

Hellequin Mask

Mary Aswell Doll,Delese Wear,Martha L. Whitaker

Stages of Evil Robert Lima, 2005-12-23 "The evil that men do" has been chronicled for thousands of years on the European stage, and perhaps nowhere else is human fear of our own evil more detailed than in its personifications in theater. Early writers used theater to communicate human experiences and to display reverence for the gods governing daily life. Playwrights from Euripides onward sought inspiration from this interplay between the worldly and the occult, using human belief in the divine to govern characters' actions within a dramatic arena. The constant adherence to the supernatural, despite changing religious ideologies over the centuries, testifies to a deep and continuing belief in the ability of a higher power to interfere in human life. *Stages of Evil* is the first book to examine the representation and relationship of evil and the occult from the prehistoric origins of drama through to the present day. Drawing on examples of magic, astronomy, demonology, possession, exorcism, fairies, vampires, witchcraft, hauntings, and voodoo, author Robert Lima explores how theater shaped American and European perceptions of the occult and how the dramatic works studied here reflect society back upon itself at different points in history. From representations of Dionysian rites in ancient Greece, to the Mouth of Hell in the Middle Ages, to the mystical cabalistic life of the Hasidic Jews, to the witchcraft and magic of the Elizabethan and Jacobean stage, Lima traces the recurrence of supernatural motifs in pivotal plays and performance works of the Western tradition. Considering numerous myths and cultural artifacts, such as the "wild man," he describes the evolution and continual representation of supernatural archetypes on the modern stage. He also discusses the sociohistorical implications of Christian and pagan representations of evil and the theatrical creativity that occultism has engendered. Delving into his own theatrical, literary, folkloric, and travel experiences to enhance his observations, Lima assays the complex world of occultism and examines diverse works of Western theater and drama. A unique and comprehensive bibliography of European and American plays concludes the study and facilitates further research into the realm of the social and literary impact of the occult.

Italian Culture in the Drama of Shakespeare and His Contemporaries Michele Marrapodi, 2016-12-05 Applying recent developments in new historicism and cultural materialism - along with the new perspectives opened up by the current debate on intertextuality and the construction of the theatrical text - the essays collected here reconsider the pervasive influence of Italian culture, literature, and traditions on early modern English drama. The volume focuses strongly on Shakespeare but also includes contributions on Marston, Middleton, Ford, Brome, Aretino, and other early modern dramatists. The pervasive influence of Italian culture, literature, and traditions on the European Renaissance, it is argued here, offers a valuable opportunity to study the intertextual dynamics that contributed to the construction of the Elizabethan and Jacobean theatrical canon. In the specific area of theatrical discourse, the drama of the early modern period is characterized by the systematic appropriation of a complex Italian iconology, exploited both as the origin of poetry and art and as the site of intrigue, vice, and political corruption. Focusing on the construction and the political implications of the dramatic text, this collection analyses early modern English drama within the context of three categories of cultural and ideological appropriation: the rewriting, remaking, and refashioning of the English theatrical tradition in its iconic, thematic, historical, and literary aspects.

Triple Takes on Curricular Worlds Mary Aswell Doll, Delese Wear, Martha L. Whitaker, 2012-02-01 Three women educators from three different academic disciplines write their "takes" on a range of topics not usually found in curriculum studies.

Venice Incognito James H. Johnson, 2017-01-10 The entire town is disguised, declared a French tourist of eighteenth-century Venice. And, indeed, maskers of all ranks—nobles, clergy, imposters, seducers, con men—could be found mixing at every level of Venetian society. Even a pious nun donned a mask and male attire for her liaison with the libertine Casanova. In *Venice Incognito*, James H. Johnson offers a spirited analysis of masking in this carnival-loving city. He draws on a wealth of material to explore the world view of maskers, both during and outside of carnival, and reconstructs their logic: covering the face in public was a uniquely Venetian response to one of the most rigid class hierarchies in European history. This vivid account goes beyond common views that masking was about forgetting the past and minding the muse of pleasure to offer fresh insight into the historical construction of identity.

Afterlives Nancy Mandeville Caciola, 2016-03-31 Simultaneously real and unreal, the dead are people, yet they are not. The society of medieval Europe developed a rich set of imaginative traditions about death and the afterlife, using the dead as a point of entry for thinking about the self, regeneration, and loss. These macabre preoccupations are evident in the widespread popularity of stories about the returned dead, who interacted with the living both as disembodied spirits and as living corpses or revenants. In *Afterlives*, Nancy Mandeville Caciola explores this extraordinary phenomenon of the living's relationship with the dead in Europe during the five hundred years after the year 1000. Caciola considers both Christian and pagan beliefs, showing how certain traditions survived and evolved over time, and how attitudes both diverged and overlapped through different contexts and social strata. As she shows, the intersection of Christian eschatology with various pagan afterlife imaginings—from the classical paganisms of the Mediterranean to the Germanic, Celtic, Slavic, and Scandinavian paganisms indigenous to northern Europe—brought new cultural values about the dead into the Christian fold as Christianity spread across Europe. Indeed, the Church proved surprisingly open to these influences, absorbing new images of death and afterlife in unpredictable fashion. Over time, however, the persistence of regional cultures and beliefs would be counterbalanced by the effects of an increasingly centralized Church hierarchy. Through it all, one thing remained constant: the deep desire in medieval people to bring together the living and the dead into a single community enduring across the generations.

Mask Makers and Their Craft Deborah Bell, 2014-01-10 Profiling 30 mask makers from around the world, this book explores the motivations and challenges of contemporary artists working to bring the traditional methods and conventions of mask making to an evolving global theatre. There are 181 photographs—including two sections of color plates—which illustrate how the mythic iconography of masks is used in the modern fields of dance, mime, theatre and storytelling. Topics include the ways in which mask artists and performers maintain a sense of universality despite varying local customs; the legacies of Italian mask makers Amleto and Donato Sartori and of the California-based Dell'Arte International School of Physical Theatre; and the ways in which traditional approaches in mask artistry continue to influence commercial mask performance ventures in film, on Broadway, and in touring companies.

The Art of Commedia M. A. Katritzky, 2006 Italian comedians attracted audiences to performances at every level, from the magnificent Italian, German and French court festival appearances of Orlando di Lasso or Isabella

Andreini, to the humble street trestle lazzi of anonymous quacks. The characters they inspired continue to exercise a profound cultural influence, and an understanding of the commedia dell'arte and its visual record is fundamental for scholars of post-1550 European drama, literature, art and music. The 340 plates presented here are considered in the light of the rise and spread of commedia stock types, and especially Harlequin, Zanni and the actresses. Intensively researched in public and private collections in Oxford, Munich, Florence, Venice, Paris and elsewhere, they complement the familiar images of Jacques Callot and the Stockholm Recueil Fossard within a framework of hundreds of significant pictures still virtually unknown in this context. These range from anonymous popular prints to pictures by artists such as Ambrogio Brambilla, Sebastian Vrancx, Jan Bruegel, Louis de Caulery, Marten de Vos, and members of the Valckenborch and Francken clans. This volume, essential for commedia dell'arte specialists, represents an invaluable reference resource for scholars, students, theatre practitioners and artists concerned with commedia-related aspects of visual, dramatic and festival culture, in and beyond Italy.

Dark Harlequin: The Clockwork Ninja Ben Gill, 2010-08-31 Joe Stanton was a first year law student struggling to go to college and address his own personal issues when he was called home for a family emergency. Their home had been robbed. His father and his father's best friend were both in the hospital, and that was when his oldest brother let him know their family's secret. Not a normal secret, like Dad had an affair with the neighbor's wife, no, one you've-got-to-be-kidding-me kind of secret. For the past forty three years, their father and his friends have guarded and protected a life sized clock work harlequin doll that is animated with the soul of its builder! Joe had always thought it was just one of the odd antiques setting around in the house. Now his brother is telling him that the spirit inside was "asleep", and the thieves have stolen the Harlequin and his possessions. The frantic search for the Harlequin begins only to be interrupted by a call from the Harlequin itself. The Harlequin has awakened in an antique shop in Phoenix, Arizona and Joe is sent to help it get back home. From the minute they meet, the Harlequin leads Joe on a non stop, romantic, sexy, life or death adventure to recover its magical key. While Joe tries to keep things under control, the Harlequin's insatiable curiosity, lusty approach to life, and the fact that it doesn't sleep land it in trouble with a dark and powerful entity bent on blood and destruction. The Harlequin rushes to find its key and avenge the wrongs done to those it loves, while preparing to pit itself against an ancient evil to protect Joe and its new found friends. But the Harlequin won't allow anyone to harm those it loves. That's when it becomes, the Dark Harlequin.

Masks in Horror Cinema Alexandra Heller-Nicholas, 2019-10-15 First critical exploration of the history and endurance of masks in horror cinema Written by an established , award-winning author with a strong reputation for research in both academia and horror fans Interdisciplinary study that incorporates not only horror studies and cinema studies, but also utilises performance studies, anthropology, Gothic studies, literary studies and folklore studies.

Racism and Early Blackface Comic Traditions Robert Hornback, 2018-07-19 This book traces blackface types from ancient masks of grinning Africans and phallus-bearing Roman fools through to comedic medieval devils, the pan-European black-masked Titivillus and Harlequin, and racial impersonation via stereotypical 'black speech' explored in the Renaissance by Lope de Vega and Shakespeare. Jim Crow and antebellum minstrelsy recycled Old World blackface stereotypes of irrationality, ignorance, pride, and immorality. Drawing upon biblical interpretations and philosophy, comic types from moral allegory originated supposedly modern racial stereotypes. Early blackface traditions thus spread damning race-belief that black people were less rational, hence less moral and less human. Such notions furthered the global Renaissance's intertwined Atlantic slave and sugar trades and early nationalist movements. The latter featured overlapping definitions of race and nation, as well as of purity of blood, language, and religion in opposition to 'Strangers'. Ultimately, Old World beliefs still animate supposed 'biological racism' and so-called 'white nationalism' in the age of Trump.

The Play of Madness Adam (de La Halle), Guy R. Mermier, 1997 The Play of Madness is a thirteenth-century French medieval play, often puzzling and full of innuendoes and allusions that are not always clear to the twentieth-century public. However, thanks to the comic genius of the author, this is a play that we can enjoy and laugh at today. Most of the characters are represented in a caricatured manner for the sake of satire and their traits are as universal as they are timeless. The author-actor, master Adam, is the play's authentic eye judging objectively, and not without a certain amused kindness, the citizens of Hell, the burghers of his town - Arras in N.E. France. The Play of Madness, until now generally called *Jeu de la Feuillée*, reminds us of some famous modern plays such as Sartre's *No Exit*, Pirandello's *Six Characters in Search of an Author*, or Beckett's *Waiting for Godot*. So that modern readers who are not familiar with the Old French language can enjoy this fascinating medieval comic drama, we have translated the Old French text into English prose, including on each facing page the Old French text we edited from the manuscripts, using P as base with corrections from the two other manuscripts, Pb and V.

The Oxford Companion to Theatre and Performance Dennis Kennedy, 2010-08-26 This Companion is a concise and updated version of The Oxford encyclopedia of theatre and performance (2 volumes, 2003)--Pref.

The Study of Lives Robert W. White, 2006-08-01 The Study of Lives reveals for the first time the extent of Henry A. Murray's considerable influence on the study of personality. Throughout his long and distinguished career, he has either trained or strongly influenced some of the world's leading psychologists, eighteen of whom have written fascinating essays for this book. The range of topics presented here is as diverse and highly original as Murray's own ideas about personality. Everyone concerned with the study of personality will find this book an excellent sampling of the best work being done in the field. The study of lives is a phrase Henry A. Murray has often used to describe his own work, and it suggests his central conviction that living beings must be studied as living wholes. Personality, he has repeatedly pointed out, is a dynamic process-a constantly changing configuration of thoughts, feelings, and actions occurring in a social environment and continuing throughout life. If small parts and short segments of human affairs have to be isolated for detailed scrutiny, they must still be understood as parts of a patterned organic system and as segments of a lifelong process. This has never meant for him that all research should take the form of collecting life histories, although his contributions along this line have been outstanding. It implies simply that isolating, fragmenting, and learning just a tiny bit about a lot of people tend to carry us away from what is most worth studying. The essays in this book are grouped under headings that represent some of Murray's strongest interests: His conception of personality as a dynamic process is reflected in Part I, which deals with continuities and changes in the course of life. His interest in devising procedures suitable for disclosing live feelings, fantasies, and adaptations and his insistence on the necessity for an adequate taxonomy of carefully discriminated, carefully defined variables are represented in the papers of Part II. His view that creativity is a central property of human nature has contributed to the reflections and

researches that make up Part III. Finally, his concern with values--the great blind spot of traditional science but so obviously a momentous problem for contemporary lives and societies--has been taken up in several different ways by the authors of Part IV. Robert W. White was professor of clinical psychology at Harvard; he has been director of the Psychological Clinic and chairman of the Department of Social Relations. After receiving his degree in history for Harvard he taught at the University of Maine for many years before switching over to psychology.

A Critical Edition of John Fletcher's Comedy, Monsieur Thomas, or, Father's Own Son John Fletcher, 2019-03-07
Published in 1987: This thesis presents an edition of the author's play, Monsieur Thomas, with a substantial introduction in several sections and a sizeable apparatus.

Pagan Magic of the Northern Tradition Nigel Pennick, 2015-05-21 A practical guide to the magical history, customs, and practices of pre-Christian Northern Europe • Details the everyday magic of the Northern Tradition, including household magic, protection spells, and the significance of the days of the week • Explores direct natural magic, such as shapeshifting and soul travel, and talismanic or sigil magic, including runes and rituals to unlock the power of crafted objects • Explains how many of these customs continue to the present day In the pre-Christian societies of Northern Europe, magic was embedded in the practical skills of everyday life. Everything in Nature was ensouled with an inner spirit, as was anything made by hand. People believed in magic because it worked and because it was part of the functionality of their day-to-day lives. Many of these practical observances and customs continue to the present day as rural traditions, folk customs, household magic, and celebrations of the high and holy days of the calendar. Exploring the magical pagan traditions of the people now called Celtic, Germanic, Scandinavian, Slavonic, and Baltic, Nigel Pennick examines the underlying principle of the Northern Tradition--the concept of Wyrd--and how it empowers the arts of operative magic, such as direct natural magic and talismanic or sigil magic. Through direct natural magic, individuals can shape shift, journey out of the body, or send one of their three souls (fylgia or "fetch") ahead of them. Sigil magic involves the powers contained in objects, which can be channeled after the appropriate ritual. Runes are the most powerful sigils in the Northern Tradition and were used to ward off illness, danger, hostile magic, and malevolent spirits. Emphasizing the importance of the cycles of Nature to the tradition, Pennick explores the eightfold sun dials and the four ways the solar year is defined. He looks at the days of the week and their symbolic association with different deities as well as why particular acts are performed on certain days and what the customary lucky and unlucky days are. He also examines sacred spaces, household magic, protection spells, and the role of music in the Northern Tradition. Explaining all the traditional holidays and activities necessary to honor them, Pennick shows how anyone can participate authentically in the magic of the Northern Tradition if they take care to do things properly, with respect, and on the right day.

Comparative Civilizations Review, 1982

Theater as Metaphor Elena Penskaya, Joachim Küpper, 2019-05-20 The papers of the present volume investigate the potential of the metaphor of life as theater for literary, philosophical, juridical and epistemological discourses from the Middle Ages through modernity, and focusing on traditions as manifold as French, Spanish, Italian, German, Russian and Latin-American.

Ghost Brothers Rony Blum, 2005-05-12 Devastating losses caused by diseases such as smallpox led to an epidemic of bereavement among the Natives. This loss resonated with the French, who had dealt with smaller epidemics in France and were also mourning their absent communities through a nostalgia for home. Blum traces how ghosts provided transgenerational and transcultural links that guided understanding rather than encouraging violence. Ghost Brothers insightfully examines the process of this colonial interdependent alliance between Native and European worlds.

Santa Claus, Last of the Wild Men Phyllis Siefker, 2006-11-27 Much of the modern-day vision of Santa Claus is owed to the Clement Moore poem The Night Before Christmas. His description of Saint Nicholas personified the jolly old elf known to millions of children throughout the world. However, far from being the offshoot of Saint Nicholas of Turkey, Santa Claus is the last of a long line of what scholars call Wild Men who were worshipped in ancient European fertility rites and came to America through Pennsylvania's Germans. This pagan creature is described from prehistoric times through his various forms--Robin Hood, The Fool, Harlequin, Satan and Robin Goodfellow--into today's carnival and Christmas scenes. In this thoroughly researched work, the origins of Santa Claus are found to stretch back over 50,000 years, jolting the foundation of Christian myths about the jolly old elf.

Death & Dying in Hispanic Worlds Debra D. Andrist, 2020-09-28 The dispassionate intellectual examination of the concepts of death & dying contrasts dramatically with the emotive grieving process experienced by those who mourn. Death & dying are binary concepts in human cultures. Cultural differences reveal their mutual exclusiveness in philosophical outlook, language, and much more. Other sets of binaries come into play under intellectual consideration and emotive behavior, which further divide and shape perceptions, beliefs, and actions of individuals and groups. The presence or absence of religious beliefs about life and death, and disposition of the body and/or soul, are prime distinctions. Likewise the age-old binary of reason vs. faith. To many observers, the topic of death and dying in the Hispanic cultural tradition is usually limited to that of Mexico and its transmogrified religious festival day of Dia de los Muertos. The studies presented in the ten chapters, and editorial introductions to the themes of the book, seek to widen this representation, and set forth the implications of the binary aspects of death and dying in numerous cultures throughout the so-called Hispanic world, including indigenous and European-derived beliefs and practices in religion, society, art, film & literature. Contributions include engagement with the pre-Hispanic world, Picassos poetry, cultural norms in Cuba, and the literary works of Jorge Luis Borges and Gabriel Garcia Marquez. Underlying the arguments presented is Saussurean structuralist theory, which provides a platform to disentangle cultural context in comparative settings.

Hellequin Mask Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the energy of words has been evident than ever. They have the capability to inspire, provoke, and ignite change. Such may be the essence of the book **Hellequin Mask**, a literary masterpiece that delves deep in to the significance of words and their affect our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential

behind every word. In this review, we will explore the book is key themes, examine its writing style, and analyze its overall effect on readers.

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Hellequin Mask Introduction

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