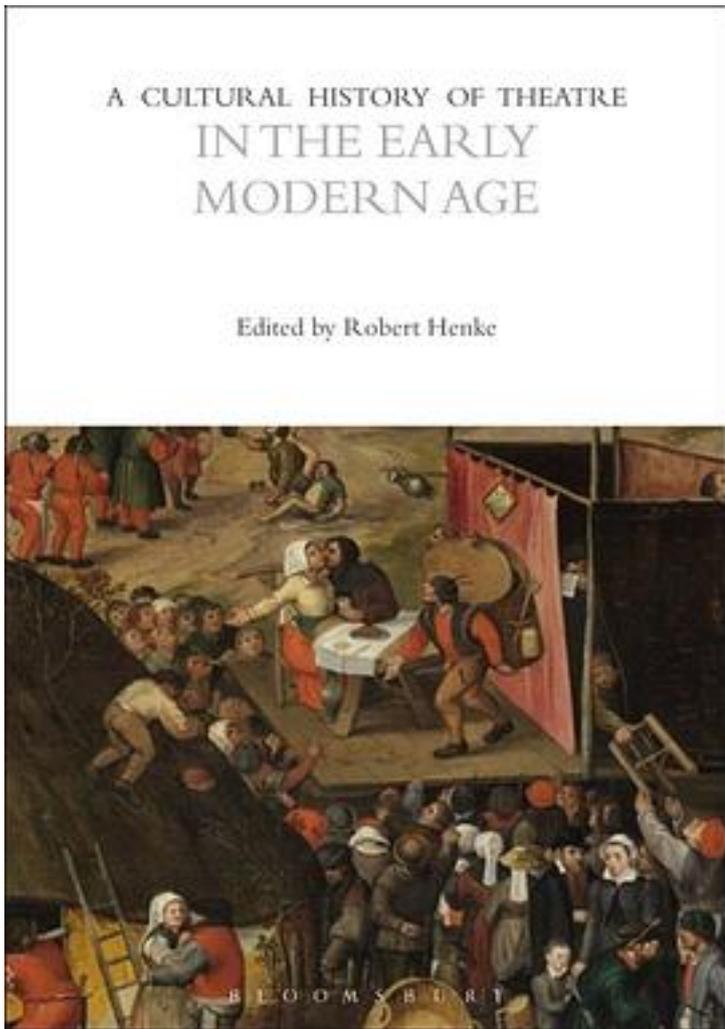


A Cultural History of Theatre in the Early Modern Age



[A Cultural History of Theatre in the Early Modern Age 下载链接1](#)

著者:Robert Hanke

出版者:Bloomsbury

出版时间:2019-8-8

装帧:Hardcover

isbn:9781472585745

For both producers and consumers of theatre in the early modern era, art was viewed as a social rather than an individual activity. Emerging in the context of new capitalistic modes of production, the birth of the nation state and the rise of absolute monarchies, theatre also proved a highly mobile medium across geolinguistic boundaries. This volume provides a comprehensive and interdisciplinary overview of the cultural history of theatre from 1400 to 1650, and examines the socioeconomically heterodox nature of theatre and performance during this period.

Highly illustrated with 48 images, the ten chapters each take a different theme as their focus: institutional frameworks; social functions; sexuality and gender; the environment of theatre; circulation; interpretations; communities of production; repertoire and genres; technologies of performance; and knowledge transmission.

作者介绍:

Robert Henke is Professor of Drama and Comparative Literature, and Director of Undergraduate Studies at the Washington University, St. Louis, USA.

目录: List of Illustrations

Notes on Contributors

Series Preface

Editor's Acknowledgements

Introduction: Culture, Cultural History and Early Modern Theatre

Robert Henke, Washington University, USA

1 Institutional Frameworks: Mapping Theatrical Resources

Tom Bishop, University of Auckland, New Zealand and Robert Henke, Washington University, USA

2. Social Functions: Audience Participation, Efficacious Entertainment

Erika T. Lin, The City University of New York, USA

3. Sexuality and Gender: The Early Modern Theatrical Body

Eric Nicholson, Syracuse University in Florence, Italy

4. The Environment of Theatre: Urbanization and Theatre Building in Early Modern Europe

Karen Newman, Brown University, USA

5. Circulation: Aristocratic, Commercial, Religious and Artistic Networks

Pavel Drábek, University of Hull, UK

6. Interpretations: Antitheatrical Thinking and the Rise of 'Theatre'

Stefan Hulfeld, University of Vienna, Austria

7. Communities of Production: Lives in and out of the Theatre

William N. West, Northwestern University, USA

8. Repertoire and Genre: Culture and Society

Friedemann Kreuder, Johannes Gutenberg University Mainz, Germany

9. Technologies of Performance: From Mystery Plays to the Italian Order

Blair Hoxby, Stanford, USA

10 Knowledge Transmission: Theatre at the Crossroads of Concept, Medium and Practice

Ellen MacKay, Indiana University, USA

Notes

Bibliography

Index

• • • • • ([收起](#))

标签

剧场研究

思想史

剧场

Robert_Hanke

评论

借鉴布罗代尔的总体史观突破一时一地、强调上层建筑和经济基础不可偏废为本卷特色。职业演员在专用剧院为付费观众表演；仰慕景观见证一种积极吸纳的观众学；易装反串的流行，宫闱丑闻的搬演；早期现代城市为剧场（作为一种机制和戏剧主题）的生成提供了环境；皇室内廷，商业、教堂与文人网络，见证戏剧传播同贵族自我形塑、市场信息流转、宗教教育的关联；演员在反戏剧氛围中，一面自证其技艺的道德情操，一面绝口不提实际场面的纵情狂欢；从备受监管的儿童演出群体，到未有保障的老演员，戏剧社群随年龄变化而变化，又在大脱嵌背景下伸张自主权；戏剧文类的驳杂不分；舞台空间从寓言式地对应形上世界，到透视布景，直至曝露将自然纳入人类秩序的过程，而指涉怪力乱神的特效奇观，抵消标榜理性的现代价值；蓬勃的印刷业不止于保存演出，而是使之商品化。

书评
