straight on the very heart." When asked about her acting, Duse responded that, quite simply, it came from life. Except for one short film, Duse's art has been lost. Despite dozens of books about her, her story is muffled by legend and myth. The sentimental image that prevails is of a misty, tragic heroine victimized by men, by life; an artist of unearthly purity, without ambition. Now Helen Sheehy, author of the much admired biography of Eva Le Gallienne, gives us a different Duse—a woman of strength and resolve, a woman who knew pain but could also inflict it. "Life is hard," she said, "one must wound or be wounded." She wanted to reveal on the stage the truth about women's lives and she wanted her art to endure. Drawing on newly discovered material, including Duse's own memoir, and unpublished letters and notes, Sheehy brings us to an understanding of the great actress's unique ways of working: Duse acting out of her sense of her character's inner life, Duse anticipating the bold aspects of modernism and performing with a sexual freedom that shocked and thrilled audiences. She edited her characters' lines to bare skeletons, asked for the simplest sets and costumes. Where other actresses used hysterics onstage, Duse used stillness. Sheehy writes about the Duse that the actress herself tried to hide—tracing her life from her childhood as a performing member of a family of actors touring their repertory of drama

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and commedia dell'arte through Italy. We follow her through her twenties and through the next four decades of commissioning and directing plays, running her own company, and illuminating a series of great roles that included Emile Zola's Thérèse Raquin, Marguerite in Dumas's La Dame aux camélias, Nora in Ibsen's A Doll's House, and Hedda in his Hedda Gabler. When she thought her beauty was fading at fifty-one, she gave up the stage, only to return to the theatre in her early sixties; she traveled to America and enchanted audiences across the country. She died as she was born—on tour. Sheehy's illuminating book brings us as close as we have ever been to the woman and the artist.

Laurette

The Theatre of the Mind

In Vergil's Aeneid, the poet implies that those who have been initiated into mystery cults enjoy a blessed situation both in life and after death. This collection of essays brings new insight to the study of mystic cults in the ancient world, particularly those that flourished in Magna Graecia (essentially the area of present-day Southern Italy and Sicily). Implementing a variety of methodologies, the contributors to Mystic Cults in Magna Graecia examine an array of features associated with such "mystery religions" that were concerned with individual salvation through initiation and hidden knowledge rather than civic cults directed toward Olympian deities usually associated with

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Greek religion. Contributors present contemporary theories of ancient religion, field reports from recent archaeological work, and other frameworks for exploring mystic cults in general and individual deities specifically, with observations about cultural interactions throughout. Topics include Dionysos and Orpheus, the Goddess Cults, Isis in Italy, and Roman Mithras, explored by an international array of scholars including Giulia Sfameni Gasparro ("Aspects of the Cult of Demeter in Magna Graecia") and Alberto Bernabé ("Imago Inferorum Orphica"). The resulting volume illuminates this often misunderstood range of religious phenomena.

Resisting Romeo

Originally published in 1968, Jerzy Grotowski's groundbreaking book is available once again. As a record of Grotowski's theatrical experiments, this book is an invaluable resource to students and theater practitioners alike.

The Lost Group Theatre Plays

“An exhilarating, fascinating and eye-opening journey with two of our most inspirational creatives. A must-read for anyone interested in the crafts of acting and writing or considering a career as a self-employed artist. Lolita and Adrian don't shy away from documenting the reality of our profession – the endless multi-tasking, the long unpaid hours, and the peaks and troughs of generating your own work and being a creative-for-hire. Equally though they

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celebrate the joy and satisfaction when all that sweat and risk finally pays off." Meera Syal CBE In this insightful joint working diary, the creative powerhouse of a couple, Lolita Chakrabarti and Adrian Lester, chronicle 16 months of their fascinating working lives, including their experiences working on the stage adaptation of Life of Pi, an original series of monologues about the NHS, the film adaptation of Red Velvet and the TV series The Rook, among many other projects. As readers, we experience, first-hand, their experiences as two of the most proactive and versatile theatre makers today, working across a range of media and exciting collaborations.

Palestine, a sacred oratorio As performed in the theatre, at Oxford, on Tuesday, June 26th, 1827

The intersections of religion, politics, and performance form the loci of many of the most serious issues facing the world today, sites where some of the world's most pressing and momentous events are contested and played out. That this circumstance warrants continued, thoughtful, and imaginative engagement from those within the fields of theatre and performance is one of the guiding principles of this volume. This collection features a diverse set of perspectives, written by some of the top scholars in the relevant fields, on the many modern intersections of religion with theatre and performance. Contributors argue that religion can no longer be conceived of as a cultural phenomenon that is safely sequestered in the "private sphere." It is

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instead an explicitly public force that stimulates and complicates public actions, and thus a crucial component of much performance. From mystic theologies of acting to the neuroscience of spirituality in rituals to the performance of secularism, these essays address a broad variety of religious traditions, sharing a common conception of religion as a crucial object of discourse—one that is formed by, and significantly formative of, performance.

The Mystic in the Theatre: Eleonora Duse

Aquest llibre d'assajos presenta una panoràmica del desenvolupament del teatre nord-americà des de principis del segle XIX fins a l'actualitat. Mostra els canvis que el teatre va reflectir a mesura que creixia el país i es modificava la societat. Amb cada dècada, una expressió més completa de la cultura nord-americana, amb la seva gran varietat, apareixia en obres de teatre, musicals i revistes. Els assajos analitzen els esforços de figures marginals -sobretot dramaturgs i productors no comercials, afro-americans i dones- per dur a terme una ampliació de l'espectre del teatre nord-americà quant a la dramaturgia, disseny, representació i construcció dramàtica.

The Theatre

THE STORY: Gillian Holroyd is one of the few modern people who can actually cast spells and perform feats of supernaturalism. She casts a spell over an unattached publisher, Shepherd Henderson, partly to

keep him away from a rival and partly because

The Greek Tragic Theatre: Euripides

A sinner-saint who embraced then renounced sexual and worldly pleasures; a woman who, through her attachment to Jesus, embodied both erotic and sacred power; a symbol of penance and an exemplar of contemplative and passionate devotion: perhaps no figure stood closer to the center of late medieval debates about the sources of spiritual authority and women's contribution to salvation history than did Mary Magdalene, and perhaps nowhere in later medieval England was cultural preoccupation with the Magdalene stronger than in fifteenth-century East Anglia. Looking to East Anglian texts including the N-Town Plays, The Book of Margery Kempe, The Revelations of Julian of Norwich, and Bokenham's Legend of Holy Women, Theresa Coletti explores how the gendered symbol of Mary Magdalene mediates tensions between masculine and feminine spiritual power, institutional and individual modes of religious expression, and authorized and unauthorized forms of revelation and sacred speech. Using the Digby play Mary Magdalene as her touchstone, Coletti engages a wide variety of textual and visual resources to make evident the discursive and material ties of East Anglian dramatic texts and feminine religion to broader traditions of cultural commentary and representation. In bringing the disciplinary perspectives of literary history and criticism, gender studies, and social and religious history to bear on specific local instances of dramatic practice, Mary

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Magdalene and the Drama of Saints highlights the relevance of Middle English dramatic discourse to the dynamic religious climate of late medieval England. In doing so, the book decisively challenges the marginalization of drama within medieval English studies, elucidates vernacular theater's kinship with influential late medieval religious texts and institutions, and articulates the changing possibilities for sacred representation in the decades before the Reformation.

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