Introduction To Statistics 3rd Edition Walpole

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gothic architecture and sexuality in the circle of horace walpole shows that the gothic style in architecture and the decorative arts and the tradition of medievalist research associated with horace walpole 1717 1797 and his circle cannot be understood independently of their own homoerotic culture centered around walpole s gothic villa at strawberry hill in twickenham walpole and his strawberry committee of male friends designers and dilettantes invigorated an extraordinary new mode of gothic design and disseminated it in their own commissions at old windsor and donnington grove in berkshire lee priory in kent the vyne in hampshire and other sites matthew m reeve argues that the new third sex of homoerotically inclined men and the new modern styles that they promoted including the gothic style and chinoiserie were interrelated movements that shaped english modernity the gothic style offered the possibility of an alternate aesthetic and gendered order a queer reversal of the dominant palladian style of the period many of the houses built by walpole and his circle were understood by commentators to be manifestations of a new queer aesthetic and in describing them they offered the earliest critiques of what would be called a queer architecture exposing the role of sexual coteries in the shaping of eighteenth century english architecture this book offers a profound and eloquent revision to our understanding of the origins of the gothic revival and to medievalism itself it will be welcomed by architectural historians as well as scholars of medievalism and specialists in queer studies

performing shakespearean appropriations explores the production and consumption of shakespeare in acts of adaptation and appropriation across time periods and through a range of performance topics the ten essays moving from the seventeenth to the twenty first century address uses of shakespeare in the novel television cinema and digital media drawing on christy desmet s work several contributors figure appropriation as a posthumanist enterprise that engages with electronic shakespeare by dismantling reassembling and recreating shakespearean texts in and for digital platforms the collection thus looks at media and performance technologies diachronically in its focus on shakespeare s afterlives contributors also construe the notion of performance broadly to include performances of selves of communities of agencies and of authenticity either shakespeare s or the user s or both the essays examine both specific performances and larger trends across media and they consider a full range of modes from formal and professional to casual and amateur from the fixed and traditional to the ephemeral the itinerant and the irreverent

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