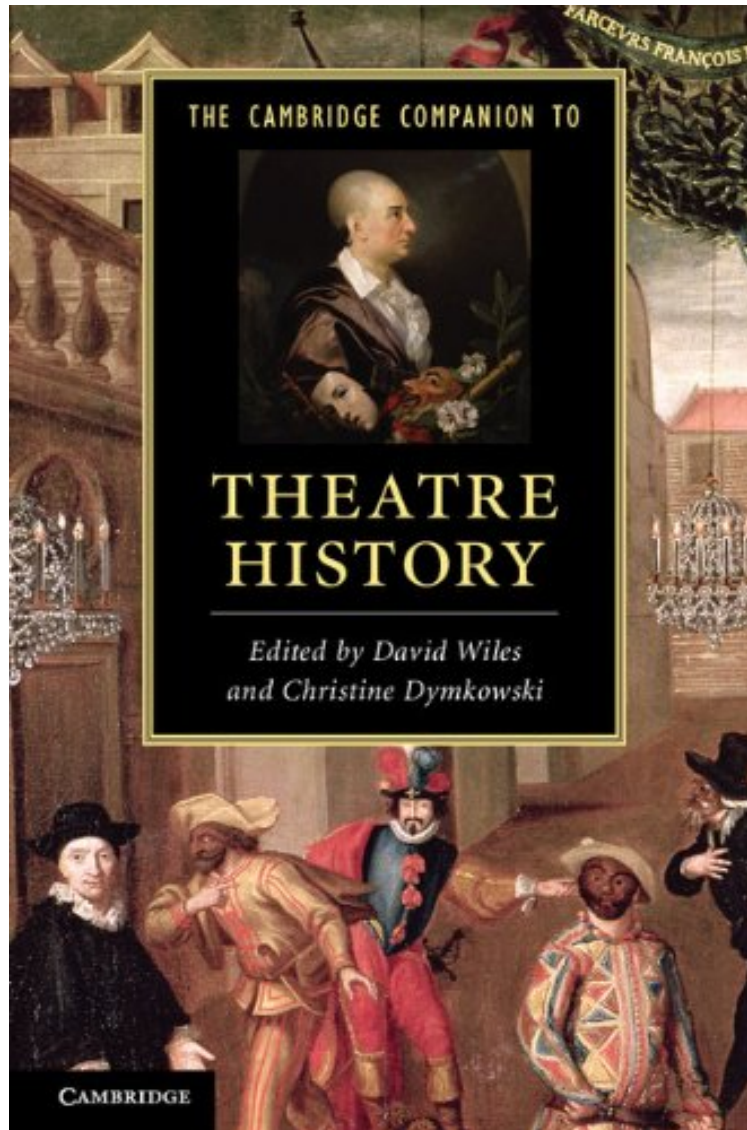


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From Cambridge University Press : The Cambridge Companion to Theatre History (Cambridge Companions to Literature) before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Cambridge Companion to Theatre History (Cambridge Companions to Literature):

0 of 0 people found the following review helpful. Particularly Interesting By P. F. Schmitz Like all of the "Cambridge Companion" series, an excellent and thought-provoking collection of essays on the subject. True, some of the authors have fallen into the trap of being so even handed and open minded about what constitutes "history", that they are

unable to make any definite statement about it. The essay on the "Art of Acting" opens with the question "How can we construct a history of the art of acting?" - and then immediately surrenders. You can read the whole chapter and will learn nothing further about the subject. But many of the essays are truly excellent, like the two essays by David Wiles, and the articles on Noh (by David Pellechia), and Circus (by Marius Jwint). Other writers address questions of the tools used in writing theater history (including traditional archives and the Internet). Two specific case studies on the local theater of Liverpool and Finland are mildly interesting, but Hazem Azmy's discussion of Egyptian Theatre opened up a fascinating window onto a world I was unfamiliar with. On the whole, it was a great book for a person with a particular interest in the subject of Theatre History, but it might prove frustrating to a general reader. 0 of 3 people found the following review helpful. Badly Titled By M. Wahrman Maybe this is a Companion to Theatre Historiography, but I doubt it.

Scholars, amateur historians and actors have shaped theatre history in different ways at different times and in different places. This Companion offers students and general readers a series of accessible and engaging essays on the key aspects of studying and writing theatre history. The diverse international team of contributors investigates how theatre history has been constructed, showing how historical facts are tied to political and artistic agendas and explaining why history matters to us. Beginning with an introduction to the central narrative that traditionally informs our understanding of what theatre is, the book then turns to alternative points of view - from other parts of the world and from the perspective of performers in fields such as music-theatre and circus. It concludes by looking at how history is written in the 'democratic' age of the Internet and offers a new perspective on theatre history in our globalised world.

"Seasoned scholars and students alike will find much of value in this diverse collection. Highly recommended." J. Fisher, *Choice*

About the Author David Wiles is Professor of Theatre at Royal Holloway, University of London. He has published nine books, including *Tragedy in Athens: Performance Space and Theatrical Meaning* (1997), *Greek Theatre Performance* (2000), *A Short History of Western Performance Space* (2003) and *Theatre and Citizenship: The History of a Practice* (2010). His major areas of historical interest are Elizabethan and Greek theatre and his special interest in the theatre mask culminated in the publication of *Mask and Performance in Greek Tragedy* in 2007. His *Greek Theatre Performance* (2000) has been widely used by undergraduates. He has been shortlisted for Runciman, Criticos and STR prizes. He currently convenes the theatre historiography working group for the International Federation for Theatre Research. Christine Dymkowski is Professor of Drama and Theatre History at Royal Holloway, University of London. She has a special interest in Edwardian theatre, feminist/women's theatre and the history of Shakespeare production within its wider cultural contexts. Co-founder of the working group on Feminist Theatre/Women in Theatre for the International Federation for Theatre Research, she has written numerous articles and papers on Lena Ashwell, Edith Craig, Cicely Hamilton, Susan Glaspell, Caryl Churchill, Sarah Daniels and Timberlake Wertenbaker. Her work on Shakespeare includes *Harley Granville Barker: A Preface to Modern Shakespeare* (1986); *The Tempest* in the Cambridge University Press Shakespeare in Production series (2000); 'Ancient [and Modern] Gower: Presenting Shakespeare's Pericles', in P. Butterworth (ed.), *The Narrator, the Expositor and the Prompter in European Medieval Theatre* (2007); and 'Measure for Measure: Shakespeare's twentieth-century play', in *Shakespeare in Stages*, which she co-edited with Christie Carson (Cambridge University Press, 2010). She is also Theatre History editor of the forthcoming *New Variorum Tempest*.