

Two Planks And A Passion The Dramatic History Of

Shakespeare as a Dramatic Artist
The Medieval Drama
The Ober-Ammergau Passion Play
The Ober-Ammergau Passion Play, Giving the Origin of the Play, and History of the Village and People, a Full Description of the Scenes and Tableaux of the Seventeen Acts of the Drama
Drama and Opera: Greek and Roman drama
Irish Drama, Modernity and the Passion Play
The Dramatic Index
The Passion play at Ober-Ammergau, with the whole drama tr. into Engl., and the songs of the chorus, in Germ. and Engl. [With a history of the play] by the author of 'Charles Lowder'. tr. with a history of the play by M. Trench
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A Scholarly Edition of Andrés de Li's Thesoro de la passion (1494)
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The Encyclopaedia Britannica Moulton Sandro Sticca
John P. Jackson John P. Jackson Alexandra Poulain Oberammergauer Passionsspiel
Frederick Winthrop Faxon Richard Green Moulton Sandro Sticca Louis Proal Nellie Burget Miller
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the religious medieval drama like the church which produced it was international as such from its earliest beginnings in the tenth century *quem quaeritis* to the thirteenth century *ludi paschales* and passion plays it exhibits a cultural and thematic unity binding the various plays a thematic unity from the fabric of christian thought and a cultural unity from the fact that these productions at least up to the end of the thirteenth century generally share a technical philological medium the latin

language in later centuries this religious drama expressed in the vernacular remained an act of faith its purpose being to strengthen the faith of the worshippers and to express in visible dramatic terms the facts and values of christian belief these essays were in their original form addressed to the third annual conference of the center for medieval and early renaissance studies at the state university of new york at binghamton the work of international authorities on the medieval drama they span many centuries and bear witness to the growth of the religious dramatic form and of the dramatic movement and temper of the liturgy in which that form finds its origin omer jodogne establishes a difference on the aesthetic level between dramatic works and their theatrical performance by pointing out that the surviving texts whether they were meant for reading or for a theatrical performance reproduce only what was said on the stage and succinctly what was done wolfgang michael suggests that the first medieval drama did not originate in a slow growth from the easter trope quem quaeritis but was rather an original creation of the author or authors of the concordia regularis he indicates that subsequent dramatic endeavors in their slow process of change and expansion reflect the working of tradition rather than an original spirit and form sandro sticca examines the creation of the first passion play and shows that christ s passion became increasingly popular in the tenth century and that the new forces which allowed a more eloquent and humane visualization and description of christ s anguish first appeared in the eleventh and twelfth centuries he also refutes the traditional view that the planctus mariae is the germinal point of the latin passion play v a kolve seeks to account for certain central facts about everyman which have never had close critical attention he analyzes the biblical and patristic references within which the story is shaped and which are central to the understanding of other actions and to determining the meaning of the play glynn wickham after exploding on the evidence of reference alone the old categorizing of english saint plays as by products or late developments of mysteries and moralities turns to a critical discussion of the three surviving texts of english saint plays and of their original staging by means of diagrammatic illustrations providing a vivid visualization of their performance william smolden takes an unaccustomed approach to the controversial question of the origins of the quem quaeritis he maintains that when musical evidence is called on it brings about on a number of occasions a confutation of the theory of a textual writer from a detailed consideration of the two earliest quem quaeritis he feels convinced that the place of origin of the trope was the abbey of st martial of limoges

this book discusses irish passion plays plays that rewrite or parody the story of the passion of christ in modern irish drama from the irish literary revival to the present day it offers innovative readings of such canonical plays as j m synge s the playboy of the western world w b yeats s calvary brendan behan s the hostage samuel beckett s endgame brian friel s faith healer and tom murphy s bailegangaire as well as of less well known plays by padraic pearse lady gregory g b shaw seán o casey denis johnston samuel beckett and david lloyd challenging revisionist readings of the rhetoric

of blood sacrifice and martyrdom in the irish republican tradition it argues that the passion play is a powerful political genre which centres on the staged death of the usually male protagonist and makes visible the usually invisible violence perpetrated both by colonial power and by the postcolonial state in the name of modernity

issues for 1912 16 1919 accompanied by an appendix the dramatic books and plays in english title varies slightly this bibliography was incorporated into the main list in 1917 18

in this first comprehensive study of the latin passion play professor sticca examines the medieval liturgical ceremonies commemorating the events in christ s passion and traces their gradual change in character from the contemplative to the dramatic the author shows that while christ s passion became increasingly popular as one of the sacred mysteries beginning in the tenth century new forces that allowed a more eloquent and humane visualization and description of christ s anguish first appeared in the eleventh and twelfth centuries professor sticca analyzes the earliest extant latin passion play the twelfth century montecassino codex and compares it with other latin and vernacular passion plays he refutes the traditional view that the planctus mariae is the germinal point of the latin passion play and then offers a new theory of its inception as a literary form the latin passion play appears to professor sticca as a creation of the montecassino monastic circle which was inspired by the liturgical services of good friday and the gospel accounts particularly influential also were three themes that developed in the eleventh century in liturgy a concentration on christocentric piety in art a more humanistic treatment of christ and in literature a consideration of the scenes of the passion as dramatic and human episodes in the course of this investigation professor sticca also reappraises traditional views of the origin of the medieval liturgical drama indicating that it should not be traced exclusively to the tropes from the schools of st gall and st martial of limoges but rather to a number of sources

this study will endeavor to present in simple and concise form a survey of this continuous dramatic movement from its earliest recorded expression to contemporary moments under a single cover since to know thoroughly the dramatic output of any one period might command the industry of a lifetime the task is a colossal one and precludes any pretense at completeness the treatment is suggestive rather than informative and should be supplemented by a study of the plays indicated under each section after all the important thing is not the painful piling of fact upon fact but gaining an intelligent working knowledge of the whole and knowing exactly where to turn for detail when it is needed the information has been gathered from many works upon the various phases to which the writer is deeply indebted all of which are indicated in the bibliographies we purpose then to take a sort of cook s tour over the whole domain of the drama touching the main points of interest and leaving the reader to return and explore at leisure

this reprint with updated suggestions for further reading of the houghton mifflin edition makes david bevington s classic anthology of medieval drama available again at an affordable price

a scholarly edition of andrés de li s thesoro de la passion 1494 is the first new edition of this early castilian passion text in five hundred years originally published in 1494 by the prolific zaragozan printer pablo hurus this beautifully illustrated devotional offers the modern reader a glimpse into the complex social world of late fifteenth century spain li s converso identity permeates his retelling of the passion through expositions on hypocrisy anti semitism and false faith this new modernized edition of the thesoro de la passion dramatically illustrates the unique confluence of social religious and cultural forces present during the emergence of spain s national identity via analyses of the thesoro s classical castilian and catalan sources its importance as an early printed book li s portrayal of the virgin mary christ and the passion events and the importance of li s converso perspectives throughout the work

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