


TEN "LOST" PLAYS

One three-act play and nine one-act plays
from Eugene O'Neill's earliest formative
years.  The only authorized edition.

EUGENE O'NEILL

09.19.2013

Ten Lost Plays 1st Edition

Sabine Zange



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Sophocles: The Ajax (1st ed. 1907) Sophocles, 1907 Catalog of Copyright Entries. Third Series Library of Congress. Copyright Office, 1967 Includes Part 1 Number 2 Books and Pamphlets Including Serials and Contributions to Periodicals July December **The Provincetown Players and the Playwrights' Theatre, 1915-1922** Edna Kenton, 2004-01-01 The feminist writer and editor Edna Kenton 1876ndash 1954 was elected to the Executive Committee of the Provincetown Players by 1916 This theatrical company first to present the plays of Eugene O'Neill rebelled against the commercialism of Broadway and gave unrecognized dramatists the opportunity to experiment Kenton was a great admirer of company leader George Cram Cook and when Cook died in Greece in the early 1920s Kenton dedicated herself to upholding his vision of a Dionysian ideal in American theater This is Kenton's original history of the influential theatre from the first seasons at Provincetown in 1915 and 1916 to the final New York season in 1922 This invaluable eyewitness account has been edited from the most complete and latest version of Kenton's text with consultation of earlier incomplete versions Kenton transcribed many playbills into the text and included others whole between the pages the latter are included as illustrations An appendix reprints Kenton's two periodical articles about the Provincetown Players and articles from the New York Herald the Boston Globe and the Boston Evening Transcript as well as other memories of the Provincetown Players including those of Marsden Hartley Nina Moise M Eleanor Fitzgerald and Djuna Barnes **The Publishers' Circular and Booksellers' Record of British and Foreign Literature**, 1904 **The New Cambridge Bibliography of English Literature** George Watson, Ian Roy Willison, 1974 **Intuition, Imagination, and Philosophical Methodology** Tamar Szabó Gendler, 2013-07-18 Tamar Gendler draws together in this book a series of essays in which she investigates philosophical methodology which is now emerging as a central topic of philosophical discussions Three intertwined themes run through the volume imagination intuition and philosophical methodology Each of the chapters focuses in one way or another on how we engage with subject matter that we take to be imaginary This theme is explored in a wide range of cases including scientific thought experiments early childhood pretense thought experiments concerning personal identity fictional emotions self-deception Gettier cases and the general relation of conceivability to possibility Each of the chapters explores in one way or another the implications of this for how thought experiments and appeals to intuition can serve as mechanisms for supporting or refuting scientific or philosophical claims And each of the chapters self-consciously exhibits a particular philosophical methodology that of drawing both on empirical findings from contemporary psychology and on classic texts in the philosophical tradition particularly the work of Aristotle and Hume By exploring and exhibiting the fruitfulness of these interactions Gendler promotes the value of engaging in such cross-disciplinary conversations in illuminating philosophical issues **Publishers' Circular and Booksellers' Record of British and Foreign Literature**, 1891 **2003 Lectures**, 2004 *Cassell's illustrated Shakespeare. The plays of Shakespeare, ed. and annotated by C. and M.C. Clarke, illustr. by H.C. Selous* William

Shakespeare,1864 *Digital Humanities and the Lost Drama of Early Modern England* Matthew Steggle,2016-04-22 This book establishes new information about the likely content of ten lost plays from the period 1580 1642 These plays authors include Nashe Heywood and Dekker and the plays themselves connect in direct ways to some of the most canonical dramas of English literature including Hamlet King Lear The Changeling and The Duchess of Malfi The lost plays in question are Terminus Richard the Confessor 1593 Cutlack 1594 Bellendon 1594 Truth s Supplication to Candlelight 1600 Albere Galles 1602 Henry the Una c 1619 The Angel King 1624 The Duchess of Fernandina c 1630 42 and The Cardinal s Conspiracy bef 1639 From this list of bare titles it is argued can be reconstructed comedies tragedies and histories whose leading characters included a saint a robber a Medici duchess an impotent king at least one pope and an angel In each case newly available digital research resources make it possible to interrogate the title and to identify the play s subject matter analogues and likely genre But these concrete examples raise wider theoretical problems What is a lost play What can and cannot be said about objects in this problematic category Known lost plays from the early modern commercial theatre outnumber extant plays from that theatre but how in practice can one investigate them This book offers an innovative theoretical and practical frame for such work putting digital humanities into action in the emerging field of lost play studies *The Publisher* ,1902

The Jew of Malta: A Critical Reader Robert A. Logan,2013-12-02 Christopher Marlowe s drama The Jew of Malta has become an increasingly popular source for scholarly scrutiny staged productions and most recently a filmed version The play follows the sometimes tragic sometimes comic often outrageous fortunes of its villainous protagonist the Jew Barabas In recent years the play has provoked as much interpretive controversy as any work in the Marlowe canon This unique volume is therefore especially timely providing fresh varied approaches to the many enigmatic elements of the play **The Bookseller** ,1909 Official organ of the book trade of the United Kingdom **The Publishers' Circular and Booksellers' Record** ,1925 **British Books** ,1900 Play Therapy Dimensions Model Lorri Yasenik,Ken Gardner,2023-11-21 An updated take on a fundamental decision making framework this practical guide explores the dimensions of play therapy and how they apply to today s practitioner In depth case studies illustrate the interplay between theory and practice demonstrating an integrative case conceptualization approach Scales have been updated to reflect current best practice and developments in the field and combine with the core decision making framework for a deeper expanded use of the model New chapters delve into parent work and case conceptualization utilizing observational and self reflective forms Downloadable video content brings the text to life including a new video illustrating the essentials of consultation with parents The interface between practitioner and client also takes centre stage New sections on self reflection and cultural sensitivity guide you through ways to foster a welcoming compassionate environment throughout your practice Whether you re a seasoned play therapist or just starting out this fresh take on the dimensions of play therapy will foster self reflection of the who what when why and how of play therapy *The Publishers Weekly* ,1928 *A New Variorum Edition of*

Shakespeare: Loves labour's lost. 3d ed. 1910 William Shakespeare, 1910 National Union Catalog , 1968 Includes entries for maps and atlases **The Cambridge History of American Theatre** Don B. Wilmeth, Christopher Bigsby, 1998 The second volume of the authoritative multi volume Cambridge History of American Theatre first published in 1999 begins in the post Civil War period and traces the development of American theatre up to 1945 It covers all aspects of theatre from plays and playwrights through actors and acting to theatre groups and directors Topics examined include vaudeville and popular entertainment European influences theatre in and beyond New York the rise of the Little Theatre movement changing audiences modernism the Federal Theatre movement scenography stagecraft and architecture Contextualising chapters explore the role of theatre within the context of American social and cultural history and the role of American theatre in relation to theatre in Europe and beyond This definitive history of American theatre includes contributions from the following distinguished academics Thomas Postlewait John Frick Tice L Miller Ronald Wainscott Brenda Murphy Mark Fearnow Brooks McNamara Thomas Riis Daniel J Watermeier Mary C Henderson and Warren Kliewer

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