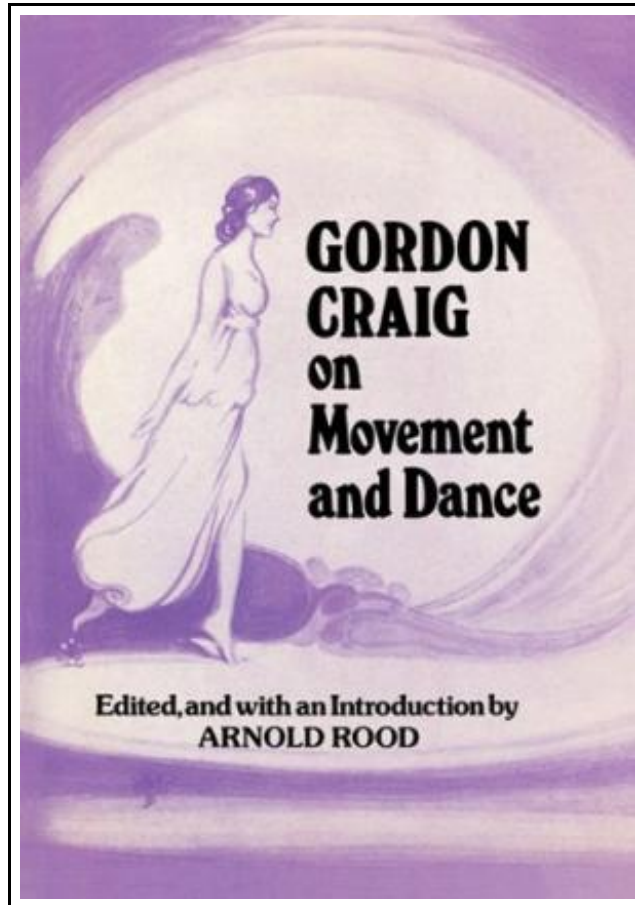


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Dance Books Ltd. Hardcover. Book Condition: New. Hardcover. 288 pages. Dimensions: 9.3in. x 6.6in. x 1.1in. Edward Gordon Craig (1872-1966) is particularly known among theatre practitioners and students of the theatre as a pioneer in what has been referred to as the new movement in the theatre, commencing with his experimental productions in the early years of the twentieth century and his first book, *The Art of the Theatre*, published in 1905. Although labelled an impractical dreamer by his detractors, he successfully designed and produced a baker's dozen of plays and operas, ranging from the amateur *Dido and Aeneas* in 1900 to the renowned co-production with Constantin Stanislavsky of *Hamlet* at the Moscow Art Theatre; from the highly revolutionary production of Ibsen's *The Vikings* in 1903, under Ellen Terry's management with her appearing as *Hiordis*, to Ibsen's *The Pretenders* for The Royal Theatre in Copenhagen in the 20s. However, his greatest influence on the modern theatre was due only in part, to the actual productions; far greater in importance were his visionary, prophetic approaches to a new theatre in which, for once, all components would be united under the creative artistic impulse of a single person, an approach taken for granted today. Although this is frequently thought to be his major contribution, there were, of course, many others because of Craig's extremely fertile and inventive imagination and devotion to theatre. One little known aspect of his prolific outpouring of books, articles, book reviews, letters, etc. is the considerable attention he paid to dance in its various manifestations. Gathered here are all the known published writings by Craig on movement and dance: articles, notes, editorials, book-reviews ranging over a wide variety of material from pieces concerning themselves with theory to classic ballet (Clerico, Cortesi, Guimard, Lambranzi, Taglioni, Pavlova, Nijinsky, Rubinstein); ethnic and...



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