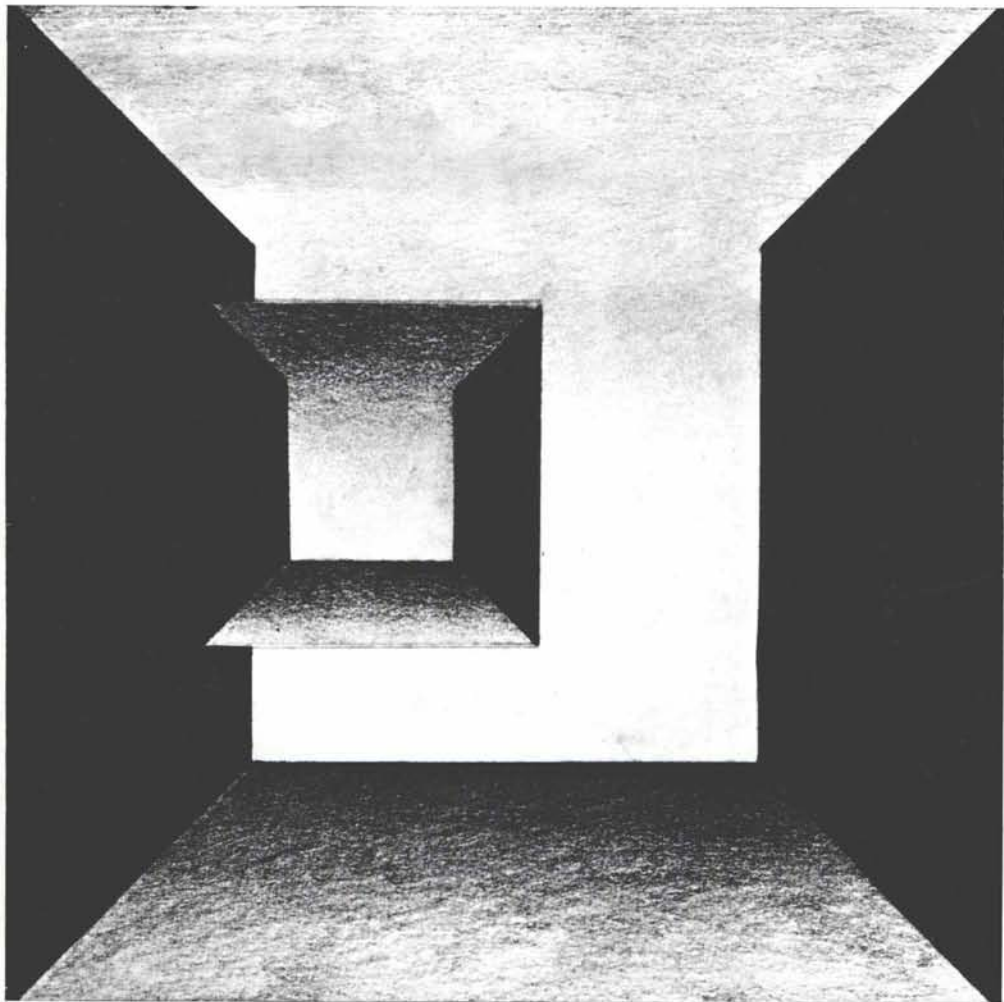


THEATRE RESEARCH INTERNATIONAL



VOLUME 24 NUMBER 2 SUMMER 1999

**Oxford University Press in Association with the
International Federation for Theatre Research**

**Please send all correspondence to Brian Singleton, Assistant Editor,
Samuel Beckett Centre, Trinity College, Dublin 2, Ireland**

NOTES TO CONTRIBUTORS

1. Contributions should be in correct English. Two copies of all manuscripts should be sent to the Assistant Editor, Samuel Beckett Centre, Trinity College, Dublin 2, Ireland. If possible, an electronic version (ideally in Apple Mac Word 5) should also be included.
2. Articles should not exceed 4000 words and must be accompanied by an abstract of approximately 200 words which should be a succinct condensation of the paper.
3. Manuscripts should be typed double-spaced with wide margins.
4. Illustrations (reproducible photographs or line drawings) should be carefully labelled and captioned.
5. Notes must be listed at the end of the manuscript.
6. All articles will be acknowledged upon receipt. Authors should be informed of a decision within six months of receipt.
7. Manuscripts should be checked carefully before submission to avoid difficulties at the proof stage.
8. Book reviews are usually by invitation, but the editors are always ready to consider offers to undertake reviewing.
9. Twenty-five complimentary offprints of each article will be sent to authors; additional offprints are available at the author's expense. Book reviewers will receive a complimentary copy of the journal.
10. Manuscripts are accepted on the understanding that they are original contributions, unpublished and not on offer to another publication.
11. It is a condition of publication in the Journal that authors assign copyright to Oxford University Press. This ensure that requests from third parties to reproduce articles are handled efficiently and consistently and will also allow the article to be as widely disseminated as possible. In assigning copyright, Authors may use their own material in other publications provided that the Journal is acknowledged as the original place of publication and Oxford University Press is notified in writing and in advance.

Note to North American Publishers

Please send your review copies directly to Dr Thomas F. Connolly, English Department, Suffolk University, 41 Temple Street, Boston, MA 02114-4280. E-mail: eon@cube.clas.suffolk.edu.

THEATRE RESEARCH INTERNATIONAL

Volume 24 Number 2
Summer 1999

Contents

ARTICLES

- HANNA SCOLNICOV, Exploring the Limits of Self-Portraiture
in *Le Jeu de la feuillée* 125
- CLAUDIA R. JENSEN & JOHN S. POWELL, 'A Mess of
Russians left us but of late': Diplomatic Blunder, Literary
Satire, and the Muscovite Ambassador's 1668 Visit to Paris
Theatres 131
- SIMON SHEPHERD, Blood, Thunder and Theory: The Arrival of
English Melodrama 145
- KIRSTEN SHEPHERD-BARR, 'Mise en Scent': The Théâtre
d'Art's *Cantique des cantiques* and the Use of Smell as a
Theatrical Device 152
- M. A. KATRITZKY, Aby Warburg's 'Costumi teatrali' (1895) and
the Art Historical Foundations of Theatre Iconography 160
- ERIKA FISCHER-LICHTE, From Text to Performance: The Rise
of Theatre Studies as an Academic Discipline in Germany 168
- RURU LI, 'False but True, Empty but Full, Few but Many'—
The Dialectic Concepts in Traditional Chinese Performance
Art and Painting 179
- ARNOLD ARONSON, Technology and Dramaturgical
Development: Five Observations 188
- ELI ROZIK, The Corporeality of the Actor's Body: The
Boundaries of Theatre and the Limitations of Semiotic
Methodology 198

REVIEWS

ALAN E. KNIGHT, ed., <i>The Stage as Mirror: Civic Theatre in the Late Middle Ages</i> (E. M. Langille)	213
G. K. HUNTER, <i>English Drama 1586-1642: The Age of Shakespeare</i> (Richard McCabe)	213
DAVID McCANDLESS, <i>Gender and Performance in Shakespeare's Problem Comedies</i> (Michael Mangan)	214
MARTIN WHITE, <i>Renaissance Drama in Action: An Introduction to Aspects of Theatre Practice and Performance</i> (Michael Mangan)	214
P. C. SADGROVE, <i>The Egyptian Theatre in the Nineteenth Century, 1799–1882</i> (Magdi Youssef)	215
ANGELA C. PAO, <i>The Orient and the Boulevards: Exoticism, Empire and Nineteenth-Century French Theater</i> (Brian Singleton)	216
CATHERINE A. SCHULER, <i>Women in Russian Theatre: The Actress in the Silver Age</i> (Vera Gottlieb)	217
STEFAN CORSSSEN, <i>Max Herrmann und die Anfänge der Theaterwissenschaft: mit Teilweise unveröffentlichten Materialien</i> (Hans-Christian v. Herrmann)	218
WILHELM HORTMANN, <i>Shakespeare on the German Stage: The Twentieth Century</i> (Erika Fischer-Lichte)	219
CLAUDE SCHUMACHER, ed., <i>Staging the Holocaust: The Shoah in Drama and Performance</i> (Stephen C. Feinstein)	220
FREDRIC JAMESON, <i>Brecht and Method</i> (Maria Shevtsova)	221
JONATHAN KALB, <i>The Theatre of Heiner Müller</i> (Dean Wilcox)	222
LAWRENCE D. MASS, ed., <i>We Must Love One Another or Die: The Life and Legacies of Larry Kramer</i> (Mick Wallis)	223
CHRIS JOHNSTON, <i>House of Games: Making Theatre from Everyday Life</i> (Mick Wallis)	223
CHRISTOPHER McCULLOUGH, ed., <i>Theatre Praxis: Teaching Drama Through Practice</i> (Mick Wallis)	223
JAN COHEN-CRUZ, ed., <i>Radical Street Performance: An International Anthology</i> (Deirdre E. Heddon)	224
DON RUBIN, ed., <i>The World Encyclopedia of Contemporary Theatre: Volume 5, Asia/Pacific</i> (Martin Banham)	225
RICHARD BOON & JANE PLASTOW, ed., <i>Theatre Matters: Performance and Culture on the World Stage</i> (Brian Crow)	225
BOOKS RECEIVED	227

EDITOR CLAUDE SCHUMACHER

ASSISTANT EDITOR: BRIAN SINGLETON, Lecturer in Theatre Studies, Samuel Beckett Centre, Trinity College, Dublin, Ireland

REVIEW EDITORS: ADRIENNE SCULLION, Lecturer in Theatre Studies, University of Glasgow, & USA: THOMAS CONNOLLY, Lecturer in English, Suffolk University, Boston, MA

EDITORIAL BOARD

Glynne Wickham, Professor of Drama, University of Bristol (Chairman)

Michael Anderson, Professor of Drama, University of Kent, Canterbury

Gordon Armstrong, Associate Professor of Theatre, University of Rhode Island

Georges Baal, Directeur de Recherches, C.N.R.S., Paris

Christopher Balme, Johannes-Guttenberg University, Mainz

David Bradby, Professor of Drama, Royal Holloway, University of London

Charlotte Canning, University of Texas at Austin

Veronica Kelly, University of Queensland

Jack Reading, Society for Theatre Research, London, UK

Kenneth R. Richards, Professor of Drama, Victoria University of Manchester, UK

Denis Salter, McGill University, Montreal

Robert K. Sarlós, Professor, Vienna, Austria

Laurence Senelick, Professor of Drama, Tufts University

Lin Shen, Central Academy of Drama, Beijing

Maria Shevtsova, Professor of Theatre Studies, Lancaster University

David Walker, Professor of French, University of Sheffield

David Whitton, Department of French, Lancaster University

Theatre Research International is published by Oxford University Press for the International Federation for Theatre Research/Fédération Internationale pour la Recherche Théâtrale.

The Journal covers the historical, critical, and theoretical study of documentation of drama, conceived as the art of the theatre and publishes original articles on performance, acting

and production techniques, theatre architecture, and actors' social conditions. Contributions appear only in English, but articles are provided with *résumés* in French.

The motif on our cover was designed by Josef Svoboda for *Theatre Research/Recherches Théâtrales* in 1966 and presented to the International Federation for Theatre Research/Fédération Internationale pour la Recherche Théâtrale.

Theatre Research International is published three times a year, in Spring, Summer and Autumn at a price of £74.00 (UK and Europe) \$142 (Rest of world), with single issues at £29 (UK and Europe) \$56 (Rest of world). Please add sales tax to the prices quoted. Prices include postage by mail or, for subscribers in the USA and Canada, by Airfreight or in Japan, Australia, New Zealand and India by Air Speeded Post. Air mail rates are available on request. Payment is required with all orders and subscriptions are accepted and entered by the volume/s. Payment can be made by the following methods: Cheque (made payable to Oxford University Press), National Girobank (Account 500 1056), Credit Card (Mastercard, Visa, American Express, Diners, JCB), Direct Debit (please send for details), UNESCO Coupons. Bankers: Barclays Bank plc, PO Box 333, Oxford. Code 20-65-18. Account 0071564. Please send orders to Journals Subscriptions Department, Oxford University Press, Great Clarendon Street, Oxford OX2 6DP, UK. Tel: 44 (0) 1865 267907; fax: 44 (0) 1865 267485. Issues prior to Volume 20 are available from Dawsons Back Issues, Folkestone, Kent CT19 5EE. Tel: 44 (0) 1303 850101; fax: 44 (0) 1303 850440.

All rights reserved; no part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise without either the prior written permission of the Publishers, or a licence permitting restricted copying issued in the UK by the Copyright Licensing Agency Ltd, 90 Tottenham Court Road, London W1P 9HE, or in the USA by the Copyright Clearance Center, 222 Rosewood Drive, Danvers, Mass 01923.

© Oxford University Press 1999

ISSN 0307-8833

Typeset by Joshua Associates Limited, Oxford

Printed in Northern Ireland at the Universities Press (Belfast) Ltd.