



Mask Of Comedy

Mechthild Nagel



Mask Of Comedy:

The Mask of Comedy Hebe Elsna, Laura Conway, 1970-01-01 **The Masks of Menander** David Wiles, 2004-06-03 An examination of the conventions and techniques of the Greek theatre of Menander and subsequent Roman theatre **Comus, a Mask** John Milton, 1791 *Masks of the World* Joseph Gregor, 2001-01-01 Informative pictorial survey of many authentic cover ups worn around the world over a wide range of historical periods Images of a Kwakiutl dance mask of wood and skin from British Columbia a terra cotta mask from ancient Athens an 18th century porcelain Harlequin mask a Javanese demon s mask of wood a cloth mask embroidered with pearls from Cameroon and many more Invaluable to anthropologists and theatrical groups of great interest to art lovers The Mask S. Heinrich, 19?? **Character and Person** John Frow, 2014-04-17 Fictional character is an ontologically ambivalent category at once a formal construct and a quasi person which lies at the heart of the life of textual fictions of all kinds Character and Person explores that ambivalence by investigating not only the kinds of thing that character is but how it works to engage readers and the range of typologies through which it has been constructed in very different periods media and genres John Frow seeks to explore the ways in which character is person like and through that the question of what it means to be a social person His focus is thus on the interaction between its two major categories and its method involves a constant play back and forth between them from philosophical theories of face to an account of the mask in the New Comedy from an exploration of medieval beliefs about the body s existence in the afterlife to a reading of Dante s Purgatorio from the history of humoral medicine to the figure of the melancholic in Jacobean drama and from Proust and Pessoa to cognitive science What develops from this methodological commitment to fusing the categories of character and person is an extended analysis of the schemata that underpin each of them in their distinct but mutually constitutive spheres of operation *Masks of Authority* Claude Calame, 2005 Exploring a variety of literary texts representing different poetic genres Claude Calame an internationally known classicist draws the lineaments of a real history of the means used by ancient Greek poets to create in their works a fictional authorship In this collection of essays he shows that they made of their poems through various discursive strategies texts to be performed with the collective ritual and pragmatic values implicit in the ideas of craft and performance How is it possible to distinguish between the external context and reception of a discursive work and the elaborate poetic effects produced in the text itself by means of language Clearly the partly fictional figure of the author constructed by the text is not the same as the biographical author In ancient Greece moreover the person of the composer of a poem was often distinct from the person of its performer Important examples in *Masks of Authority* include some of the Homeric Hymns didactic poetry by Hesiod a bucolic poem of Theocritus performed poetry by Sappho and mimetic poems by Callimachus Attic tragedy and comedy in masked performances Sophocles and Aristophanes an iconographic inscription an authoritative scientific discourse by Hippocrates and an initiatory commentary to an Orphic theogony The result is a selective history of Greek poetics from the perspective of

its authorial devices and social functions its place between oral and written traditions **Image and Concept** Olga Freidenberg, 2006-03-07 First published in 1997 *Image and Concept Mythopoetic Roots of Literature* here finally available in English is devoted to the origins of Greek tragedy In it Freidenberg develops the notion that it was the very transition from thinking based on mythological images to the kind of thinking that makes use of formal logical concepts that resulted in the appearance of literature With the transition from mythological thinking to conceptual thought the content of mythological images became the texture of the new concepts The inherited mythological forms now were reinterpreted conceptually causalized ethicized generalized abstracted This reinterpretation in turn brought about poetic figurality Folkloric material began to be differentiated from the mythological images of the past into various disciplines such as religion philosophy ethics literature and art Yet differentiated and reinterpreted as it was the folkloric material remained formally preserved in poetic image structure and plot **The Wooster Group and Its Traditions** Johan Callens, 2004 This is the first collection of critical essays to appear about the Wooster Group Since the 1970s this groundbreaking New York based performance company has led the way in crystallizing the conditions of contemporary stage practice at the intersection of several cultural and artistic traditions As demonstrated by the assembled critics each of them an authority in the field these traditions extend into the past as well as into the future through the Wooster Group's impact on the latest generation of performance artists The company's consequent institutionalization is posited and challenged in the essays constituting Part I of the collection Part II tackles the work in progress mapping its idiomatic stage vocabulary and providing case studies ranging from Frank Dell's *The Temptation of St Antony* to *To You The Birdie* Part III presents productions by kindred artists such as Elevator Repair Service the Builders Association Cannon Company and Richard Maxwell Lavishly illustrated with photographs this collection should prove invaluable to anyone with an interest in the current theatrical scene and its place in the wider institutional artistic and historical contexts **The Walking Muse** Kirk Freudenburg, 2014-07-14 In laying the groundwork for a fresh and challenging reading of Roman satire Kirk Freudenburg explores the literary precedents behind the situations and characters created by Horace one of Rome's earliest and most influential satirists Critics tend to think that his two books of *Satires* are but trite sermons of moral reform which the poems superficially claim to be and that the reformer speaking to us is the young Horace a naive Roman imitator of the rustic self-made Greek philosopher Bion By examining Horace's debt to popular comedy and to the conventions of Hellenistic moral literature however Freudenburg reveals the sophisticated mask through which the writer distances himself from the speaker in these earthy diatribes a mask that enables the lofty muse of poetry to walk in satire's mundane world of adulterous lovers and quarrelsome neighbors After presenting the speaker of the diatribes as a stage character a version of the haranguing cynic of comedy and mime Freudenburg explains the theoretical importance of such conventions in satire at large His analysis includes a reinterpretation of Horace's criticisms of Lucilius and ends with a theory of satire based on the several images of the satirist

presented in Book One which reveals the true depth of Horace's ethical and philosophical concerns Originally published in 1992 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Hellenistic Pottery and Terracottas Homer A. Thompson, Dorothy Burr Thompson, 1987 The articles collected and reprinted here appeared originally in the pages of *Hesperia* Two Centuries of Hellenistic Pottery by Homer A. Thompson presented in 1934 some of the pottery found in the early excavations of the American School in the Athenian Agora The series titled Three Centuries of Hellenistic Terracottas by Dorothy B. Thompson includes ten articles that were published between 1952 and 1966 The working chronology that the authors established has made these studies basic references for investigations of Attic pottery and terracottas of the Hellenistic period wherever found In recognition of subsequent discoveries the Thompsons' work has now been augmented by a preface with bibliography for each prepared by Susan I. Rotroff which comments particularly on the changes in chronology resulting from the continuing excavations in the Agora and elsewhere In Afterthoughts Dorothy Thompson has made new observations concerning certain terracottas

New Theatre Quarterly 79: Volume 20, Part 3 Simon Trussler, Clive Barker, 2005-03-21 New Theatre Quarterly provides an international forum where theatrical scholarship and practice can meet and where prevailing dramatic assumptions can be subjected to vigorous critical questioning Volume 79 includes Karl Valentin's Illogical Subversion Stand up Comedy and Alienation Effect The Shaman and the Epic Theatre the Nature of Han in the Korean Theatre Dialogism and the Theatre Event Deborah Warner and Fiona Shaw's Medea 2001 The Irony of Passionate Chaos Modernity and Performing Medea Dance Culture and Statutory Politics Chiang Kai Shek and the Myth of Primitivism

Deception in Modern Art and Hollywood Jela Krecic, 2025-07-24 Over the last 200 years a paradoxical fear of deception has grown in the fields of art and popular culture modes of expression that are traditionally dedicated to creating illusory artificial worlds More and more fiction is expected to reflect what we perceive to be reality and simultaneously to indicate to viewers that they are dealing with deceptive strategies But what if fabrications are not devoid of truth What if art and popular culture with all their fakery can critically and convincingly tackle individual or political predicaments And what if as Jacques Lacan put it truth has the structure of a fiction Deception in Modern Art and Hollywood pursues this topic on several levels It explores the philosophical implications of being in the know and the fear of deception within the theoretical frame of Hegelian dialectics and Lacanian psychoanalysis Meanwhile a Marxist theoretical tradition from Theodor Adorno to Fredric Jameson and Louis Althusser is used to conceptualize the broader historical social and political implications of these ideas Ranging from the late nineteenth century to the present day this exciting text takes psychoanalytic and Marxist theory

to classic Hollywood themes of appearance mediation indirection and deception It presents a novel understanding of our ongoing entangled affair with moving images and the emancipatory messages that they contain **Annals of English Drama, 975-1700** Alfred Harbage, Sylvia S. Wagonheim, 1989 An analytical record of all plays extinct or lost chronologically arranged and indexed by authors titles and dramatic companies The Mask, 1919 **The Annals of English Drama 975-1700** Sylvia Stoler Wagonheim, 2013-08-21 An analytical record of all plays extinct or lost chronologically arranged and indexed by authors titles and dramatic companies The Mask and the Quill Mary Helen Dupree, 2011-05-12 In the last three decades of the eighteenth century a small but significant number of German actresses including Sophie Albrecht 1757 1840 Marianne Ehrmann 1755 1795 and Elise B rger 1769 1833 began to publish poetry autobiography drama and short fiction under their own names These actress writers came of age at a time when the status of the actress was beginning to be radically redefined in accordance with Enlightenment aesthetics and the cult of sensibility as the model of the enterprising actress director in the tradition of Caroline Neuber gave way to an idealizing view of the actress as sentimental heroine The Mask and the Quill Actress Writers in Germany from Enlightenment to Romanticism is an exploration of this generation of actress writers their significance for German literary and cultural history and their attempts to come to terms with the new image of the actress through literature and performance In their texts and performances Albrecht Ehrmann and B rger articulated an entirely new sense of what it meant to be an actress and a woman writer They identified themselves with the cult of sensibility with the theater reform movement and above all with an image of the actress as Gef hlsschauspielerin or actress of emotion which emerged in the mid 1770s in response to the death of the Hamburg tragedienne Charlotte Ackermann 1757 1775 While some scholars have described this generation as a silent one forced to submit to increasingly passive ideals of domesticity actress writers of the era defied this trend by using the image of the Gef hlsschauspielerin as a passport to literary activity Their close relationship to theater and the nascent genre of paratheatrical literature provided them with a public voice access to literary circles and a language with which to articulate their identity as actresses and as writers More importantly it provided them with a space from which to critique contemporary notions of gender and virtue

Hegel After Derrida Stuart Barnett, 2002-01-04 Hegel After Derrida provides a much needed insight not only into the importance of Hegel and the importance of Derrida s work on Hegel but also the very foundations of postmodern and deconstructionist thought It will be essential reading for all those engaging with the work of Derrida and Hegel today and anyone seeking insight into some of the basic but neglected themes of deconstruction **Masking the Abject** Mechthild Nagel, 2002-01-01 Masking the Abject traces the beginnings of the malediction of play in Western metaphysics to Aristotle Mechthild Nagel s innovative study demonstrates how play has served as a castaway in western philosophical thinking It is considered to be repulsive and loathsome yet also fascinating and desirable The book illustrates how play succeeds and proliferates after Hegel despite its denunciation by classical philosophers entering Marxist phenomenological postmodern

and feminist discourses This work provides the reader with a superb analysis of how the distinction between the serious and the playful has developed over time charting play s changing ontological status and ethical and aesthetic dimensions from the logocentric to the bacchalian Studies of the Eighteenth Century in Italy Vernon Lee (Pseudonym),1887

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