

La Merveilleuse Histoire Du Cirque Tome li A Quil

Cet ouvrage est une réédition numérique d'un livre paru au XXe siècle, désormais indisponible dans son format d'origine.

Le statut que l'homme donne à l'animal varie dans l'espace et dans le temps. Les règles économiques, juridiques et sociales qui structurent les modalités de son élevage et de son dressage à des fins utilitaires ou de jeux sont symboliques de l'évolution de ce statut. Mais, au-delà des apparences et des finalités objectives, qu'est-ce qui se joue pour ces êtres, humains et animaux, dont la vie est aussi façonnée par les émotions ? La communication non-verbale et émotionnelle qui les lie n'est-elle pas susceptible de soutenir le développement intellectuel, affectif et relationnel de l'enfant ? L'homme qui place, pour des raisons de productivité, l'animal avec lequel il travaille dans des conditions de vie stressantes ne s'ampute-t-il pas lui-même d'une source d'équilibre ? La communication corporelle Homme/Animal ne conduit-elle pas l'homme à développer sa capacité à l'empathie, et donc, sa capacité à communiquer au sein même de l'espèce humaine ? Toutes ces questions renvoient à la représentation que se font les hommes des origines de l'humanité et à ce qui différencie fondamentalement l'homme des animaux. Dans quelle mesure peut-on dire, par exemple, que le " bon " goût est le propre de l'homme ? La vraie différence ne se révélerait-elle pas plutôt dans la comparaison entre la puissance des signes et symboles utilisés par l'homme et les signaux de la communication animale ? Attribuer à des chiens d'origine variée des noms inspirés des mythologies et de l'Antiquité ou de grande noblesse ne vise-t-il pas aussi, plus ou moins consciemment, à élever le rang des maîtres ? L'ouvrage ne se limite pas à l'examen des façons dont l'animal contribue à la satisfaction des besoins physiques, psychologiques ou sociaux de l'homme. Il place la relation Homme/Animal dans une interaction subtile qui, ne se satisfaisant pas d'une vision anthropocentrique, pose en arrière-plan, la question de la logique du vivant. Réunissant sur le thème de la relation Homme/Animal des chercheurs venus de divers horizons géographiques et culturels, cette publication offre au lecteur une diversité de réponses.

In this poetic handbook, written when he was just twenty-three, the world-famous high-wire artist Philippe Petit offers a window into the world of his craft. Petit masterfully explains how preparation and self-control contributed to such feats as walking between the towers of Notre Dame and the World Trade Center. Addressing such topics as the rigging of the wire, the walker's first steps, his salute and exercises, and the work of other renowned high-wire artists, Petit offers us a book about the ecstasy of conquering our fears and reaching for the stars.

Horses, Human Society, and the Discourse of Modernity

The Playing Self

Equestrian Cultures

Du cirque au théâtre

Circus as Multimodal Discourse

Foires et forains en Wallonie

"This work places the modern period (post-1700) at the center of the scholarship on horses as they relate to humans, showing how the horse has remained central to the accelerating culture of modernity. The contributors investigate specific equine

cultures--from the performance of social power and the definition of heritage in Europe, Australia, and the Americas, to explorations of the ways horses figure in distinctively modern genres of the self, such as autobiography, biography, and photographic portraiture."--Supplied by publisher.

The French nineteenth century came to its full fruition only recently, herald and instigator as it was of some of the most important developments of the twentieth century. This volume offers a wide-ranging selection of scholarly approaches to the works of the French nineteenth century, articles that show how pertinent the texts of that moment are to an understanding of our own modernity.

The Routledge Circus Studies Reader offers an absorbing critical introduction to this diverse and emerging field. It brings together the work of over 30 scholars in this discipline, including Janet Davis, Helen Stoddart and Peta Tait, to highlight and address the field's key historical, critical and theoretical issues. It is organised into three accessible sections, Perspectives, Precedents and Presents, which approach historical aspects, current issues, and the future of circus performance. The chapters, grouped together into 13 theme-based sub-sections, provide a clear entry point into the field and emphasise the diversity of approaches available to students and scholars of circus studies. Classic accounts of performance, including pieces by Philippe Petit and Friedrich Nietzsche, are included alongside more recent scholarship in the field. Edited by two scholars whose work is strongly connected to the dynamic world of performance, The Routledge Circus Studies Reader is an essential teaching and study resource for the emerging discipline of circus studies. It also provides a stimulating introduction to the field for lovers of circus.

Index des noms cités des tomes 1 et 2 [de "La merveilleuse histoire du cirque" de Henry Thétard]

Les Fratellini

Circus Bodies

Cultural Identity in Aerial Performance

Handbook of Historical Animal Studies

Neo-impressionist Painters

A listing and analysis of 3106 references to the rhinoceros in books and articles.

De nombreuses appellations, telles "nouveau cirque", "cirque actuel", "cirque de création", tentent de cerner des démarches et des spectacles concrétisés par de nouvelles générations. A partir de quelques problématiques, comme la constitution du genre et son institutionnalisation ou le croisement avec les autres arts (danse et théâtre), cet ouvrage mêle considérations esthétiques et analyses de spectacles et pointe l'hétérogénéité d'une création plurielle.

What did it mean to call someone 'eccentric' in nineteenth-century Paris? And why did breaking with convention arouse such ambivalent responses in middle-class readers, writers, and spectators? From high society to Bohemia and the demi-monde to the madhouse, the scandal of nonconformism provoked anxiety, disgust, and often secret yearning. In a culture preoccupied by the need for order yet simultaneously drawn to the values of freedom and innovation, eccentricity continually tested the

boundaries of bourgeois identity, ultimately becoming inseparable from it. This interdisciplinary study charts shifting French perceptions of the anomalous and bizarre from the 1830s to the fin de siècle, focusing on three key issues. First, during the July Monarchy eccentricity was linked to fashion, dandyism, and commodity culture; to many Parisians it epitomized the dangerous seductions of modernity and the growing prestige of the courtesan. Second, in the aftermath of the 1848 Revolution eccentricity was associated with the Bohemian artists and performers who inhabited 'the unknown Paris', a zone of social exclusion which middle-class spectators found both fascinating and repugnant. Finally, the popularization of medical theories of national decline in the latter part of the century led to decreasing tolerance for individual difference, and eccentricity was interpreted as a symptom of hidden insanity and deformity. Drawing on a wide range of sources, including etiquette manuals, fashion magazines, newspapers, novels, and psychiatric treatises, the study highlights the central role of gender in shaping perceptions of eccentricity. It provides new readings of works by major French writers and illuminates both well-known and neglected figures of Parisian modernity, from the courtesan and Bohemian to the female dandy and circus freak.

Travelling menageries, animal acts and war shows

Myths, Miracles and Imitations

Horses and Their Humans in Nineteenth-Century France

From Rome to Ringling

Sur la piste des cirques actuels

The Cambridge Companion to Theatre History

Copy 1

For each artist there is a biography, chronology and bibliography. This pioneering study is one of the major publications in the increasingly popular and largely undocumented area of circus studies. Through photographs and illustrations, Peta Tait presents an extraordinary survey of 140 years of trapeze acts and the socially changing ideas of muscular action in relation to our understanding of gender and sexuality. She questions how spectators see and enjoy aerial actions, and what cultural identities are presented by bodies in fast, physical aerial movement. Adeptly locating aerial performance within the wider cultural history of bodies and their identities, Circus Bodies explores this subject through a range of films such as Trapeze (1956) and Wings of Desire (1987) and Tait also examines live performances including: * the first trapeze performers: Léotard and the Hanlon Brothers * female celebrities; Azella, Sanyeah, black French aerialist LaLa, the infamous Leona Dare, and the female human cannonballs * twentieth-century gender benders; Barquette and Luisita Leers * the Codonas, Concellos, Gaonas, Vazquez and Pages troupes * imaginative aerial acts in Cirque de Soleil and Circus Oz productions. This book will prove an invaluable resource for all students and scholars interested in this fascinating field.

Peripheries of Nineteenth-century French Studies

The Hanlon Brothers

Rhine Crossings

A World Bibliography, 1500-[1970] Based Mainly on Circus Literature in the British Museum, the Library of Congress, the Bibliothèque Nationale, and on His Own Collection

magie foraine d'autrefois

On the High Wire

In this fascinating and colorful book, researcher and performer John McCormick focuses on the marionette world of Victorian Britain between its heyday after 1860 and its waning years from 1895 to 1914.

Situating the rich and diverse puppet theatre in the context of entertainment culture, he explores both the aesthetics of these dancing dolls and their sociocultural significance in their life and time. The history of marionette performances is interwoven with live-actor performances and with the entire gamut of annual fairs, portable and permanent theatres, music halls, magic lantern shows, waxworks, panoramas, and sideshows. McCormick has drawn upon advertisements in the Era, an entertainment paper, between the 1860s and World War I, and articles in the World's Fair, a paper for showpeople, in the first fifty years of the twentieth century, as well as interviews with descendants of the marionette showpeople and close examinations of many of the surviving puppets. McCormick begins his study with an exploration of the Victorian marionette theatre in the context of other theatrical events of the day, with proprietors and puppeteers, and with the venues where they performed. He further examines the marionette's position as an actor not quite human but imitating humans closely enough to be considered empathetic; the ways that physical attributes were created with wood, paint, and cloth; and the dramas and melodramas that the dolls performed. A discussion of the trick figures and specialized acts that each company possessed, as well as an exploration of the theatre's staging, lighting, and costuming, follows in later chapters. McCormick concludes with a description of the last days of marionette theatre in the wake of changing audience expectations and the increasing popularity of moving pictures. This highly enjoyable and readable study, often illuminated by intriguing anecdotes such as that of the Armenian photographer who fell in love with and abducted the Holden company's Cinderella marionette in 1881, will appeal to everyone fascinated by the magic of nineteenth-century theatre, many of whom will discover how much the marionette could contribute to that magic.

This is the only book to provide an account of how popular theatre developed from the fairground booths of the eighteenth century to become a vehicle of mass entertainment in the following century. Whereas other studies offer a traditional approach to the theatres of high culture, John McCormick takes the role of impartial historian, uncovering the popular theatres of the boulevards, suburbs and fairgrounds. He focuses on the social and economic context in which vaudevilles, pantomimes and melodramas were performed, and explores the audiences who enjoyed them.

Throughout the 19th century animals were integrated into staged scenarios of confrontation, ranging from lion acts in small cages to

large-scale re-enactments of war. Initially presenting a handful of exotic animals, travelling menageries grew to contain multiple species in their thousands. These 19th-century menageries entrenched beliefs about the human right to exploit nature through war-like practices against other animal species. Animal shows became a stimulus for antisocial behaviour as locals taunted animals, caused fights, and even turned into violent mobs. Human societal problems were difficult to separate from issues of cruelty to animals. Apart from reflecting human capacity for fighting and aggression, and the belief in human dominance over nature, these animal performances also echoed cultural fascination with conflict, war and colonial expansion, as the grand spectacles of imperial power reinforced state authority and enhanced public displays of nationhood and nationalistic evocations of colonial empires. Fighting nature is an insightful analysis of the historical legacy of 19th-century colonialism, war, animal acquisition and transportation. This legacy of entrenched beliefs about the human right to exploit other animal species is yet to be defeated. "Peta Tait brings to the book an impressive scholarly command of the documentary material, from which she draws a range of vivid examples and revealing analyses of human-animal confrontation in popular entertainments ... The book is written with verve and clarity, and will be of interest to a wide readership in performance studies and cultural history." Professor Jane R. Goodall, Western Sydney University Peta Tait FAHA is Professor of Theatre and Drama at La Trobe University and Visiting Professor at the University of Wollongong, and author of *Wild and dangerous performances: animals, emotions, circus* (2012).

The Victorian Marionette Theatre

Quelles relations? Quelles communications?

Wild and Dangerous Performances

France and Germany in Love and War

Performance, Meaning, and Ritual

Dictionnaire-guide de la généalogie

Normal 0 false false_x000D_

Elephants, lions, tigers and leopards evoke fascination and awe, fear and excitement. This book analyzes trained acts in twentieth-century live circus and cinema, reveals how humans anthropomorphize animals with their emotions, and interrogates the notion that animals embody a phenomenology of emotions and feelings in culture.

A wide-ranging set of essays that explain what theatre history is and why we need to engage with it.

Person and Meaning in the Planetary Society

The Cambridge Companion to the Circus

Views from the Edge

1948

Bibliography of the Rhinoceros

Catalog of Copyright Entries. Third Series

The Hanlons—a family of six brothers from Manchester, England—were one of the world's premiere performing troupes in the mid-nineteenth and early twentieth centuries, yet their legacy has been mostly forgotten. In *The Hanlon Brothers:*

From Daredevil Acrobatics to Spectacle Pantomime, 1833–1931, Mark Cosdon carefully documents the careers of this talented family and enumerates their many contributions to modern popular entertainment. As young men, the Hanlons stunned audiences all over the world with their daring acrobatic feats. After a tragic accident severely injured one brother (and indirectly led to his suicide in a manner achievable only by someone with considerable acrobatic talents), they moved into the safer arena of spectacle pantomime, where they became the rage of Parisian popular theatre. They achieved fame with their uproariously funny and technically astonishing production of Le Voyage en Suisse. After settling permanently in the northeastern United States, they developed two more full-length pantomimes, Fantasma and Superba. The three shows toured for more than thirty years, a testament to their popularity and to the Hanlons' impressive business acumen. The book's illustrations—including sketches of their performances, studio photographs of the Hanlons, and posters for all three of their major pantomimes—are essential to the understanding of their work. The Hanlon Brothers is painstakingly researched yet accessible and engaging. Cosdon has managed to provide a thorough and engrossing account of the Hanlons' lives and careers, which will no doubt help to reestablish their legacy in the world of popular entertainment.

Includes Part 1A: Books and Part 1B: Pamphlets, Serials and Contributions to Periodicals

Oscar Wilde was a major influence on the culture of his time, and remains relevant today, as a model of wit and style, a sexual icon, and a moral example. John Stokes shows how in the 1880s and 1890s Wilde played a vital part in the development of modern culture, inspiring others to carry his ideas on into the twentieth century. Stokes examines the evidence of diaries, letters, dramatizations of Wilde's plays and impersonations of the man himself, and discusses Wilde's relationship to fin-de-siècle and twentieth-century ideas.

Theatre Notebook

Museum Notes

From Daredevil Acrobatics to Spectacle Pantomime, 1833-1931

Merveilleuse Histoire de Cirque

Precarious Partners

Fighting Nature

An important book from influential author, develops ideas about the self in global, information society.

From the recent spate of equine deaths on racetracks to protests demanding the removal of mounted Confederate soldier statues to the success and appeal of War Horse, there is no question that horses still play a role in our lives—though fewer and fewer of us actually interact with them. In Precarious Partners, Kari Weil takes readers back to a time in France when horses were an inescapable part of daily life. This was a time when horse ownership became an attainable dream not just for soldiers but also for middle-class children; when natural historians argued about animal intelligence; when the prevalence of horse beatings led to the first animal protection laws; and when the combined magnificence and abuse of these animals inspired artists, writers, and riders alike. Weil traces the evolving partnerships

established between French citizens and their horses through this era. She considers the newly designed “races” of workhorses who carried men from the battlefield to the hippodrome, lugged heavy loads through the boulevards, or paraded women riders, amazones, in the parks or circus halls—as well as those unfortunate horses who found their fate on a dinner plate. Moving between literature, painting, natural philosophy, popular cartoons, sports manuals, and tracts of public hygiene, *Precarious Partners* traces the changing social, political, and emotional relations with these charismatic creatures who straddled conceptions of pet and livestock in nineteenth-century France.

An authoritative introduction to the specialised histories of the modern circus, its unique aesthetics, and its contemporary manifestations and scholarship, from its origins in commercial equestrian performance, to contemporary inflections of circus arts in major international festivals, educational environments, and social justice settings.

Oscar Wilde

La Merveilleuse Histoire Du Cirque. [With Plates.].

Cirque, communication, culture

Circus and Allied Arts

A Sourcebook on Georges Seurat, Camille Pissarro, Paul Signac, Théo Van Rysselberghe, Henri Edmond Cross, Charles Angrand, Maximilien Luce, and Albert Dubois-Pillet

Popular Theatres of Nineteenth Century France

Explores the unique and volatile relationship of these two nations and cultures over the past two centuries, as expressed in literature, film, and philosophy. *Rhine Crossings* explores the conflicts and resolutions that have characterized the relationship between France and Germany over the past two centuries. Despite their varying outlooks on life and style (the French *esprit* and the German *wesen*), and despite three bloody wars (the Franco-Prussian and the two world wars), there has always been and still is a vital intellectual, political, and cultural exchange between these former “archenemies.” The essays in this book detail the admiration and antagonism in French and German attempts to seek each other out while keeping their individual senses of self. Focusing on representative works of literature, film, and philosophy, the contributors identify the problems vexing these countries (war, economic competition) as well as possible solutions (the Maastricht treaty, increasing youth exchange). From the literary salons of the eighteenth century to the trenches of the twentieth, from a love-hate relationship to one of cooperation and peace, this book investigates the unique and volatile dialectic between these two nations and cultures. Aminia M. Brueggemann is Visiting Assistant Professor of German Studies at Brown University and the author of *Chronotopos Amerika bei Max Frisch, Peter Handke, Günter Kunert, und Martin Walser*. Peter Schulman is Associate Professor of French and International Studies at Old Dominion University. He is the author of *The Sunday of Fiction: The Modern French Eccentric* and the coeditor (with Frederick A. Lubich) of *The Marketing of Eros: Performance, Sexuality, Consumer Culture*.

Homme/animal

La merveilleuse histoire de Papouf, le petit éléphant

The Routledge Circus Studies Reader

Le merveilleux et le “théâtre du silence” en France à partir du XVIIIe siècle

La Merveilleuse histoire du cirque

Eccentricity and the Cultural Imagination in Nineteenth-Century Paris