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UNIVERSITY of ROCHESTER

the ur international theatre program

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Mishima’s strong sense of patriotism and right-wing beliefs led him to establish the Tatenokai: a militaristic collective of right-wing, nationalist students devoted to the Emperor. On November 25, 1970, he led the Tatenokai to Japan Self-Defense Forces headquarters at Ichigaya and took the commanding officer hostage. Mishima walked out onto a balcony and delivered a speech with the intention of inciting a coup which would in turn restore divine power to Emperor Hirohito. He then returned to the office and committed seppuku: suicide by self-disembowelment and decapitation. Mishima’s second-in-command failed to properly decapitate him on the first few tries, and eventually a separate Tatenokai member was brought in to end Mishima’s suffering.

Mishima’s legacy is subject to numerous conflicting analyses. Japanese liberals looked upon him with disdain as a crazy, right-wing idealist. Those in the West tend to fixate on the mystery and violence behind his final moments. Unanimously, however, there seems to be a consensus that Mishima was one of the most, if not the most provocative and important Japanese authors of the 20th century. His body of work serves as a first-hand, insightful interpretation of Japan’s tempestuous journey through the 20th century.
In the early years of World War II, a teenaged Yukio Mishima received a draft notice calling him to service in the Imperial Japanese Army. The day Mishima reported for his medical examination he had a head cold. When the doctor put his stethoscope against Mishima's lungs, he heard unusual noises, and misdiagnosed him with tuberculosis. Mishima was declared unfit for military service, and spared a likely death. But Mishima was full of patriotic sentiment, and devotion to Emperor Hirohito; he viewed death in the name of the Empire with adoration. The inability to serve would haunt him throughout his life. His devotion to Japanese nationalism would greatly influence his work, as well as his way of life.

Mishima was born in Tokyo and given the birth name Kimitake Hiraoka. He would later adopt the pen name Yukio Mishima in order to hide his identity behind his writings from other schoolchildren and his father (Yukio roughly translates to “man who chronicles reasons”). His father, Hazusa Hiraoka, was a government official who constantly questioned his son’s masculinity, and looked down upon his literary yearnings. Mishima hid his work from his father, confiding in his mother whenever it came to writing. His father would often tear up his manuscripts, and is even reported to have held Mishima dangerous close to a speeding train as a form of punishment.

Mishima would spend most of his life between birth and age 12 in the care of his grandmother, away from his immediate family. She rarely allowed Mishima to leave the house, forcing him to play dolls with his female cousins. She would often subject him to violence should he disobey. The high standards of masculinity his grandmother’s home would influence his exploration of gender-related themes in his writing. Madame de Sade’s exploration of gendered power structures is a good example of this blending of styles included in the Japanese transition to modernism.

Works such as The Temple of the Golden Pavilions (1956) and The Sea of Fertility tetralogy (1969–71), reflected these nationalistic concerns. He often blended classical Japanese aesthetics such as Kabuki theater and Noh theater with fundamentals of contemporary Western theater, perhaps to symbolize the increasingly blurred line between Japanese tradition and westernization. Notable examples of this blending of styles include Tenth Day Chrysanthemums (1961), Madame de Sade (1965), and The Fall of the House of Suzuka (1967). He was also an accomplished bodybuilder and film actor, starring in the 1960 Yasujiro Ozu film A Fistful of Tears. In his lifetime, Mishima was nominated three times for the Nobel Prize in Literature, and won the Yomiuri Prize twice: in 1956 for The Temple of the Golden Pavilion and in 1961 for Tenth-Day Chrysanthemums.

Mishima resented this change, taking extreme offense at Emperor Hirohito’s renunciation of his divine power in the face of pressure from Allied leaders. According to his editor, Harold Strauss, Mishima was “torn apart by the Japanese transition to modernism.”

Yukio Mishima
b. 14 January 1925
d. 25 November 1970

Joe. Other University affiliations include: Auburn University, Bard College, Florida State University and Fordham University. Thomas is the recipient of a 2009 Kevin Kline Award for Outstanding Lighting Design on The Little Dog Laughed (The Repertory Theatre of St. Louis) as well as a 2007 Bessie Award for Lighting and Visual Design on Nothing is Important (DD Dorville/human future dance corps). He was educated at Bennington College and Yale School of Drama. Thomas is a UR International Theatre Program Associate Artist.

Obadiah Eaves (Sound Design) has lost count of the number of productions he has designed at Todd Theatre over the past fifteen years, but thinks it’s more than thirty. His work has appeared on Broadway in The Assembled Parties, Harvey, A Life In The Theatre, Collected Stories, Ascent On Youth, Come Back, Little Sheba, The Lieutenant of Inishmore, and Shining City. He created music and sound for the original productions of works by David Mamet, Woody Allen, Eric Bogosian, Ethan Coen, and Susan-Lori Parks. Other recent Off-Broadway and regional work includes The Unavoidable Appearance of Tom Dunn, If There Is I Haven’t Found It Yet (Roundabout); Oblivion (Westport Country Playhouse); and The Middle of the Night (Keen Company). Awards: Lortel, Viv, and BACC awards. TV: HBO, Nickelodeon, Discovery, TLC, History Channel; also Fisher-Price toys. Obadiah is a UR International Theatre Program Master Artist.

Ruth Childs (Voice and Acting Coach) (MFA University of Minnesota). Professor Childs has been teaching at The College at Brockport since 2001. She teaches acting, voice, improvisation, politics of theatre, and movement classes and is a certified Fitzmaurice Voicework teacher. Ruth has directed multiple productions at The College at Brockport. Her acting credits include performances at GEVA theatre in Rochester and the Guthrie Theatre in Minneapolis as well as multiple productions in Professional Equity Waver theatres locally and regionally. She continues to do voiceover and industrial film work. Ruth also works as a voice, speech, and dialect coach. Ruth served as the regional chair of the National Playwriting Program for the Kennedy Center American College Theatre Festival, and continues to be a respondent and reader for the national and regional playwriting awards. In January of 2011 she was awarded the Kennedy Center American College Theatre Festival Gold Medallion.
Marsha Ginsberg (Set Design) is an Obie Award-winning scenic and costume designer. Previously with Nigel Maister at U of R: Sets & Costumes for Adding Machine: a musical, Suburban Motel (Featuring Loretta, Criminal Genio), The Puzzle Locker, set for The Lower Depths. Selected New York: Romeo and Juliet (CSC); Somewhere Fun (Vineyard); Nikolai and the Others (Mitz Newhouse, LCT); Jackie (Women’s Project); Red Dog Howls (NYTW), Habit (PS122/FIAF, Luminart, Mass MOCA), Map of Virtue (13P/NYTW); Elsewhere: The Ritual Slaughter of Gorge Machéronas (Hans Otto Theater, Potsdam); Smokeyfall (South Coast Rep); Our Class (Wills); Blue Fleur (ART-Eliot Norton Design Award); Er Nichts als Er (Meetfactory, Prague); Kaffension (Athens Epidaurus Festival). Selected Opera: Powder Her Face (NYCO/BAM, Opera de Quebec); Ariadne auf Naxos (Opera National de Bordeaux); Phaeton (Saarlandisches Staatstheater), The Methusalem Projekt, Don Pasquale (Nationaltheater/Weimar), It Happens Like This (Guggenheim/Tanglewood); Puss in Boots; Die Entführung aus dem Serail (Theater Basel). Marsha is a UR International Theatre Program Associate Artist.

Tilly Grimes (Costume Design) is a European stage designer currently working between Europe and New York. Previously at the UR: The Rochester Plays Parts 1 & 2, Cinderella. Awards include The Balsamo Grant for Emerging Immigrant Artists, The Irish Arts Design Award, and Irish Times Theatre Award Nomination. Favourite credits include Martin Crimp’s Caligula, Mark Lamos’ Twelfth Night, and David Lee’s Present Laughter. In America Tilly’s work has been seen at Oregon Shakespeare Festival, Two Rivers Theatre Company, Trinity Repertory Company, New World Stages, La MaMa, Clubbed Thumb, Here Arts Centre, New Georges, Ars Nova and Theatre Row New York. Tilly has been a guest artist and guest designer at The Juilliard School, New York University, Fordham University, PPAS in NYC and Trinity College Dublin. Tilly is co-artistic director of London/Parisian Theatre Company ‘SavageCharm’. She received her M.F.A from NYU Tisch School and teaches at Brown University’s directing MFA program.

Thomas Dunn (Lighting Design) designs lighting for architecture, dance, theater, and visual art venues in the US and abroad. Previous Todd Theatre productions include: The Walker Plays, The Illusion, The Haunted Dutchman, 365 Days/365 Plays, King Lear, The Lower Depths and Killer

Artist Bios

Cast

renée, the marquise de sade (wife of the marquis de sade) ........ halle burns
madame de montreuil, renée’s mother ........ kathryn loveless
anne, renée’s younger sister ........ sarah kingsley
baronesse de simiane ........ makia green
comtesse de saint-fond ........ evelyn hernandez
charlotte, madame de montreuil’s housekeeper ........ murie gillett

MaRsha GISBERG

(Magda G insbERG) is an Obie Award-winning scenic and costume designer. Previously with Nigel Maister at U of R: Sets & Costumes for Adding Machine: a musical, Suburban Motel (Featuring Loretta, Criminal Genio), The Puzzle Locker, set for The Lower Depths. Selected New York: Romeo and Juliet (CSC); Somewhere Fun (Vineyard); Nikolai and the Others (Mitz Newhouse, LCT); Jackie (Women’s Project); Red Dog Howls (NYTW), Habit (PS122/FIAF, Luminart, Mass MOCA), Map of Virtue (13P/NYTW); Elsewhere: The Ritual Slaughter of Gorge Machéronas (Hans Otto Theater, Potsdam); Smokeyfall (South Coast Rep); Our Class (Wills); Blue Fleur (ART-Eliot Norton Design Award); Er Nichts als Er (Meetfactory, Prague); Kaffension (Athens Epidaurus Festival). Selected Opera: Powder Her Face (NYCO/BAM, Opera de Quebec); Ariadne auf Naxos (Opera National de Bordeaux); Phaeton (Saarlandisches Staatstheater), The Methusalem Projekt, Don Pasquale (Nationaltheater/Weimar), It Happens Like This (Guggenheim/Tanglewood); Puss in Boots; Die Entführung aus dem Serail (Theater Basel). Marsha is a UR International Theatre Program Associate Artist.

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Reading The Life of the Marquis de Sade by Tatsuhiko Shibusawa I was most intrigued as a writer, by the riddle of why the Marquise de Sade, after having demonstrated such absolute fidelity to her husband during his long years in prison, should have left him the moment that he was at last free. This riddle served as the point of departure for my play… I was sure that something highly incomprehensible, yet highly truthful about human nature lay behind this riddle… This play might be described as ‘Sade seen through women’s eyes…’ Everything had to form a precise, mathematical system around Madame de Sade… One thing I am certain of is that this play represents a pushing to their logical conclusions of views I have long entertained about the theater.

Yukio Mishima in the postface to Madame de Sade

Mishima wanted a life of the flesh, of action, divorced from words. Some interpreted this to mean that he dreamed of becoming a sort of warlord, restoring to Japan its ancient military virtues. But I think Mishima was after something much simpler: the exhaustion of the flesh in physical exercise, in bouts of love, in such adventures as becoming a private soldier for a few weeks in his middle age or breaking the sound barrier in a military jet.

Gore Vidal, in the article ‘Mr. Japan’, in the June 17, 1971 issue of the New York Review of Books
Donatien Alphonse François de Sade was born in Paris to an aristocratic family; his father, Jean Baptiste François Joseph, Count de Sade; his mother, Marie Éléonore de Maillé de Carman. Sade was educated by his uncle, an abbot, as well as by Jesuit priests at a Paris lyceé. The Sade family claimed a lineage which connected them to ancient Frank nobles, and thus had the status of members of the nobility in 18th century France. It was this nobility and opportunity for social advancement that attracted the Montreuil family to the Sades. In 1763, upon returning from service in the Seven Years’ War, the Marquis de Sade married Renée-Pélagie de Montreuil, in an arrangement designed to benefit the social and financial standings of both families.

In the years to come, Sade would engage in numerous licentious acts, many of which were deemed illegal by the courts of the time. Typically, these acts involved perpetrating sexual violence on prostitutes and servants under Sade’s employ. Given the fact that many of these sexual partners would go on to report the acts of Sade to the police, it may be fair to assume these sex acts were not always consensual. Sade also began an affair with Anne, Renée’s sister, whom he had originally attempted to court.

Sade’s wild lifestyle eventually caught up to him in 1772, when he was forced into hiding in Italy following his use of Spanish fly (an aphrodisiac) on a group of prostitutes in Marseilles. The details of this event are not fully clear, and some historians have suggested Sade may have purposely attempted to court the attentions of common courtesans in order to gain the opportunity to escape. Regardless, in late 1772, he would spend the next 5 years a free man in hiding at his castle in Lacoste. In 1777 he was lured out of hiding to Paris by Renée’s mother, who lied to him about his mother’s state of health (he was told that his mother was alive but very ill, when in reality she was already dead). Upon his arrival in Paris, he was arrested on the authority of a lettre de cachet (royal warrant of arrest) ordered by Madame de Sade. His wife aided his escape from police custody in late 1772, and he would spend the next 13 years in prison.

Upon his release, Renée would finally separate from him. Montreuil. He would spend the next 13 years in prison. Upon his release, Renée would finally separate from him. During his time in prison he began writing profusely, using loose scraps of paper glued together into a 35-foot long scroll. He would also complete his manuscripts for Justine and Juliette during his time at the Bastille.

Sally, or the 120 Days of Sodom – (film, 1975) This film was banned in Italy due to its extremely explicit content. It was originally banned in countries such as Britain, New Zealand, and Australia. However, like the work of Sade, the censorship was lifted as time went on and people grew more tolerant of the content contained within. Sally was Pasolini’s last film before he was murdered.

Marat/Sade – (play, 1963) Also known by its full title of The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade, this play was written by German writer and artist Peter Weiss. The show features the Marquis de Sade directing the other inmates at Charenton asylum in a play-within-a-play. The play within the play depicts events of the French Revolution leading up to and including the assassination of Jean-Paul Marat. It features many long dialogues between Sade and Marat, who are both characters within the play’s play (thus, Sade is technically two characters). Ultimately, the overall plot of Marat/Sade serves to show that the inmates at the asylum emerged from the French Revolution just as downtrodden as they were at the start.

It employs many Brechtian dramatic techniques, such as the use of disruptive musical numbers to comment on the concepts being explored (as opposed to furthering the development of plot or character). The Broadway production of Marat/Sade won the Tony Award for Best Play in 1966, as well as Best Director for Peter Brook. It was adapted to into a film in 1967, also directed by Brook. It starred Patrick Magee as Sade and Ian Richardson as Marat.

Quills – (film, 2000; based on an original play by Doug Wright) Directed by Philip Kaufman, and starring Geoffrey Rush (as Sade) Kate Winslet, Joaquin Phoenix, and Michael Caine, this is perhaps the most mainstream film ever inspired by Sade’s life. The film attempts to tell the story of Sade’s life, with an emphasis on Sade’s writing (hence the double entendre, Quills). Quills has been disparaged by historians for being factually inaccurate. Many details within the movie are in fact fictional, with the dates of his imprisonment and writings being switched around for plot convenience. The filmmakers seemed to bend the true reasons behind Sade’s writing in order to make the character more rational and appealing to a modern audience. The film succeeded in garnering several Academy Award nominations and shows society’s lingering obsession with the pains, pleasures, and history of Sade.
Once he was released from prison, he rose to a fair amount of political prominence in the new French government. He was voted to the National Convention, though he never quite gelled with his political contemporaries due to his aristocratic background. A series of bureaucratic mishaps and his disapproval of the highly influential Maximilien Robespierre would eventually land Sade back in jail for a year, and out of favor with the leaders of the Revolution.

In 1801 Sade was imprisoned by Napoleon for being the author of *Justine* and *Juliette*. In 1804, he was declared insane and transferred to the Charenton asylum. His imprisonment there would later serve as the premise for Peter Weiss' 1963 play, *Marat/Sade*. He continued writing at Charenton, as well as putting on plays with the other inmates until prison authorities forced him to abandon these pursuits. Sade would die at Charenton in 1814. His unpublished manuscripts were then burned by the order of his son.

Despite his immoral lifestyle, Sade has been recognized as an important and influential scholar of the Enlightenment. Sade identified strongly with Rousseau's theory of the Social Contract, which argued that humans were not inherently immoral and only became immoral when forced into situations of inequality. Sade took this concept and pushed it to the extreme in his writing; arguing that man should be granted ultimate freedom, in every sense of the word. This thinking would result in a great irony of the Marquis' life; he was persecuted for thinking freely during the pinnacle of the Enlightenment, by the same nation that was redefining individual liberties as the world knew it.

The work of Sade has gone on to fascinate people long after his death. The 20th century saw a large rise in interest in Sade's philosophies and writings. Philosophers such as Michel Foucault have published studies of Sade. Many surrealists of the mid-20th century idolized Sade's approach to unbridled freedom. He has been the subject of numerous books, plays, and movies attempting to explore the world inside his head. Perhaps most notable of all: he is the namesake of the term, *sadism*, an achievement he would no doubt be proud of.
Many of the details Mishima has included in the play regarding the Montreuil family are historically accurate. While, of course, the true nature of Renée’s devotion cannot be known for certain, many of the details regarding the background of each character are true. For example, the love affair between the Marquis de Sade and Anne is based in reality.

Sade originally attempted to court Anne, the younger sister of the eventual Marquise de Sade, Renée. Instead, the father of the Montreuil family, a wealthy bureaucrat and president of the Taxation Court, arranged for Sade to marry Renée. In exchange for marrying into the noble Sade family, the wealthier Montreuil family would help enhance the Sade’s financial standing.

Renée would indeed wait until Sade was out of prison to separate from him, while at the same time Madame de Montreuil obtained a royal warrant of arrest around 1768 to keep Alphonse behind bars (her approaching Saint-Fond and Simiane for help is a fictional addition by Mishima to the story). Renée would bear two sons and a daughter by Sade, while Anne would die in 1781, nine years before the events of Act III, after a torrid affair with the Marquis in Italy.

I swear to the Marquis de Sade, my lover, to be his, only, to never marry, nor give myself to others, to be faithfully attached to him, as is the blood that flows through my veins to me which I use to seal this oath. I sacrifice my life to him, my love and my feelings, with the same ardor that I gave him my virginity, and I end this oath by swearing to him that, if within a year I have not become a novice and in that state only embracing the freedom to live with Him and consecrate everything to Him, I swear it, I say, if I am not [a novice]. I will follow him to Venice, or wherever he wants to lead me, and will live there eternally with him as his wife. I will also allow him to do whatever he wants with me in regard to the said oath, if I violate any clause willfully or unconsciously.

Letter, signed in blood, to de Sade from Anne de Launay

The Château de Lacoste was one of three residences owned by the Marquis de Sade. The castle is named for the village it is located in, which lies within the French province of Provence-Alpes-Côte d’Azur. From the castle, one can observe spectacular views of the Alps and surrounding countryside. Lacoste was Sade’s primary residence between the years of 1769 and 1772. In the years following he would frequently use the castle as a hiding place from authorities, as he did upon escaping during his transfer to the prison at Aix.

The Château de Lacoste came under ownership of the Sade family in 1627, when Jean-Baptiste de Sade married a Diane Simiane, whose family had previously owned the castle. When the Revolution came, the castle was severely vandalized. After spending years in prison, Sade was forced to sell Lacoste to pay off his numerous debts. In the centuries to follow, the castle fell into disrepair. In 2001, Lacoste was purchased by Italian-born fashion designer Pierre Cardin, who began renovations. The castle is now a residence for Cardin, who also uses the theatre constructed by Sade in 1772 to host an annual music and theatre festival, Festival de Lacoste, currently in its 13th edition. The castle and its grounds are listed by the French Ministry of Culture as a monument historique.
lettres de cachet

These notorious letters, also known as royal warrants, contained direct orders from the king of France which were not subject to appeal in a court of law. Well-connected aristocrats could appeal to the king to issue a royal warrant of arrest on their behalf, thus eliminating potential enemies without the need of a legitimate cause. They were also used extensively by the police to rid the streets of prostitutes and the mentally ill. The lettres de cachet were viewed by those opposed to the king's rule as a symbol of corruption and an abuse of power. On the advent of the French Revolution, the royal warrant was banned, only to be reinstated in a similar capacity a short time later by Napoleon. The Marquis de Sade, Marquis de Mirabeau, and Voltaire each found themselves victim of the royal warrant at various points in their lives.

vincennes

Also known as the Château de Vincennes, the massive castle was built in 1340 by Charles V. It is located just 4 miles east of Paris, in what is now a densely populated suburb. The castle was built atop a site formerly used as hunting grounds for Louis VII. From the 14th century up through the construction of Versailles, the Château de Vincennes was used as a residence for the royal family.

It was abandoned in the 18th century and converted into a porcelain factory, then a state prison. Notable inmates at Vincennes, aside from the Marquis de Sade, included Diderot and Mirabeau (who is referenced in Madame de Sade as being an acquaintance of Sade). During the Revolution, in February of 1791, local workers attacked the fortress in an attempt to demolish it a la the storming of the Bastille two years earlier. They were foiled in this attempt by the Marquis de Lafayette. In 1917, infamous German spy Mata Hari was executed at Vincennes for espionage. Napoleon III established Vincennes and its grounds as a public park in 1860. It became the Bois de Vincennes, which is now the largest public park in Paris. Currently, the fortress itself is used as a museum of French military history.
The story tells about two sisters, the older named Juliette and the younger named Justine, who are suddenly orphaned and cast adrift in the world. Unlike most novels, the younger sister, who tries desperately to preserve her virtue, is afflicted with misfortunes of every kind, but her older sister, who eagerly embraces every vice, prospers…And the wrath of God falls not on the elder sister but on Justine, who ends her days in misery…Her toes are cut off, her teeth are pulled out, and she is branded, beaten, and robbed. Finally, when she is about to be executed for a crime of which she is innocent, she meets her sister Juliette again and is rescued. But the good fortune she at last enjoys does not last long. She is struck by lightning and dies wretchedly.

— Renée, Act III

Justine, or Good Conduct Well-Chastised (often referred to simply as Justine) is perhaps the Marquis de Sade's magnum opus. It seems to encompass the entirety of the Marquis de Sade's personal philosophy. The quote by Renée above serves as an excellent summary of Justine's plot. No matter her good intentions, Justine is cursed by eternal punishment and derision in a direct assault on her chaste ways.

Justine and its sequel, Juliette, or Vice Amply Rewarded, were both written by Sade while he was imprisoned in the Bastille. The books have been interpreted by Theodor Adorno and Max Horkheimer as a glorification of the principles of the Enlightenment. In their 1947 book The Dialectic of Enlightenment, the two explain their belief that Juliette "demonizes Catholicism as the most-up-to-date mythology, and with it civilization as a whole […] her procedures are enlightened and efficient as she goes about her work of sacrilege […] She favours system and consequence."

Indeed, this interpretation of Juliette's character seems to fit like a glove with the ideology of the Enlightenment.

On the morning of July 14, 1789, several hundred armed militiamen under the leadership of Pierre-Augustin Hulin stormed the Bastille, a medieval fortress converted into a prison at the center of Paris. The Marquis de Sade had just been released from the Bastille ten days before. While the prison only held seven prisoners, the taking of the Bastille symbolized a rejection of the absolute power of the French Monarchy, and the beginning of the French Revolution. The next ten years would be marked by radical democratic change in French politics and society, as well as intense violence leaving thousands dead.

The Revolution was caused by numerous factors, each of which was exacerbated by the climate of free thought encouraged by Enlightenment ideals. The common people of France were frustrated by their lack of power compared to the lavish privileges enjoyed by the wealthy. France was suffering from an economic crisis in the wake of two wars (including the American Revolution), and it fell upon the lower classes to shoulder most of this burden. Upon overthrowing the monarchy, the leaders of the Revolution made declarations expanding the freedoms of the common man. This would prove a dangerous time for members of the aristocracy, including the members of the Montreuil family. The new ideologies brought about by the French Revolution would go on to influence changes in the conventions of government and social hierarchy around the world.