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# Read Free Philosophy Theater Art Modernism Of Birth The And Ibsen Henrik

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**Henrik Ibsen and the Birth of Modernism Art, Theater, Philosophy OUP Oxford Henrik Ibsen (1828-1906) is the founder of modern theater, and his plays are performed all over the world. Yet in spite of his unquestioned status as a classic of the stage, Ibsen is often dismissed as a fuddy-duddy old realist, whose plays are of interest only because they remain the gateway to modern theater. In Henrik Ibsen and the Birth of Modernism , Toril Moi makes a powerful case not just for Ibsen's modernity, but for his modernism. Situating Ibsen in his cultural context, she shows how unexpected his rise to world fame was, and the extent of his influence on writers such Shaw, Wilde, and Joyce who were seeking to escape the shackles of Victorianism. Henrik Ibsen and the Birth of Modernism also rewrites nineteenth-century literary history; positioning Ibsen between visual art and philosophy, the book offers a critique of traditional theories of the opposition between realism and modernism. Modernism, Moi argues, arose from the ruins of idealism, the dominant aesthetic paradigm of the nineteenth century. She also shows why Ibsen still matters to us today, by focusing on two major themes-his explorations of women, men, and marriage and his clear-eyed chronicling of the tension between skepticism and the everyday. This radical new account places Ibsen in his rightful place alongside Baudelaire, Flaubert, and Manet as a founder of European modernism. Sheldon Cheney's Theatre Arts Magazine Promoting a Modern American Theatre, 1916-1921 Scarecrow Press Enriches understanding this critical**

period in American history and illuminates the major issues of 20th-century theatre and drama. **Subscription Theater Democracy and Drama in Britain and Ireland, 1880-1939** Subscription Theater asks why turn-of-the-century British and Irish citizens spent so much time, money, and effort joining subscription lists. Matthew Franks argues that subscribers have been responsible for how we value audience and repertoire today, offering a new account of the relationship between ephemera, drama, and democracy. **The Persistence of Realism in Modernist Fiction** Cambridge University Press Demonstrates the persistence of realism's characteristic concerns - sympathy, melodrama, gender and class - in the most aesthetically innovative works of modernist fiction. **The Essential Theatre**, Enhanced Cengage Learning Whether you are a theatre major looking forward to a career in the arts, or a non major interested in an overview to help you better appreciate theatre as an audience member, **THE ESSENTIAL THEATRE** Enhanced 10E is a welcome and helpful resource. Written by highly respected theatre historians, the text has earned its reputation as one of the most comprehensive, authoritative surveys of the theatre. Its vibrant treatment of theatre practice--past and present-- catalogs the origins of theatre through postmodernism and performance art. **THE ESSENTIAL THEATRE** will encourage you and get you excited about becoming an active theatergoer, while providing the insight and understanding that will enrich your theatre experience throughout your life. **Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.** **The Oxford Handbook of Philosophy and Literature** OUP USA This title investigates literature as a form of attention to human life. Various forms of attention are considered and in each case, the effort is to track and evaluate how specific modes and works of imaginative literature answer to important needs of human subjects. **Medieval Roles for Modern Times** Theater and the Battle for the French Republic Penn State Press "Examines the performances of a Parisian youth group, Gustave Cohen's *Théophiliens*, and the process of making medieval culture a part of the modern world. Explores the work of actor Moussa Abadi, and his clandestine resistance under the Vichy regime in France during World War II"--Provided by publisher. **Ibsen's Hedda Gabler** Philosophical Perspectives Oxford University Press Since its publication in 1890, Ibsen's *Hedda Gabler* has been a recurring point of fascination for readers, theater audiences, and artists alike. Newly married, yet utterly bored, the character of Hedda Gabler evokes reflection on beauty, love, passion, death, nihilism, identity, and a host of other topics of an existential nature. It is no surprise that Ibsen's work has gained the attention of philosophically-minded readers from Nietzsche, Lou Andreas-Salome, and Freud, to Adorno, Cavell, and beyond. Once staged at avant-garde theaters in Paris, London, and Berlin, Ibsen is now a global phenomenon. The enigmatic character of Hedda Gabler remains intriguing to ever-new generations of actors, audiences, and readers. *Hedda Gabler* occupies a privileged place in the history of European drama and as a work of literature, and, as this volume demonstrates, invites profound

and worthwhile philosophical questions. Through ten newly commissioned chapters, written by leading voices in the fields of drama studies, European philosophy, Scandinavian studies, and comparative literature, this volume brings out the philosophical resonances of Hedda Gabler in particular and Ibsen's drama more broadly. Text & Presentation, 2008 McFarland Text & Presentation is an annual publication devoted to all aspects of theatre scholarship. It represents a selection of the best research presented at the international, interdisciplinary Comparative Drama Conference. This anthology includes papers from the 32nd annual conference held in Los Angeles, California. Topics covered include masculinity in the plays of Tennessee Williams and Federico Garcia Lorca; Moliere's revolutionary dramaturgy; motherhood in Medea; Electronovision and Richard Burton's Hamlet; and José Carrasquillo's all-nude production of Macbeth, among many others. Cinema and Modernity Rutgers University Press Brings together several essays by seventeen scholars to explore the complexity of the essential connection between film and modernity. This volume shows us the significant ways that film has both grown in the context of the modern world and played a central role in reflecting and shaping our interactions with it. Dancing Modernism / Performing Politics Indiana University Press "... almost every page offers provocative commentary on the aesthetics and politics of modern dance." -- Signs "... [an] important step... in the ineluctable dance by postmodern historians across a bridge that spans the gaps among disciplines, between theory and practice, and between present and past." -- Theatre Journal "This complex and important book needs to be read by anyone interested in dance history or the cultural politics of dance." -- Dance Theatre Journal "Mark Franko's Dancing Modernism/Performing Politics is challenging, groundbreaking, insightful, and, I believe, an important contribution to the field of dance scholarship." -- Dance Research Journal A revisionary account of the evolution of "modern dance" in which Mark Franko calls for a historicization of aesthetics that considers the often-ignored political dimension of expressive action. Includes an appendix of articles of left-wing dance theory, which flourished during the 1930s. Byzantium/Modernism The Byzantine as Method in Modernity BRILL Byzantium/Modernism examines the cross-temporal interchange between Byzantium and modernism and articulates how and why Byzantine art and image theory can contribute to our understanding of modern and contemporary visual culture. The Modernist World Routledge The Modernist World is an accessible yet cutting edge volume which redraws the boundaries and connections among interdisciplinary and transnational modernisms. The 61 new essays address literature, visual arts, theatre, dance, architecture, music, film, and intellectual currents. The book also examines modernist histories and practices around the globe, including East and Southeast Asia, South Asia, Sub-Saharan Africa, Australia and Oceania, Europe, Latin America, the Middle East and the Arab World, as well as the United States and Canada. A detailed introduction provides an overview of the scholarly terrain, and highlights different themes and

concerns that emerge in the volume. **The Modernist World** is essential reading for those new to the subject as well as more advanced scholars in the area - offering clear introductions alongside new and refreshing insights. **Expressionism and Modernism in the American Theatre Bodies, Voices, Words** Cambridge University Press Although often dismissed as a minor offshoot of the better-known German movement, expressionism on the American stage represents a critical phase in the development of American dramatic modernism. Situating expressionism within the context of early twentieth-century American culture, Walker demonstrates how playwrights who wrote in this mode were responding both to new communications technologies and to the perceived threat they posed to the embodied act of meaning. At a time when mute bodies gesticulated on the silver screen, ghostly voices emanated from tin horns, and inked words stamped out the personality of the hand that composed them, expressionist playwrights began to represent these new cultural experiences by disarticulating the theatrical languages of bodies, voices and words. In doing so, they not only innovated a new dramatic form, but redefined playwriting from a theatrical craft to a literary art form, heralding the birth of American dramatic modernism. **Modernism and Scottish Theatre since 1969 A Revolution on Stage** Springer This book argues that Scottish theatre has, since the late 1960s, undergone an artistic renaissance, driven by European Modernist aesthetics. Combining detailed research and analysis with exclusive interviews with ten leading figures in modern Scottish drama, the book sets out the case for the last half-century as the strongest period in the history of the Scottish stage. Mark Brown traces the development of Scottish theatre's Modernist revolution from the arrival of influential theatre director Giles Havergal at the Citizens Theatre, Glasgow in 1969 through to the advent of the National Theatre of Scotland in 2006. Finally, the book contemplates the future of Scotland's theatrical renaissance. It is essential reading for anyone interested in contemporary theatre and/or the modern history of live drama in Scotland. **The Drama of History Ibsen, Hegel, Nietzsche** Oxford University Press, USA **The Drama of History** plumbs the rich relationship between drama and philosophy. Kristin Gjesdal offers a lively and accessible discussion of the philosophical aspects of Henrik Ibsen's work. She shows how well-known nineteenth-century philosophers such as Hegel and Nietzsche develop their thoughts in interaction with the dramatic arts. At the heart of this interaction is a shared interest in exploring the existential condition of human life as lived and experienced in history. In this sense, Gjesdal engages philosophy's capacity beyond its narrow academic confines. **Pragmatist Philosophy and Dance Interdisciplinary Dance Research in the American South** Springer Nature This book investigates how Pragmatist philosophy as a philosophical method contributes to the understanding and practice of interdisciplinary dance research. It uses the author's own practice-based research project, *Later Rain*, to illustrate this. *Later Rain* is a post-dramatic dance theater work that engages primarily with issues in the philosophy of religion and socio-political

philosophy. It focuses on ecstatic states that arise in Appalachian charismatic Pentecostal church services, states characterized by dancing, paroxysms, shouting, and speaking in tongues (glossolalia). Research for this work is interdisciplinary as it draws on studio practice, ethnographic field work, cultural history, Pentecostal history and theology, folk aesthetics, anthropological understandings of ecstatic religious rituals, and dance history regarding acclaimed works that have sought to present aspects of religious ecstasy on stage; Doris Humphrey's *The Shakers* (1931), Mark Godden's *Angels in the Architecture* (2012), Martha Clarke's *Angel Reapers* (2015) and Ralph Lemon's *Geography* trilogy (2005). The project thereby demonstrates a process model of dance philosophy, showing how philosophy and dance artistry intertwine in a specific creative process.

**Theatre Histories An Introduction Routledge** This thoroughly revised and updated third edition of the innovative and widely acclaimed *Theatre Histories: An Introduction* offers a critical overview of global theatre and drama, spanning a broad wealth of world cultures and periods. Bringing together a group of scholars from a diverse range of backgrounds to add fresh perspectives on the history of global theatre, the book illustrates historiographical theories with case studies demonstrating various methods and interpretive approaches. Subtly restructured sections place the chapters within new thematic contexts to offer a clear overview of each period, while a revised chapter structure offers accessibility for students and instructors. Further new features and key updates to this third edition include: A dedicated chapter on historiography New, up to date, case studies Enhanced and reworked historical, cultural and political timelines, helping students to place each chapter within the historical context of the section Pronunciation guidance, both in the text and as an online audio guide, to aid the reader in accessing and internalizing unfamiliar terminology A new and updated companion website with further insights, activities and resources to enable students to further their knowledge and understanding of the theatre.

**A History of Modern Drama John Wiley & Sons** Covering the period 1879 to 1959, and taking in everything from Ibsen to Beckett, this book is volume one of a two-part comprehensive examination of the plays, dramatists, and movements that comprise modern world drama. Contains detailed analysis of plays and playwrights, connecting themes and offering original interpretations Includes coverage of non-English works and traditions to create a global view of modern drama Considers the influence of modernism in art, music, literature, architecture, society, and politics on the formation of modern dramatic literature Takes an interpretative and analytical approach to modern dramatic texts rather than focusing on production history Includes coverage of the ways in which staging practices, design concepts, and acting styles informed the construction of the dramas

**Revolution of the Ordinary Literary Studies after Wittgenstein, Austin, and Cavell University of Chicago Press** This radically original book argues for the power of ordinary language philosophy—a tradition inaugurated by Ludwig Wittgenstein and J. L. Austin, and extended by

Stanley Cavell—to transform literary studies. In engaging and lucid prose, Toril Moi demonstrates this philosophy's unique ability to lay bare the connections between words and the world, dispel the notion of literature as a monolithic concept, and teach readers how to learn from a literary text. Moi first introduces Wittgenstein's vision of language and theory, which refuses to reduce language to a matter of naming or representation, considers theory's desire for generality doomed to failure, and brings out the philosophical power of the particular case. Contrasting ordinary language philosophy with dominant strands of Saussurean and post-Saussurean thought, she highlights the former's originality, critical power, and potential for creative use. Finally, she challenges the belief that good critics always read below the surface, proposing instead an innovative view of texts as expression and action, and of reading as an act of acknowledgment. Intervening in cutting-edge debates while bringing Wittgenstein, Austin, and Cavell to new readers, *Revolution of the Ordinary* will appeal beyond literary studies to anyone looking for a philosophically serious account of why words matter. *The Great European Stage Directors Volume 1 Antoine, Stanislavski, Saint-Denis* Bloomsbury Publishing This volume assesses the contributions of André Antoine, Konstantin Stanislavski and Michel Saint-Denis, whose work has influenced theatre and training for over a century. These directors pioneered Naturalism and refined Realism as they experimented with theatrical form including non-Realism. Antoine and Stanislavski's theatre direction proved foundational to the creation of the director's role and artistic vision, and their influential ideas progressively developed through the stylized theatre of Saint-Denis to the innovative contemporary theatre direction of Max Stafford-Clark, Declan Donnellan and Katie Mitchell. *Baroque Modernity An Aesthetics of Theater* JHU Press *Baroque Modernity* will appeal to readers in a wide array of disciplines, including comparative literature, theater and performance, art and music history, intellectual history, and aesthetic theory. *The Routledge Dictionary of Performance and Contemporary Theatre* Routledge *The Routledge Dictionary of Contemporary Theatre and Performance* provides the first authoritative alphabetical guide to the theatre and performance of the last 30 years. Conceived and written by one of the foremost scholars and critics of theatre in the world, it literally takes us from *Activism to Zapping*, analysing everything along the way from *Body Art* and the *Flashmob* to *Multimedia* and the *Postdramatic*. What we think of as 'performance' and 'drama' has undergone a transformation in recent decades. Similarly how these terms are defined, used and critiqued has also changed, thanks to interventions from a panoply of theorists from Derrida to Ranciere. *Patrice Pavis's Dictionary* provides an indispensable roadmap for this complex and fascinating terrain; a volume no theatre bookshelf can afford to be without. *Making Canada New Editing, Modernism, and New Media* University of Toronto Press An examination of the connections between modernist writers and editorial activities, *Making Canada New* draws links among new and old media, collaborative labour, emergent scholars and

scholarships, and digital modernisms. In doing so, the collection reveals that renovating modernisms does not need to depend on the fabrication of completely new modes of scholarship. Rather, it is the repurposing of already existing practices and combining them with others - whether old or new, print or digital - that instigates a process of continuous renewal. Critical to this process of renewal is the intermingling of print and digital research methods and the coordination of more popular modes of literary scholarship with less frequented ones, such as bibliography, textual studies, and editing. Making Canada New tracks the editorial renovation of modernism as a digital phenomenon while speaking to the continued production of print editions. Inexorable Modernity Japan's Grappling with Modernity in the Arts Lexington Books Beginning in late Edo, the Japanese faced a rapidly and irreversibly changing world in which industrialization, westernization, and internationalization was exerting pressure upon an entrenched traditional culture. The Japanese themselves felt threatened by Western powers, with their sense of superiority and military might. Yet, the Japanese were more prepared to meet this challenge than was thought at the time, and they used a variety of strategies to address the tension between modernity and tradition. Inexorable Modernity illuminates our understanding of how Japan has dealt with modernity and of what mechanisms, universal and local, we can attribute to the mode of negotiation between tradition and modernity in three major forms of art-theater, the visual arts, and literature. Dr. Hiroshi Nara brings together a thoughtful collection of essays that demonstrate that traditional and modern approaches to life feed off of one other, and tradition, whether real or created, was sought out in order to find a way to live with the burden of modernity. Inexorable Modernity is a valuable and enlightening read for those interested in Asian studies and history. Metatheater and Modernity Baroque and Neobaroque Fairleigh Dickinson Metatheater and Modernity is the first book to link the concept of metatheater with those of baroque and neobaroque. It refines and probes these concepts through close analyses and comparisons of seventeenth- with twentieth-century plays. Authors discussed include Rotrou, Sartre, Kushner, Bernini, Shakespeare, Pirandello, Molière, Giraudoux. On the Anarchy of Poetry and Philosophy A Guide for the Unruly Fordham Univ Press Marcel Duchamp once asked whether it is possible to make something that is not a work of art. This question returns over and over in modernist culture, where there are no longer any authoritative criteria for what can be identified (or excluded) as a work of art. As William Carlos Williams says, A poem can be made of anything, even newspaper clippings. At this point, art turns into philosophy, all art is now conceptual art, and the manifesto becomes the distinctive genre of modernism. This book takes seriously this transformation of art into philosophy, focusing upon the systematic interest that so many European philosophers take in modernism. Among the philosophers Gerald Bruns discusses are Theodor W. Adorno, Maurice Blanchot, Arthur Danto, Stanley Cavell, Hans-Georg Gadamer, Michel Foucault, Gilles Deleuze and Felix

Guattari, Jacques Derrida, Jean-Francois Lyotard, Jean-Luc Nancy, Philippe Lacoue-Labarthe, and Emmanuel Levinas. As Bruns demonstrates, the difficulty of much modern and contemporary poetry can be summarized in the idea that a poem is made of words, not of any of the things that we use words to produce: meanings, concepts, propositions, narratives, or expressions of feeling. Many modernist poets have argued that in poetry language is no longer a form of mediation but a reality to be explored and experienced in its own right. But what sort of experience, philosophically, might this be? The problem of the materiality or hermetic character of poetic language inevitably leads to questions of how philosophy itself is to be written and what sort of community defines the work of art-or, for that matter, the work of philosophy. In this provocative study, Bruns answers that the culture of modernism is a kind of anarchist community, where the work of art is apt to be as much an event or experience-or, indeed, an alternative form of life-as a formal object. In modern writing, philosophy and poetry fold into one another. In this book, Bruns helps us to see how.

Scandinavian Review Library of Congress Subject Headings The Nervous Stage Nineteenth-century Neuroscience and the Birth of Modern Theatre Oxford University Press Nineteenth-century investigations into the nervous system produced extraordinary discoveries that changed ways of thinking far beyond the scientific community. Over the course of the century, scientists began to conceive of the subject not principally as soul, mind, or even brain, but instead as a complex of organically interacting mechanisms, many of them operating more or less autonomously and unconsciously. Meanwhile, theatrical works of the time by Shelley, Wagner, Dickens, Buchner, Zola, and Strindberg, sought to play directly on the nerves of the spectators through non-representational means, comprising a coherent genre Matthew Wilson Smith has dubbed the "theaters of sensation." The Nervous Stage examines the relations between theatrical practices and the scientific study of the nervous system, arguing that to a significant degree, modern theater emerged out of the interaction between these two apparently disparate fields. In six chapters, The Nervous Stage makes three fundamental contributions to scholarship on comparative literature, specifically in the areas of drama/performance, cognitive literary studies, and the beginnings of global modernism. Through a series of revisionist readings of specific theatrical works and artists, Smith demonstrates that a number of literary texts were deeply engaged in dialogue with the neurological sciences of their period, and that an appreciation of this dialogue helps us better to understand their significance for their own historical period as well as for our own. Furthermore, it argues that a number of lesser-known works--ranging from certain "closet dramas" such as Shelley's *The Cenci* to popular melodramas such as Augustin Daly's *Under the Gaslight*--had much greater cultural significance than has been acknowledged heretofore. Literature, Modernism, and Dance Oxford University Press Literature, Modernism, and Dance explores the complex reciprocal relationship between literature and dance in the modernist period Philosophy and Art

**CUA Press** The 13 essays in this collection are marked by a diversity of philosophical styles and perspectives on art. While some authors focus on specific forms of art, others are more concerned with the interpretation given to art by past and contemporary philosophy. **Ibsen and the Irish Revival** Springer Ibsen and the Irish Revival examines Henrik Ibsen's influence on the Irish Revival and the reception of his plays in turn-of-the-twentieth-century Dublin. It highlights the international dimension of the Irish Literary Revival and offers new perspectives on W.B. Yeats, J.M. Synge, Lennox Robinson, James Joyce, George Moore and Sean O'Casey. **The Total Work of Art in European Modernism** Cornell University Press and Cornell University Library In this groundbreaking book David Roberts sets out to demonstrate the centrality of the total work of art to European modernism since the French Revolution. The total work of art is usually understood as the intention to reunite the arts into the one integrated whole, but it is also tied from the beginning to the desire to recover and renew the public function of art. The synthesis of the arts in the service of social and cultural regeneration was a particularly German dream, which made Wagner and Nietzsche the other center of aesthetic modernism alongside Baudelaire and Mallarmé. The history and theory of the total work of art pose a whole series of questions not only to aesthetic modernism and its utopias but also to the whole epoch from the French Revolution to the totalitarian revolutions of the twentieth century. The total work of art indicates the need to revisit key assumptions of modernism, such as the foregrounding of the autonomy and separation of the arts at the expense of the countertendencies to the reunion of the arts, and cuts across the neat equation of avant-gardism with progress and deconstructs the familiar left-right divide between revolution and reaction, the modern and the antimodern. Situated at the interface between art, religion, and politics, the total work of art invites us to rethink the relationship between art and religion and art and politics in European modernism. In a major departure from the existing literature David Roberts argues for twin lineages of the total work, a French revolutionary and a German aesthetic, which interrelate across the whole epoch of European modernism, culminating in the aesthetic and political radicalism of the avant-garde movements in response to the crisis of autonomous art and the accelerating political crisis of European societies from the 1890s forward. **Theatre Histories An Introduction** Routledge This new edition of the innovative and widely acclaimed *Theatre Histories: An Introduction* offers overviews of theatre and drama in many world cultures and periods together with case studies demonstrating the methods and interpretive approaches used by today's theatre historians. Completely revised and renewed in color, enhancements and new material include: a full-color text design with added timelines to each opening section a wealth of new color illustrations to help convey the vitality of performances described new case studies on African, Asian, and Western subjects a new chapter on modernism, and updated and expanded chapters and part introductions fuller definitions of terms and concepts throughout in a new

glossary a re-designed support website offering links to new audio-visual resources, expanded bibliographies, approaches to teaching theatre and performance history, discussion questions relating to case studies and an online glossary. **August Strindberg and Visual Culture The Emergence of Optical Modernity in Image, Text and Theatre** Bloomsbury Publishing USA August Strindberg and Visual Culture addresses the multiplicity of Strindberg's artistic and literary output. The book charts the vital intersections between theatre, aesthetic theory, and visual elements in his work that have been left largely unexplored. Rather than following traditional genre-bound critical approaches, this book focuses on the intermediality of individual works, the corpus as a whole, and their connections to a wide array of historical and contemporary artists, writers, photographers, film, theatre and museum practitioners. The book is beautifully illustrated, with many never-before-seen images from Strindberg's work, and includes contributions from actress Liv Ullmann, director Robert Wilson, and curator and museum director Daniel Birnbaum. **Modernism and Opera** JHU Press **A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- Q -- R -- S -- T -- U -- V -- W -- X -- Y -- Z**

**Rhythm and Race in Modernist Poetry and Science Pound, Yeats, Williams, and Modern Sciences of Rhythm** Columbia University Press In the half-century between 1890 and 1950, a variety of fields and disciplines, from musicology and literary studies to biology, psychology, genetics, and eugenics, expressed a profound interest in the subject of rhythm. In this book, Michael Golston recovers much of the work done in this area and situates it in the society, politics, and culture of the Modernist period. He then filters selected Modernist poems through this archive to demonstrate that innovations in prosody, form, and subject matter are based on a largely forgotten ideology of rhythm and that beneath Modernist prosody is a science and an accompanying technology. In his analysis, Golston first examines psychological and physiological experiments that purportedly proved that races responded differently to rhythmic stimuli. He then demonstrates how poets like Ezra Pound, W. B. Yeats, Mina Loy, and William Carlos Williams either absorbed or echoed the information in these studies, using it to hone the innovative edge of Modernist practice and fundamentally alter the way poetry was written. Golston performs close readings of canonical texts such as Pound's *Cantos*, Yeats's "Lake Isle of Innisfree," and William Carlos Williams's *Paterson*, and examines the role the sciences of rhythm played in racist discourses and fascist political thinking in the years leading up to World War II. Recovering obscure texts written in France, Germany, England, and America, Golston argues that "Rhythmics" was instrumental in generating an international modern art and should become a major consideration in our reading of reactionary avant-garde poetry. **Against Theatre Creative Destructions on the Modernist Stage** Springer **Against Theatre** shows that the most prominent writers of modern drama shared a radical rejection of the theatre as they knew it. Together with designers, composers and film makers, they plotted to destroy all existing theatres. But from their destruction emerged the most

**astonishing innovations of modernist theatre. Literature and Philosophical Play in Early Childhood Education A Humanities Based Approach to Research and Practice Routledge Literature and Philosophical Play in Early Childhood Education explores the role of philosophy and the humanities as pedagogy in early childhood educational research and practice, arguing that research should attend to questions about education and growth that concern social structures, individual development, and existential aspects of learning. It demonstrates how we can think of pedagogy and educational practices in early childhood as artistic, poetic, and philosophical, and exemplifies a humanities-based approach by giving literature and artful play a place in shaping the ground of practice and research. The book explores a range of alternative approaches to theory in education and the feasibility of a curriculum of moral values for young children and contains a variety of scenes involving children's play and involvement with literature and fiction. It portrays how engaging with children's play can be a philosophical and pedagogical investigation where children's own philosophising is taken seriously, where children's thoughts are put on a par with established research and philosophy. Moreover, the book engages with a range of different forms of literature - picture books, novels, auto-fiction, poetry - and develops these as portrayals that serve as a basis for non-theoretical and poetic pedagogical research. Literature and Philosophical Play in Early Childhood Education will be of great interest to academics, researchers, and post-graduate students in the fields of philosophy and education. It will also appeal to upper-level undergraduates, school psychologists, teachers, and therapists.**