

# Rough Sea At Dover

**Denis Gifford**

**The Cinema of Attractions Reloaded** Wanda Strauven, 2006 Twenty years ago, noted film scholars Tom Gunning and André Gaudreault introduced the phrase “cinema of attractions” to describe the essential qualities of films made in the medium’s earliest days, those produced between 1895 and 1906. Now, *The Cinema of Attractions Reloaded* critically examines the term and its subsequent wide-ranging use in film studies. The collection opens with a history of the term, tracing the collaboration between Gaudreault and Gunning, the genesis of the term in their attempts to explain the spectacular effects of motion that lay at the heart of early cinema, and the pair’s debts to Sergei Eisenstein and others. This reconstruction is followed by a look at applications of the term to more recent film productions, from the works of the Wachowski brothers to virtual reality and video games. With essays by an impressive collection of international film scholars—and featuring contributions by Gunning and Gaudreault as well—*The Cinema of Attractions Reloaded* will be necessary reading for all scholars of early film and its continuing influence.

**Rough Sea at Dover**, 1995

[Animated Landscapes](#) Chris Pallant, 2017-02-23 The first comprehensive study of animated landscapes across media.

**British Film Catalogue** Denis Gifford, 2016-04-01 First published in 2001. The standard work on its subject, this resource includes every traceable British entertainment film from the inception of the silent cinema to the present day. Now, this new edition includes a wholly original second volume devoted to non-fiction and documentary film—an area in which the British film industry has particularly excelled. All entries throughout this third edition have been revised, and coverage has been extended through 1994. Together, these two volumes provide a unique, authoritative source of information for historians, archivists, librarians, and film scholars.

**Education in the School of Dreams** Jennifer Lynn Peterson, 2013-05-22 In the earliest years of cinema, travelogues were a staple of variety film programs in commercial motion picture theaters. These short films, also known as scenics, depicted tourist destinations and exotic landscapes otherwise inaccessible to most viewers. Scenics were so popular that they were briefly touted as the future of film. But despite their pervasiveness during the early twentieth century, travelogues have been overlooked by film historians and critics. In *Education in the School of Dreams*, Jennifer Lynn Peterson recovers this lost archive. Through innovative readings of travelogues and other nonfiction films exhibited in the United States between

1907 and 1915, she offers fresh insights into the aesthetic and commercial history of early cinema and provides a new perspective on the intersection of American culture, imperialism, and modernity in the nickelodeon era. Peterson describes the travelogue's characteristic form and style and demonstrates how imperialist ideologies were realized and reshaped through the moving image. She argues that although educational films were intended to legitimate filmgoing for middle-class audiences, travelogues were not simply vehicles for elite ideology. As a form of instructive entertainment, these technological moving landscapes were both formulaic and also wondrous and dreamlike. Considering issues of spectatorship and affect, Peterson argues that scenics produced and disrupted viewers' complacency about their own place in the world.

**Cameras into the Wild** Pallo B. Petterson, 2011-08-12 The cinematographers and directors who shot film in wilderness areas at the turn of the 19th century are some of the unsung heroes of documentary film-making. Apart from severe weather conditions, these men and women struggled with heavy and cumbersome equipment in some of the most unforgiving locales on the planet. This groundbreaking study examines nature, wildlife and wilderness filming from all angles. Topics covered include the beginnings of film itself, the first attempts at nature and expedition filming, technical developments of the period involving cameras and lenses, and the role film has played in wilderness preservation. The individual contributions of major figures are discussed throughout, and a filmography lists hundreds of nature films from the period.

The Shape of Motion Jordan Schonig, 2022 In *The Shape of Motion: Cinema and the Aesthetics of Movement*, author Jordan Schonig provides a new way of theorizing cinematic motion by examining cinema's motion forms structures, patterns, or shapes of movement unique to the moving image. From the wild and unpredictable motion of flickering leaves and swirling dust that captivated early spectators, to the pulsing abstractions that emerge from rapid lateral tracking shots, to the bleeding pixel-formations caused by the glitches of digital video compression, each motion form opens up the aesthetics of movement to film theoretical inquiry. By pairing close analyses of onscreen movement in narrative and experimental films with concepts from Maurice Merleau-Ponty, Henri Bergson, and Immanuel Kant, Schonig rethinks longstanding assumptions within film studies, such as indexical accounts of photographic images and analogies between the camera and the human eye. Arguing against the intuition that cinema reproduces our natural perception of motion, *The Shape of Motion* shows how cinema's motion forms do not merely transpose the movements of the world in front of the camera, they transform them.

The Lancet, 1904

**The Age of Discontent** Ralph Brauer, 2025-04-01 This revisionist view of late-nineteenth-century history credits Main Street, not Wall Street, with laying the foundations of modern America In American history, the prevailing narratives of the tumultuous late-nineteenth century focus on wealthy individuals and tycoons while downplaying the very high social and economic stresses they caused. *The Age of Discontent* reveals that it was not the tycoons, but rather the laborers and farmers, who in a great uprising of popular democracy reinvented the nation for the emerging industrial world never

imagined by the Founders. Facing conditions far worse than previously documented, they overcame the frayed social safety net and violent opposition to pull off what the labor leader John Mitchell has described as the Second Emancipation, which addressed a dangerously tilted playing field with government programs and legislation. Based on meticulous primary source research and integrating music, photographs, artworks, and statistical data, this sweeping history places grassroots activists and reformers—many recognized for the first time—at center stage in a fascinating success story of perseverance and commitment.

**Turner** Sir Walter Armstrong, Joseph Mallord William Turner, 1902

*The Image in Early Cinema* Scott Curtis, Philippe Gauthier, Tom Gunning, Joshua Yumibe, 2018-03-22 In *The Image in Early Cinema*, the contributors examine intersections between early cinematic form, technology, theory, practice, and broader modes of visual culture. They argue that early cinema emerged within a visual culture composed of a variety of traditions in art, science, education, and image making. Even as methods of motion picture production and distribution materialized, they drew from and challenged practices and conventions in other mediums. This rich visual culture produced a complicated, overlapping network of image-making traditions, innovations, and borrowing among painting, tableaux vivants, photography, and other pictorial and projection practices. Using a variety of concepts and theories, the contributors explore these crisscrossing traditions and work against an essentialist notion of media to conceptualize the dynamic interrelationship between images and their context.

**McClure's Magazine**, 1895

*Before the Nickelodeon* Charles Musser, 2023-11-15 *Before the Nickelodeon* by Edwin S. Porter and the Edison Manufacturing Company offers an in-depth look at one of the most formative periods in cinema history, from the earliest days of commercial motion pictures through 1909. Written by a leading scholar in film history, this book explores the extraordinary contributions of Edwin S. Porter, the filmmaker behind *The Great Train Robbery*, and his intricate relationship with the Edison Manufacturing Company, one of the earliest players in the motion picture industry. Edwin S. Porter was not just a filmmaker but a pioneer whose work shaped the path of early cinema. This book examines his role within the rapidly evolving practices of the pre-Griffith era, exploring how his innovative films, such as *Life of an American Fireman* and *The Great Train Robbery*, marked milestones in cinematic storytelling and technical advances. The book delves into the industrial history of the Edison Manufacturing Company and how Porter's work there played a key role in the company's evolution. The study also sheds light on the complex dynamics between Porter's creative processes and the business practices of the Edison company, particularly during a time when the production and exhibition of films were being centralized under one management. Drawing from extensive research, primary sources, and surviving films, *Before the Nickelodeon* goes beyond traditional biographical work to position Porter as a critical figure in the history of early cinema. This book not only honors

Porter's creative legacy but also offers a comprehensive look at the intersection of film production, commercial practice, and cultural significance during cinema's formative years. Ideal for film historians, scholars, and cinema enthusiasts, this work illuminates an essential chapter of film history that has often been overlooked. This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1991.

**American Documentary Film** Jeffrey Geiger, 2011-06-29 Richard Wall Memorial Award 2012 - Finalist. What key concerns are reflected in documentaries produced in and about the United States? How have documentaries engaged with competing visions of US history, culture, politics, and national identity? This book examines how documentary films have contributed to the American public sphere - creating a kind of public space, serving as sites for community-building, public expression, and social innovation. Geiger focuses on how documentaries have been significant in forming ideas of the nation, both as an imagined space and a real place. Moving from the dawn of cinema to the present day, this is the first full-length study to focus on the extensive range and history of American non-fiction filmmaking. Combining comprehensive overviews with in-depth case studies, Geiger maps American documentary's intricate histories, examining the impact of pre- and early cinema, travelogues, the avant-garde, 1930s social documentary, propaganda, direct cinema, postmodernism, and 'new' documentary. Offering detailed close analyses and fresh insights, this book provides students and scholars with a stimulating guide to American documentary, reminding us of its important place in cinema history.

**The Yankee Mining Squadron; Or, Laying the North Sea Mine Barrage** Reginald Rowan Belknap, 1920

**The Kinetoscope** Richard Brown, Barry Anthony, 2017-10-01 The story of how the motion-picture device was developed, and its role in Victorian society and early cinema. The position of the kinetoscope in film history is central and undisputed; indicative of its importance is the detailed attention American scholars have given to examining its history. However, the Kinetoscope's development in Britain has not been well documented and much current information about it is incomplete and out of date. This book, for the first time, presents a comprehensive account of the unauthorized and often colorful development of British kinetoscopes, using many previously unpublished sources. The commercial and technical backgrounds of the kinetoscope are looked at in detail; the style and content of the earliest British films analyzed; and the device's place in the wider world of Victorian popular entertainment examined. In addition, a unique legal case is revealed and a number of previously unrecorded film pioneers are identified and discussed.

**Chamber's Journal of Popular Literature, Science and Arts**, 1873

*Roll!* Rich Underwood, 2007 This title delivers the inside scoop on what it's like to shoot (that is, videotape, or record) the news events for television broadcast. It explains both what to do and not do, what's ethical (and not ethical). It supplies tips

and techniques, and shares lively, honest, and professional lived-it advice from a collection of professional news shooting veterans.

**Minutes of Proceedings of the Institution of Civil Engineers** Institution of Civil Engineers (Great Britain),1921 Vols. 39-214 (1874/75-1921/22) have a section 2 containing Other selected papers; issued separately, 1923-35, as the institution's Selected engineering papers.

**Chambers's Journal of Popular Literature, Science and Arts** ,1873

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