



REVOLUTIONARY STAGECRAFT

Theater, Technology, and Politics
in Modern China

TARRYN LI-MIN CHUN

Studies In Fifteenthcentury Stagecraft

Estella Ciobanu



Studies In Fifteenthcentury Stagecraft:

Studies in Fifteenth-century Stagecraft John W. Robinson,1991 Before he suddenly passed away John W Robinson was working on a manuscript that he saw as effecting a marriage between the dramatic and the theatrical as he felt there was too large a divide between literary scholars and practitioners of the theater In it Robinson stated that his purpose it to expound as plays the New Testament plays of the Wakefield Master and some of the related York plays including two by the York Realist hop ing to show that the meaning and effect of the Wakefield Master s and York Realist s plays will not appear unless they are approached with the understanding that they were performed with some idea of how they were performed and with some appreciation of what they meant to a medieval audience That manuscript is presented here a close study of eight plays and the elements Robinson considers essential to performance playwright sponsors location plot script players and audience

Music in Early English Religious Drama: Minstrels playing Richard Rastall,1996 MEDIUM AEVUM says of Heaven Singing the general discussion of the subject from which the present volume follows on with examination of the individual plays A formidable achievement indispensable for any serious and comprehensive study of early English drama Richard Rastall s two books on music in early English religious drama complement each other Heaven Singing provides an overview of the evidence for music in the plays and defines the place nature and cultural contexts ofmusic in the drama Minstrels Playing is a discussion of the evidence for every play in that repertory and is therefore concerned with the place and nature of musical performance in each play individually Followinghis general discussion of music in the anonymous religious plays of 15th and 16th century England in The Heaven Singing 1996 this companion volume turns to the individual biblical saint and moral plays Richard Rastallplaces each in its intellectual and cultural context and notes the surviving evidence for music and other aural effects in the dramatic directions text references use of Latin and the liturgy and the existing documentary records At the end of each chapter a cue list shows where the music should appear and presents the arguments for specific repertory and performance modes providing an invaluable aid for directors This leads on to a section on modern performance in which Dr Rastall discusses a wide range of issues that impinge on the practicalities of providing music in early English drama and raise problems and queries for producers and musical directors the type of staging and the nature of the set the choice of cast the choice of musical items the training and rehearsing of singers and much else Dr RICHARD RASTALL is Reader in Historical Musicology and Dean of the Faculty of Music Visualand Performing Arts at the University of Leeds

Female Mourning and Tragedy in Medieval and Renaissance English Drama Katharine Goodland,2017-03-02 Grieving women in early modern English drama this study argues recall not only those of Classical tragedy but also and more significantly the lamenting women of medieval English drama especially the Virgin Mary Looking at the plays of Shakespeare Kyd and Webster this book presents a new perspective on early modern drama grounded upon three original interrelated points First it explores how the motif of the mourning woman on the early modern stage embodies

the cultural trauma of the Reformation in England Second the author here brings to light the extent to which the figures of early modern drama recall those of the recent medieval past Finally Goodland addresses how these representations embody actual mourning practices that were viewed as increasingly disturbing after the Reformation Female Mourning and Tragedy in Medieval and Renaissance English Drama synthesizes and is relevant to several areas of recent scholarly interest including the performance of gender the history of emotion studies of death and mourning and the cultural trauma of the Reformation

Imagining Jesus Christ in Middle English Literature, 1275-1475 Theresa Tinkle, 2024-09-16 This book interprets Jesus Christ as a complicated disunified literary character in Middle English literature where he appears variously as king traitor victorious conqueror sacrificial lamb heroic knight lover and spouse often as several contradictory figures in a single work These tropes derive from Scripture doctrines about Christ s two natures and theories of redemption This book examines the full range of representations in Southern Passion Northern Passion Pepysian Gospel Harmony Stanzaic Life of Christ Cursor Mundi Nicholas Love s Mirror of the Blessed Life of Jesus Christ Sir John Mandeville s Book the York Play and Julian of Norwich s Revelation of Love Although Christ s two natures are well represented in existing scholarship many traditions have been overlooked including commonplace treatments of Christ as both a traitor and king conqueror and sacrificial lamb hero and lover As writers call upon audiences to feel compassion for Jesus s suffering they almost universally express antipathy toward his Jewish torturers complicating our ideas about affective piety In these works the Virgin Mary is less exemplary for her compassion than for her understanding of doctrine In short this book offers new perspectives on vernacular Christology between about 1275 and 1475 Theresa Tinkle is a Professor within the Department of English Language and Literature at the University of Michigan USA as well as Director of the Gayle Morris Sweetland Center for Writing Previous publications include Medieval Venuses and Cupids Sexuality and Hermeneutics in English Poetry 1996 and Gender and Power in Medieval Exegesis Palgrave 2010 Theresa s academic training and publications include the study of medieval English and Latin literature the medieval reception of the Bible gender and sexuality studies paleography and manuscript studies composition and pedagogy and disability studies *Research Opportunities in Medieval and Renaissance Drama*, 2007

Misconceptions About the Middle Ages Stephen Harris, Bryon L. Grigsby, 2010-05-26 Brought together by an impressive international array of contributors this book presents a representative study of some of the many misinterpretations that have evolved concerning the medieval period

Performing Arguments Maura Giles-Watson, 2024-03-04 Performing Arguments Debate in Early English Poetry and Drama proposes a fresh performance centered view of rhetoric by recovering tracing and analyzing the trope and tradition of aestheticized argumentation as a mode of performance across several early ludic genres Middle English debate poetry the fifteenth century disguising play the Tudor Humanist debate interlude and four Shakespearean works in which the dynamics of debate invite the plays reconsideration under the new rubric of rhetorical problem plays Performing Arguments further establishes a distinction

between instrumental argumentation through which an arguer seeks to persuade an opponent or audience and performative argumentation through which the arguer provides an aesthetic display of verbal or intellectual skill with persuasion being of secondary concern or of no concern at all This study also examines rhetorical and performance theories and practices contemporary with the early texts and genres explored and is further influenced by more recent critical perspectives on resonance and reception and theories of audience response and reconstruction

The Theatre of Man Sumiko Miyajima,1977

Caiaphas the High Priest Adele Reinhartz,2011 A reconsideration of the historical and biblical roles of one of Jesus s chief antagonists As the Roman appointed high priest who had a hand in orchestrating Jesus s Crucifixion Caiaphas secured his place in infamy alongside Pontius Pilate But without Caiaphas s actions Christianity would not exist as it does And so his place in biblical and historical narratives of Jesus warrants understanding Viewing Caiaphas as more than just a one dimensional villain Adele Reinhartz offers a thorough reconsideration of representations of Caiaphas in the Gospels and other ancient texts as well as in subsequent visual arts literature film and drama The portrait that emerges challenges long held beliefs about this New Testament figure by examining the background of the high priesthood and exploring the relationships among the high priest the Roman leadership and the Jewish population Reinhartz does not seek to exonerate Caiaphas from culpability in the Crucifixion but she does expand our understanding of Caiaphas s complex religious and political roles in biblical literature and his culturally loaded depictions in ongoing Jewish Christian dialogue Traditionally Caiaphas has been viewed as the dramatic foil to Jesus representing the corrupting influences of greed and power This coupled with the exaggerated Jewish features often attributed to him in depictions from the Middle Ages to modern times has made Caiaphas frequent fodder for anti-Semitism By clarifying the role of the high priest in Second Temple Judaism and by explicating the historical evidence on Caiaphas as the longest serving high priest of post Herodian Judea Reinhartz offers a more balanced assessment of his motives and role in the death of Jesus This insightful reevaluation of Caiaphas also allows for a new appreciation of the challenge Jesus posed to the high priest s authority under Roman rule and thus Reinhartz s work advances our understanding of both Caiaphas and Jesus as biblical and historical figures

Representations of the Body in Middle English Biblical Drama Estella Ciobanu,2018-07-31 *Representations of the Body in Middle English Biblical Drama* combines epistemological enquiry gender theory and Foucauldian concepts to investigate the body as a useful site for studying power knowledge and truth Intertwining the conceptualizations of violence and the performativity of gender identity and roles Estella Ciobanu argues that studying violence in drama affords insights into the cultural and social aspects of the later Middle Ages The text investigates these biblical plays through the perspective of the devil and offers a unique lens that exposes medieval disquiets about Christian teachings and the discourse of power Through detailed primary source analysis and multidisciplinary scholarship Ciobanu constructs a text that interrogates the significance of performance far beyond the stage

The Towneley Cycle Peter Happé,2007 This volume provides a detailed overview of the Towneley cycle of plays

which were written c 1500 The plays begin with the fall of Lucifer and end with the Last Judgement Peter Happ examines the cycle s textual and manuscript history and discusses issues of language and style the structure of the cycle and its possible sources and analogues He also addresses the historical and religious context of the cycle and its performance history

Research Opportunities in Renaissance Drama ,1997 Vols for 1956 1963 include reports of the Modern Language Association Conference on Research Opportunities in Renaissance Drama called MLA Renaissance Drama Conference Group 1961 62 Modern Language Conference on Opportunities for Research in Renaissance Drama Vols for 1972 73 1974 are the reports of the Modern Language Association seminar Theatre History Studies ,2002 *Transgressive Language in Medieval English Drama* Lynn Forest-Hill,2018-05-08 This title was first published in 2000 Insults abuse oaths scatological and bawdy language these form the subject of Lynn Forest Hill s study on bad language in the late Middle Ages She demonstrates how in mediaeval mystery plays and morality plays dramatists used outrageous language with great sophistication and subtlety to create characterizations and define characters moral status to reflect on social conditions to condemn social evils and to comment upon sensitive cultural political and religious topics of the 16th century The author begins by defining what constitutes sinful or transgressive language in the later mediaeval period and establishes its moral significance She then illustrates how the moral significance of language is used in drama to define the spiritual and social status of characters and introduces the concept of sinful language as a sign of spiritual change In later chapters the book explores the use of bad language in mystery and morality plays focusing specifically on Skelton s Magnyfycence Heywood s The Play of the Weather and Bale s King Johan The study shows the extent to which the moral significance of language in drama shifted during the 16th century under pressure from cultural and political change paving the way for less morally rigorous and more socially sensitive definitions of bad language *Longman Anthology of Drama and Theatre* Michael Greenwald,2000-07 Improvisation in the Arts of the Middle Ages and Renaissance Timothy James McGee,2003 One impression that stands out from this collection is the extent to which improvisation was an important factor in all of the arts As each of the authors assembles a case by ferreting out bits and pieces of information having to do with a single art the weight of the assembled material lends additional strength to each case By considering the overall picture that results as well as that made by each of the individual studies the reader is able to see much more clearly the role played by improvisation from the late Middle Ages through to the time of Shakespeare and beyond A careful reading of the essays brings with it the awareness that to ignore improvisation is to distort the art in a major way In light of the present volume the very concept of faithful historical re creation takes on a much broader and more complex character **Technology, Guilds, and Early English Drama** Clifford Davidson,1996 *Technology Guilds and Early English Drama* is designed to open up a broader scope of study that calls attention to both social organization and material culture as integrally related to the civic drama of England in cities such as Coventry York and Chester It addresses many questions that have been frequently asked

about the sources and design of those things that were used in the production of plays The book will serve as a model for future interdisciplinary research based on records archaeological finds evidence from the visual arts and the playtexts themselves The play of Wisdom Milla Cozart Riggio,1998 This text is a scholarly textual acting edition of one of the three morality plays on which apart from Everyman we may base our knowledge of early morality drama **The York Corpus Christi Plays** Clifford Davidson,2011-10-01 The feast of Corpus Christi celebrated annually on Thursday after Trinity Sunday was devoted to the Eucharist and the normal practice was to have solemn processions through the city with the Host the consecrated wafer that was believed to have been transformed into the true body and blood of Jesus In this way the cultus Dei thus celebrated allowed the people to venerate the Eucharistic bread in order that they might be stimulated to devotion and brought symbolically even mystically into a relationship with the central moments of salvation history Perhaps it is logical therefore that pageants and plays were introduced in order to access yet another way of visualizing and participating in those events Thus the invisible things of the divine order from the creation of the world might be displayed The York Corpus Christi Plays contained in London British Library MS Add 35290 and comprising more than thirteen thousand lines of verse actually represent a unique survival of medieval theater They form the only complete play cycle verifiably associated with the feast of Corpus Christi that is extant and was performed at a specific location in England **On Tradition** Clifford Davidson,1992 The first essay in Professor Davidson s book of reflective analysis takes up the question What has the individual scholar to do with tradition Arguing that the Western tradition is the basis upon which our late 20th century culture ultimately rests Davidson in this and subsequent essays examines the attitudes toward and the uses of tradition from the Middle Ages to the present As a scholar with a major interest in drama and iconography he shows how traditional forms appear and are distorted in the drama literature and art of the last 700 years Finally he suggests that while tradition connects us to our past such connections may serve to heal the wound of post modernity and to make its skepticism seem irrelevant The essays range in time from Late Medieval English theater through Shakespeare Ben Jonson George Herbert T S Eliot s Murder in the Cathedral but Davidson s net is wider than that his catch the very heritage of the West

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