

# *Theatre Survey*



THE JOURNAL OF THE AMERICAN SOCIETY FOR THEATRE RESEARCH

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THE JOURNAL OF THE AMERICAN SOCIETY FOR THEATRE RESEARCH

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## EDITORIAL POLICY AND PRACTICES

*Theatre Survey* is chartered by the American Society for Theatre Research as a theatre history journal. Its theatrical and historical orientations are both broadly conceived.

Performance-centered studies are welcome from all points across all historic, cultural, and methodological spectra, as are historiographic studies. Dramatic literature studies not substantively related to performance normally would be outside the journal's purview.

Manuscripts submitted should be between 15 and 40 pages in length; prepared according to the *Chicago Manual of Style*, 14th ed.; and double-spaced with endnotes.

Illustrations are welcome. The juried review normally takes four to six months.

Articles accepted must be prepared in WordPerfect 5.1+ or another IBM-based software application and must be submitted on both diskette and hard copy.

A self-addressed, stamped envelope is required for the return of manuscripts.

# Theatre Survey

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## TABLE OF CONTENTS

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FROM THE EDITOR

ARTICLES

**Michal Kobialka**

Medieval Representations: An Introduction . . . . . 01

**Patricia Badir**

Representations of the Resurrection at Beverley Minster circa 1208:  
Chronicle, Play, Miracle . . . . . 09

**James Cain**

Putting on the Girls: Cross-Dressing as a Performative Strategy  
in the Twelfth-Century Latin Comedy *Alda* . . . . . 43

**Claire Sponsler**

Writing the Unwritten: Morris Dance and the Study of Medieval Theatre . . . . . 73

**Donnalee Dox**

Medieval Drama as Documentation: "Real Presence" in the Croxton  
*Conversion of Ser Jonathas the Jewe by the Myracle of the Blisshed Sacrament* . . . . . 97

**Erik Paul Weissengruber**

The Corpus Christi Procession in Medieval York:  
A Symbolic Struggle in Public Space . . . . . 117

**Jody Enders**

Emotion Memory and the Medieval Performance of Violence . . . . . 139

RE:SOURCES

The Robert L.B. Tobin Collection of Theatre Arts, McNay Art Museum . . . . . 163

CANTUS: A Database of Indices to Medieval Chants . . . . . 169

BOOK REVIEWS

**Susan Bennett**, *Performing Nostalgia: Shifting Shakespeare and the Contemporary Past*  
**James C. Bulman**, ed., *Shakespeare, Theory, and Performance*  
 Reviewed by Margaret M. Knapp ..... 171

**Marc Maufort**, ed., *Staging Difference: Cultural Pluralism in American Theatre and Drama*  
 Reviewed by Harley Erdman ..... 174

**Patricia R. Schroeder**, *The Feminist Possibilities of Dramatic Realism*  
 Reviewed by Brenda Murphy ..... 177

**Sue-Ellen Case**, ed., *Split Britches: Lesbian Practice/Feminist Performance*  
 Reviewed by Ginger Strand ..... 180

**Don Paulson with Roger Simpson**, *An Evening in the Garden of Allah: A Gay Cabaret in Seattle*  
 Reviewed by Jay Plum ..... 183

**Stephen Lacey**, *British Realist Theatre: The New Wave in its Context, 1956-1965*  
**Margaret Eddershaw**, *Performing Brecht: Forty Years of British Performances*  
 Reviewed by Art Borreca ..... 186

**Patrick Campbell**, ed., *Analysing Performance: Interpretations, Issues, Ideologies*  
 Reviewed by Dave Williams ..... 191

**Linda Ben-Zvi**, ed., *Theater in Israel*  
 Reviewed by Joel Berkowitz ..... 193

**Sandra L. Richards**, *Ancient Songs Set Ablaze: The Theatre of Femi Osofisan*  
 Reviewed by Oga S. Abah ..... 195

**James Fisher**, ed., *The Puppetry Yearbook*  
**Harold B. Segel**, *Pinocchio's Progeny: Puppets, Marionettes, Automaton, and Robots in Modernist and Avant-Garde Drama*  
**Laurie J. Sears**, *Shadows of Empire: Colonial Discourse and Javanese Tales*  
 Reviewed by Rebecca Rovit ..... 200

**Philip Parsons**, ed., *Companion to Theatre in Australia*  
 Reviewed by Joanne Tompkins ..... 205

LIST OF BOOKS RECEIVED ..... 209

## CALL FOR PAPERS: EXTENDED PERFORMANCE: MODERN AND POSTMODERN

For a special issue (or issues), *Theatre Survey* invites essays considering how twentieth-century performances, modern and postmodern, have put the “classics” into play, essays that theorize and clarify modern and/or postmodern theatrical practices. We take “classic” to embrace the familiar landmarks of the Western canon, from the Greeks through Beckett, Brecht, and beyond—and of the Eastern canon, as well as intercultural intersections between. Essays should engage specific productions directly but in ways that move beyond performance reconstruction to theorize and clarify the underlying forces of cultural production; essays should bring performances into dialogue with broader cultural and historical concerns.

Among the many questions that might be addressed: What is the place of “text” in modernist or postmodernist performance practice? What claims did modernist production make? What is the cultural (ideological, political) “work” of modernist or postmodernist “classics” in production? Who controls such production of the “classics?” What are the characteristics of the language of modernist scene design? How does the postmodern scenic vocabulary differ? What are the politics, the aesthetics of the Western postmodern appropriation of Eastern theatre practices?

Essays must be received by 15 July 1997.

Submit three copies, prepared according to the *Chicago Manual of Style*, 14th Edition, to either of the editors for this project:

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