

Representing The Past Essays In Performance Historiography

Pure experience is the name which I gave to the immediate flux of life which furnishes the material to our later reflection with its conceptual categories. Only new-born babies, or men in semi-coma from sleep, drugs, illnesses, or blows, may be assumed to have an experience pure in the literal sense of a that which is not yet any definite what, tho ready to be all sorts of whats; full both of oneness and of manyness, but in respects that dont appear; changing throughout; yet so confusedly that its phases interpenetrate and no points, either of distinction or of identity, can be caught. from Chapter III: The Thing and Its Relations What is the difference if any between consciousness and experience? What is the relationship between the knower and the known? Why do common sense and philosophy always seem to be at odds? American psychologist and philosopher WILLIAM JAMES (1842-1910), brother of novelist Henry James, was a groundbreaking researcher at Harvard University, author of such works as Principles of Psychology (1890) and The Varieties of Religious Experience: A Study in Human Nature (1902), and one of the most influential academics of the late 19th and early 20th centuries. Here, in a series of essays first published in book form in 1912, James explores these questions as he discusses: [does consciousness exist? [radical empiricism [conjunctive relations [how two minds can know one thing [the place of affectional facts in a world of pure experience [the experience of activity [the essence of humanism [humanism and truth [absolutism and empiricism [and more.

This book presents a selection of ten significant contributions of essays to French historiography.

A leading public intellectual, Michael Bliss has written prolifically for academic and popular audiences and taught at the University of Toronto from 1968 to 2006. Among his publications are a comprehensive history of the discovery of insulin, and major biographies of Frederick Banting, William Osler, and Harvey Cushing. The essays in this volume, each written by former doctoral students of Bliss, with a foreword by John Fraser and Elizabeth McCallum, do honour to his influence, and, at the same time, reflect upon the writing of history in Canada at the end of the twentieth century. The opening essays discuss Bliss's career, his impact on the study of history, and his academic record. Bliss himself contributes an autobiographical essay that strengthens our understanding of the business of scholarship, teaching, and writing. In the second section, the contributors interrogate public mythmaking in the relationship between politics and business in eighteenth-, nineteenth-, and twentieth-century Canada. Further sections investigate the relationship between fatherhood, religion, and historiography, as well as topics in health and public policy. A final section on 'Medical Science and Practice' deals with subjects ranging from early endocrinology, lobotomy, the mechanical heart, and medical biography as a genre. Going beyond a collection of dedicatory essays, this volume explores the wider subject of writing social and medical history in Canada in the late twentieth century.

The eighteen interdisciplinary essays in this volume were presented in 2001 in Sydney, Australia, at the Third International Conference on Word and Music Studies, which was sponsored by The International Association for Word and Music Studies (WMA). The conference celebrated the sixty-fifth birthday of Steven Paul Scher, arguably the central figure in word and music studies during the last thirty-five years. The first section of this volume comprises ten articles that discuss, or are methodologically based upon, Scher's many analyses of and critical commentaries on the field, particularly on interrelationships between words and music. The authors cover such topics as semiotics, intermediality, hermeneutics, the de-essentialization of the arts, and the works of a wide range of literary figures and composers that include Baudelaire, Mallarmé, Proust, T. S. Eliot, Goethe, Hölderlin, Mann, Britten, Schubert, Schumann, and Wagner. The second section consists of a second set of papers presented at the conference that are devoted to a different area of word and music studies: cultural identity and the musical stage. Eight scholars investigate – and often problematize – widespread assumptions regarding 'national' and 'cultural' music, language, plots, and production values in musical stage works. Topics include the National Socialists' construction of German national identity; reception-based examinations of cultural identity and various "national" opera styles; and the means by which composers, librettists, and lyricists have attempted to establish national or cultural identity through their stage works.

"'On the origin of Mind' is a detailed description of how the mind works. It explains the dynamics from the neuronal level upwards to the scale of group behaviour, society and culture."--Publisher's website.

This volume brings together fifteen scholars from Africa, Europe and the United States to explore how Africa is represented in and through the performing arts and cinema. Essays include discussions of Lorraine Hansberry's *A Raisin in the Sun*, American influences on Nollywood, Nigerian video films, the representation of women in cinema, African dance in the diaspora, children's music, and media portrayals of savagery from pop cinema through news reports of Ferguson, Missouri. Using a variety of methodologies and approaches, the contributors consider how African societies and cultures have been represented to themselves, to the continent at large, and in the diaspora. The volume represents an extended dialogue between African scholars and artists about the challenges of representing themselves and their respective societies within and without Africa. Many of the contributors are scholar-practitioners, offering practical guides on how to approach these performance and media forms as artists. As such, this book will serve as both model and building block for the next generation of representors, students, and audiences.

The *Great Gatsby* (1925) is a novel by F. Scott Fitzgerald. Published at the height of Fitzgerald's career as a leading writer of American fiction, *The Great Gatsby* was reviewed poorly by contemporary critics, but has since been recognized as a groundbreaking work for its vision of American decadence and decay. Adapted into several influential films and adored by generations of readers and writers, *The Great Gatsby* is not only Fitzgerald's crowning achievement, but one of the finest novels ever written. Nick Carraway is a young veteran and Yale graduate who moves to New York in search of work. He rents a bungalow on Long Island next door to the extravagant mansion of Jay Gatsby, a magnanimous millionaire with a mysterious past. There, he reconnects with his distant cousin Daisy and her husband Tom Buchanan, a flagrant philanderer who brings Nick to the city in order to spend time with Myrtle, his impoverished mistress. Soon, he receives an invitation to a party at the Gatsby mansion, where he gets terribly drunk and meets his neighbor, who swears they served together in the Great War. As time goes by, the two begin a tenuous friendship bolstered by stories of the war and a mutual fondness for alcohol. When Nick discovers that Gatsby and Daisy have a complicated history with one another, he starts to question not only the nature of his neighbor's kindness, but his own desire to make it big in New York. *The Great Gatsby* is a tragic tale of ambition and romance set in the Roaring Twenties, a decade born from war and lost to economic disaster. With a beautifully designed cover and professionally typeset manuscript, this new edition of F. Scott Fitzgerald's *The Great Gatsby* is a classic work of American literature reimagined for modern readers.

Maternal research is a rapidly expanding, multi-disciplinary form of scholarship. Prior to second wave feminism most motherhood literature was written from a male perspective. This literature focused on telling mothers how to practice mothering without acknowledging the expertise of the mothers themselves. Research on motherhood as it is experienced in all its facets by mothers has only emerged in recent decades. This book is aimed at expanding academic knowledge of motherhood, from a feminist perspective, looking particularly at how maternal subjectivities can be represented and theorised. When mothers themselves (academic or not) are responsible for theorisation and representation of maternal 'realities', dominant theories and representations of motherhood are radically challenged. In *Theorising and Representing Maternal Realities* the contributors argue that it is no longer acceptable to regard mothers as mere objects of knowledge and research. They are primarily the subjects of knowledge and research.

How do historians represent the past? How do theatre historians represent performance events? The fifteen challenging essays in *Representing the Past: Essays in Performance Historiography* focus on the

fundamental epistemological conditions and procedures that serve as the foundational ideas that guide all historians in their endeavors. Unified by their investigations into how best to understand and then represent the past, this diverse group of scholars in the field of theatre history and performance studies offers insights into the abiding issues that all historians face in the task of representing human events and actions. Five primary ideas provide the topics as well as the intellectual parameters for this book: archive, time, space, identity, and narrative. Taking these as the conceptual framework for historical research and analysis, the essayists cover an expansive range of case studies and problems in the historical study of performance from the Americas to Africa and from Europe to India and China. Considering not only how historians think about these concepts in their research and writing but more pointedly—and historiographically—how they think with them, the essayists demonstrate the power and centrality of each of these five ideas in historical scholarship from initial research to the writing of essays and books. Performance history has a diversity of identities, locations, sources, and narratives. This compelling engagement with the concepts essential to historical understanding is a valuable contribution to the historiography of performance—for students, teachers, and the future of the discipline itself. Expanding upon its classic predecessor, *Interpreting the Theatrical Past: Essays in the Historiography of Performance*, this exciting new collection illustrates the contemporary richness of historical thinking and writing in the field of performance history.

An authoritative overview of the developing field of public history reflecting theory and practice around the globe This unique reference guides readers through this relatively new field of historical inquiry, exploring the varieties and forms of public history, its relationship with popular history, and the ways in which the field has evolved internationally over the past thirty years. Comprised of thirty-four essays written by a group of leading international scholars and public history practitioners, the work not only introduces readers to the latest scholarly academic research, but also to the practice and pedagogy of public history. It pays equal attention to the emergence of public history as a distinct field of historical inquiry in North America, the importance of popular history and 'history from below' in Europe and European colonial-settler states, and forms of historical consciousness in non-Western countries and peoples. It also provides a timely guide to the state of the discipline, and offers an innovative and unprecedented engagement with methodological and theoretical problems associated with public history. Generously illustrated throughout, *The Companion to Public History's* chapters are written from a variety of perspectives by contributors from all continents and from a wide variety of backgrounds, disciplines, and experiences. It is an excellent source for getting readers to think about history in the public realm, and how present day concerns shape the ways in which we engage with and represent the past. Cutting-edge companion volume for a developing area of study Comprises 36 essays by leading authorities on all aspects of public history around the world Reflects different national/regional interpretations of public history Offers some essays in teachable forms: an interview, a roundtable discussion, a document analysis, a photo essay. Covers a full range of public history practice, including museums, archives, memorial sites as well as historical fiction, theatre, re-enactment societies and digital gaming Discusses the continuing challenges presented by history within our broad, collective memory, including museum controversies, repatriation issues, 'textbook' wars, and commissions for Truth and Reconciliation The Companion is intended for senior undergraduate students and graduate students in the rapidly growing field of public history and will appeal to those teaching public history or who wish to introduce a public history dimension to their courses.

Restoration Staging 1660–74 cuts through prevalent ideas of Restoration theatre and drama to read early plays in their original theatrical contexts. Tim Keenan argues that Restoration play texts contain far more information about their own performance than previously imagined. Focusing on specific productions and physical staging at the three theatres operating in the first years of the Restoration – Vere Street, Bridges Street and Lincoln's Inn Fields – Keenan analyses stage directions, scene headings and other performance clues embedded in the play-texts themselves. These close readings shed new light on staging practices of the period, building a radical new model of early Restoration staging. *Restoration Staging, 1660–74* takes account of all extant new plays written for or premiered at three of London's early theatres, presenting a much-needed reassessment of early Restoration drama.

This book argues that US theatre in the 20th century embraced the theories and practices of internationalism as a way to realize a better world and as part of the strategic reform of the theatre into a national expression. Live performance, theatre internationalists argued, could represent and reflect the nation like no other endeavour.

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These essays are "essays," indeed, in the etymological sense of the word, in that they "try out" my ideas on different topics and different texts. As they are developed, they build up to a climactic crescendo of futility, which may be explained, in part, not by the darkening vision of a wizened and aging man, but by the gathering storms, which have tended to becloud the nation-state of Nigeria. ... The milieu from which my essays emerge has not been conducive to any optimistic or celebratory readings of texts and contexts.

Landscapes, Sources and Intellectual Projects of the West African Past outlines new directions in the historiography of West Africa. Its chapters explore new trends across regional and disciplinary fields with a focus on how political conjunctures influence source production and circulation.

This title was first published in 2003. Richard Sylvan died in 1996, he had made contributions to many areas of philosophy, such as, relevant and paraconsistent logic, Meinongianism and metaphysics and environmental ethics. One of his "trademarks" was the taking up of unpopular views and defending them. To Richard Sylvan ideas were important, whether they were his or not. This is a book of ideas, based on a collection of work found after his death, a chance for readers to see his vision of his projects. This collected works represents material drafted between 1982 and 1996, and the theme is that a small band of logics, namely pararelevant logics, offer solutions to many problems, puzzles and paradoxes in the philosophy of science.

Maps organize us in space, but they also organize us in time. Looking around the world for the last five hundred years, *Time in Maps* shows that today's digital maps are only the latest effort to insert a sense of time into the spatial medium of maps. Historians Kären Wigen and Caroline Winterer have assembled leading scholars to consider how maps from all over the world have depicted time in ingenious and provocative ways. Focusing on maps created in Spanish America, Europe, the United States, and Asia, these essays take us from the Aztecs documenting the founding of Tenochtitlan, to early modern Japanese reconstructing nostalgic landscapes before Western encroachments, to nineteenth-century Americans grappling with the new concept of deep time. The book also features a defense of traditional paper maps by digital mapmaker William Rankin. With more than one hundred color maps and illustrations, *Time in Maps* will draw the attention of anyone interested in cartographic history.

The essays assembled here represent forty years of reflection about the European cultural past by an eminent historian. The volume concentrates on the Renaissance and

Reformation, while providing a lens through which to view problems of perennial interest. *A Usable Past* is a book of unusual scope, touching on such topics as political thought and historiography, metaphysical and practical conceptions of order, the relevance of Renaissance humanism to Protestant thought, the secularization of European culture, the contributions of particular professional groups to European civilization, and the teaching of history. The essays in *A Usable Past* are unified by a set of common concerns. William Bouwsma has always resisted the pretensions to science that have shaped much recent historical scholarship and made the work of historians increasingly specialized and inaccessible to lay readers. Following Friedrich Nietzsche, he argues that since history is a kind of public utility, historical research should contribute to the self-understanding of society.

It is the very nature of representation to be theatrical and self-referential. This book undercuts the fact that all representational knowledge is autonomous and sovereign. At times, theatrical representations can misguide and mislead. Representation can also ineluctably project one's own preferences and preoccupations. Thus, representation and subjective interpretation divulge into myriad domains. This book is concerned with the effects and consequences of representation and its politics. This book examines not only how language as well as representation produce meaning, but also how discursive knowledge connected to power regulates, conducts, and constructs identities and defines the way certain things are thought about practices and are studied. The book takes note of the fact that within the framework of performance, a performative subject does not wear a coherent identity as it is fragmented, decentered, simulated and is unstable, while being both virtual as well as actual. In the field of semiotics, theatre is historically and reciprocally affected by practice, especially within contingent conditions of time. In theatre semiotics, the new image of knowledge is that of turbulence. Here, knowledge is not so much a system as it is a confluence. Carrying this stance further we can say that contemporary Assamese theatre is characterised by shifting counter-voices and sub-textual underpinnings. This act forces reading into two directions: dialogic openness and variability of meaning that question the theatre directors as the only ones who know.

What has contemporary China inherited from its revolutionary past? How do the realities and memories, aesthetics and practices of the Mao era still reverberate in the post-Mao cultural landscape? The essays in this volume propose "red legacies" as a new critical framework from which to examine the profusion of cultural productions and afterlives of the communist revolution in order to understand China's continuities and transformations from socialism to postsocialism. Organized into five parts—red foundations, red icons, red classics, red bodies, and red shadows—the book's interdisciplinary contributions focus on visual and performing arts, literature and film, language and thought, architecture, museums, and memorials. Mediating at once unfulfilled ideals and unmourned ghosts across generations, red cultural legacies suggest both inheritance and debt, and can be mobilized to support as well as to critique the status quo.

Perhaps no one has done more in the last 30 years to advance thinking in the metaphysics of modality than has Alvin Plantinga. Collected here are some of his most important essays on this influential subject. Dating back from the late 1960's to the present, they chronicle the development of Plantinga's thoughts about some of the most fundamental issues in metaphysics: what is the nature of abstract objects like possible worlds, properties, propositions, and such phenomena? Are there possible but non-actual objects? Can objects that do not exist exemplify properties? Plantinga gives thorough and penetrating answers to all of these questions and many others. This volume contains some of the best work in metaphysics from the past 30 years, and will remain a source of critical contention and keen interest among philosophers of metaphysics and philosophical logic for years to come.

This volume of essays, written in honor of Amartya Sen, covers the range of contributions that Sen has made to knowledge. They are written by some of the world's leading economists, philosophers and social scientists, and address topics such as ethics, welfare economics, poverty, gender, human development, society, and politics.

New Perspectives on Old Testament Prophecy and History presents innovative and thought provoking essays on biblical prophecy and Old Testament history by colleagues, students, and friends of Professor Hans M. Barstad, in honour of his esteemed career in biblical studies.

This book, first published in 1988, draws together fourteen scholars from diverse disciplines to explicate the status of landscape as a cultural image.

This special issue volume of the *Portuguese Studies Review* in honor of Ursula Lamb (1914-1996) presents studies by Timothy Coates, A.J.R. Russell-Wood, Ivana Elbl, Alberto Vieira, Martin Malcolm Elbl, Gerardo A. Lorenzino, César Braga-Pinto, Geraldo Pieroni, Janaina Amado, Mark Cooper Emerson, Ernst Pijning, and Kirsten Shultz. The studies explore the themes of settlement, colonization, ethnogenesis, banishment and exile, the intellectual and political construction of colonial identities, cross-cultural urbanism, and regulation of commerce. The volume also includes a bibliography of Ursula Lamb's works.

This book reflects the state of the art in nonlinear economic dynamics, providing a broad overview of dynamic economic models at different levels. The wide variety of approaches ranges from theoretical and simulation analysis to methodological study. In particular, it examines the local and global asymptotical behavior of both macro- and micro- level mathematical models, theoretically as well as using simulation. It also focuses on systems with one or more time delays for which new methodology has to be developed to investigate their asymptotic properties. The book offers a comprehensive summary of the existing methodology with extensions to the more complex model variants, since considerations on bounded rationality of complex economic behavior provide the foundation underlying choice-theoretic and policy-oriented studies of macro behavior, which impact the real macro economy. It includes 13 chapters addressing traditional models such as monopoly, duopoly and oligopoly in microeconomics and Keynesian, Goodwinian, and Kaldor–Kaleckian models in macroeconomics. Each chapter presents new aspects of these traditional models that have never been seen before. This work renews the past wisdom and reveals tomorrow's knowledge.

The essays collected in this volume are interdisciplinary in nature, defying the traditional boundaries that compartmentalise and contain knowledge within particular camps. Heir to the 'undisciplining' legacy of cultural studies, they attempt to transcend the restrictive frameworks of pre-established discourse, engaging in new and fruitful combinations of theories and methodologies. The general aim of the book is to indicate new perspectives for the exercise of cultural criticism on the basis of the major issues that confront us today, rather than articulate any canonical viewpoint on traditional cultural studies. These essays thus share a common denominator in that they seek to explore the field of current 'experience' through the exercise of critique. The recontextualisation of cultural studies that this book attempts occurs along the vectors of identity politics, visual culture and technology. The collection draws attention to the fact that these vectors do not consist in delimited 'camps', but rather in axes that intersect with each other at each instance.

An African-American family is united in love and pride as they struggle to overcome poverty and harsh living conditions, in the award-winning 1959 play about an embattled Chicago family

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