
A Passion Play Drama For Several Voices

Jesus

The Passion Play at Oberammergau

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The Passion Play at Oberammergau, 1890

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India I. India II. The passion play

The Ambivalences of Medieval Religious Drama

Guide to Oberammergau and the Passion Play of 1890

The Oberammergau Passion Play

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Passion Play

The Passion Play at Oberammergau

A Passion Play Drama For Several Voices

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WIGGINS CULLEN

Jesus McFarland

A harrowing look into the dark depths of a religious Mediterranean island, smothered in political corruption.

The Passion Play at Oberammergau Samuel French, Inc.

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.

The Great Passion Play Franklin Classics

A Glance at the "Passion-play".OberammergauVintage

The Passion Play at Ober-Ammergau in the Summer of 1871

Stanford University Press

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and thank you for being an important part of keeping this knowledge alive and relevant.

The Cambridge Guide to Theatre State University of New York Press

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.

Key Concepts in Drama and Performance Taylor & Francis

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Oberammergau A&C Black

Ferdinand Rosner: *Oberammergauer Passionspiel*. Bitteres Leyden, *Obsiegender Todt, und Glorreiche Auferstehung des Eingefleischten Sohn Gottes* Edition Holzinger. Taschenbuch Berliner Ausgabe, 2013 Vollständiger, durchgesehener Neusatz mit einer Biographie des Autors bearbeitet und eingerichtet von Michael Holzinger Entstanden 1749-1750. Erstdruck: Leipzig (Hiersemann), herausgegeben von Otto Mausser, 1934.

Uraufführung wahrscheinlich 1750, Oberammergau.

Textgrundlage ist die Ausgabe: *Bitteres Leiden, Oberammergauer Passionspiel*, Text von 1750. Verfasst von Pater Ferdinand Rosner O.S.B., herausgegeben von Otto Mausser, Leipzig: Verlag Karl W. Hiersemann, 1934. Herausgeber der Reihe: Michael Holzinger Reihengestaltung: Viktor Harvion Umschlaggestaltung unter Verwendung des Bildes: *Meister der Darmstädter Passion: Kreuztragung*, 1440

Ritual Imports Bloomsbury Publishing

An invaluable companion which enables the reader to acquire and understand a vocabulary for discussion and critical thinking on all aspects of the subject. The clear explanations of the concepts support students in their practical and theoretical explorations of the subjects and offer insights for research and reflective writing.

A Passion Play Cambridge University Press

The study of early drama has undergone a quiet revolution in the last four decades, radically altering critical approaches to form, genre, and canon. Drawing on disciplines from art history to musicology and reception studies, *The Routledge Research Companion to Early Drama and Performance* reconsiders early "drama" as a mixed mode entertainment best studied not only alongside non-dramatic texts, but also other modes of

performance. From performance before the playhouse to the afterlife of medieval drama in the contemporary avant-garde, this stunning collection of essays is divided into four sections: Northern European Playing before the Playhouse; Modes of Production and Reception; Reviewing the Anglophone Tradition; The Long Middle Ages Offering a much needed reassessment of what is generally understood as "English medieval drama", The Routledge Research Companion to Early Drama and Performance provides an invaluable resource for both students and scholars of medieval studies.

The Routledge Research Companion to Early Drama and Performance Taylor & Francis

An exploration of the relationships between religion, performance, and life. Part I is set in 1575 in an English village whose traditional annual passion-play is about to be outlawed by Queen Elizabeth's anti-Catholic rulings; Part II is set in Oberammergau, 1934, as the town and the play are becoming Nazified; Part III takes place in an American small town from 1969 through the Reagan era and the present.

The Passion Play at Ober-Ammergau A Glance at the "Passion-play".Oberammergau

"More than Betrayal or The Real Thing, Passion Play makes one feel the ugliness of deceit, the escalating anguish that can come from loss of trust... Has an intensity of feeling, a moral scope and a theatrical inventiveness that neither of the others matches."-- The Times

The Passion Play at Ober-Ammergau Arcadia Publishing

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Opiate Books

Since the 1960s, British progressive rock band Jethro Tull has pushed the technical and compositional boundaries of rock music by infusing its musical output with traditions drawn from classical, folk, jazz, and world music. The release of *Thick as a Brick* (1972) and *A Passion Play* (1973) won the group legions of new followers and topped the Billboard charts in the United States, among the most unusual albums ever to do so. Tim Smolko explores the large-scale form, expansive instrumentation, and complex arrangements that characterize these two albums, each composed of one continuous song. Featuring insights from Ian Anderson and in-depth musical analysis, Smolko discusses the band's influence on popular culture and why many consider *Thick as a Brick* and *A Passion Play* to be two of the greatest concept albums in rock history.

Jethro Tull's *Thick as a Brick* and *A Passion Play* Springer

This book presents a detailed survey and analysis of the surviving corpus of biblical drama from all parts of medieval Christian Europe. Over five hundred plays from the tenth to the sixteenth centuries are examined, in a wide-ranging discussion which makes available the full scope of this important part of theatre history. The volume is specially organised to provide a complete overview of major aspects of medieval biblical theatre, including the theatrical community of both audience and players; the major plays and cycles; and the legacy of medieval biblical theatre. The book also includes valuable appendices with information on the liturgical calendar, processions, and the Mass and the Bible.

The Biblical Drama of Medieval Europe Britannica Educational Publishing

Throughout the Americas, performances deriving from medieval European rituals, ceremonies, and festivities made up a crucial part of the cultural cargo shipped from Europe to the overseas settlements. In 1583, Sir Humphrey Gilbert sailed from Plymouth, England, to Newfoundland, bringing with him "morris dancers, hobby horses, and Maylike Conceits" for the "allurement of the savages" and the "solace of our people." His voyage closely resembled that of twelve Franciscan friars who in 1524 had arrived in what is now Mexico armed with a repertoire of miracle

plays, religious processions, and other performances. These two events, although far from unique, helped shape initial encounters between Europeans and indigenous peoples; they also marked the first stages of the process that would lead—by no means smoothly—to a distinctively American culture. *Ritual Imports* is a groundbreaking cultural history of European performance traditions in the New World, from the sixteenth century to the present. Claire Sponsler examines the role of survivals and adaptations of medieval drama in shaping American culture from colonization through nation building and on to today's multicultural society. The book's subjects include New Mexican matachines dances and Spanish conquest drama, Albany's Pinkster festival and Afro-Dutch religious celebrations, Philadelphia's mummers and the Anglo-Saxon revival, a Brooklyn Italian American saint's play, American and German passion plays, and academic reconstructions of medieval drama. Drawing on theories of cultural appropriation, *Ritual Imports* makes an important contribution to medieval and American studies as well as to cultural studies and the history of theater.

The Ober-Ammergau Passion Play of 1880 Indiana University Press

The Great Passion Play in historic Eureka Springs, Arkansas, was first performed on July 15, 1968. Since that day, over seven million visitors from all over the world have witnessed the largest outdoor drama in the United States. The play ambitiously dramatizes the last week of Jesus's life and his ascension. The staging incorporates over 200 cast members, live animals, period dress, and numerous special effects. Surrounding the Great Passion Play are the sacred projects of the Elna M. Smith Foundation, which were the vision of Gerald L. K. Smith and Elna M. Smith. These projects include the seven-story Christ of the Ozarks statue, the Sacred Arts Museum, the New Holy Land, and the Bible Museum. On average, over 100,000 people are drawn to these attractions every year.

Irish Drama, Modernity and the Passion Play Cambridge University Press

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The Country of the Passion-play New York : J. Pott

Verse and drama have provided outlets for emotive expression and the creative impulse for centuries. Poignant, inspiring, and thought-provoking, plays and poems spoken or written in any language help reinterpret reality and evoke some of humanity's most profound truths. The terms culled in this volume describe many of the most potent elements of language—those that venture beyond the realm of prose and invoke the power of

cadence, lyricism, and drama to recount all aspects of the human condition.

Yet So as by Fire Legare Street Press

This collection provides a comprehensive overview of the Oberammergau Passion play and its history from the 19th century onwards. Specialists in theatre and performance studies, comparative literature, theology, political studies, history, and ethnology initiate an interdisciplinary discussion of how Oberammergau has built a trademark from tradition. A typological and historical outline of this development is followed by detailed analyses of the blending of spaces, temporalities, and cultures, through which Oberammergau as an institution is stabilized while at the same time remaining open to the dynamics of historical

change. The authors comprise the formation of a theatrical public sphere, literary imaginations, and layers of authenticity in modern practices of distributed communication that culminate in the notion of tradition as trademark. This collection is analysed from a wide spectrum of cultural historical perspectives, ranging from literary studies, theatre and performance studies to theology, political studies, and ethnology.

Poetry and Drama Cornell University Press

What is medieval religious drama, and what function does it serve in negotiating between the domains of theology and popular life? This book aims to answer these questions by studying three sets of these dramas from Germany, France, England, and Spain: 10th-century Easter plays, 12th-century Adam plays, and 15th- and 16th-century Passion plays.

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