

## **Mime Music And Drama On The Eighteenth Century Stage The Ballet D Action English Edition By Edward Nye**

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The 'ballet d'action' was one of the most successful and controversial forms of theatre in the early modern period. A curious hybrid of dance, mime and music, its overall and overriding intention was to create drama. It was danced drama rather than dramatic dance, musical drama rather than dramatic music. Most modern critical studies of the ballet d'action treat it more narrowly as stage dance and very few view it as part of the history of mime. Little use has previously been made of the most revealing musical evidence. This innovative book does justice to the distinctive hybrid nature of the ballet d'action by taking a comparative approach, using contemporary literature and literary criticism, music, mime and dance from a wide range of English and European sources. Edward Nye presents a fascinating study of this important and influential part of eighteenth-century European theatre.

### **Mime music and drama**

Mime became extremely popular in sixteenth century renaissance italy and paris as media dell arte improvisational performances that began in the marketplace and developed over time the plays had several reappearing plot lines known as lazzi and stock characters like arlecchino the harlequin and brighell, he has published on seventeenth and eighteenth century subjects in french literature and the arts notabl, the italian night scenes on the london stage were enacted by acrobats and mimes by the late eighteenth century in the opening scenes of regency pantomime harlequin would take the part of the persecuted lover favoured by the good fairy who bestows upon him a magic w.

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