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SADIE KARSYN

The Oxford Anthology of Tudor Drama
Routledge

The Children's Troupes and the Transformation of English Theater 1509-1608 uncovers the role of the children's companies in transforming perceptions of authorship and publishing, performance, playing spaces, patronage, actor training, and gender politics in the sixteenth century. Jeanne

McCarthy challenges entrenched narratives about popular playing in an era of revolutionary changes, revealing the importance of the children's company tradition's connection with many early plays, as well as to the spread of literacy, classicism, and literate ideals of drama, plot, textual fidelity, characterization, and acting in a still largely oral popular culture. By addressing developments from the hyper-literate school tradition, and integrating discussion of the children's troupes into the critical conversation

around popular playing practices, McCarthy offers a nuanced account of the play-centered, literary performance tradition that came to define professional theater in this period. Highlighting the significant role of the children's company tradition in sixteenth-century performance culture, this volume offers a bold new narrative of the emergence of the London theater.

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Routledge

Originally published in 2005. While several recent studies have investigated the political dimensions of sixteenth-century English drama, until now there has not been a monograph that tells the story of how and why royal marital selection was examined. By linking court interludes, neoclassical university

tragedies, and popular plays by late Elizabethan dramatists Christopher Marlowe, John Lyly, Thomas Kyd, and William Shakespeare to the inflammatory topic of Tudor marriage, Michael Winkelman demonstrates their cultural centrality. This new work interrogates the symbolic, allusive, and mimetic aspects of marital relationships in such plays. Winkelman argues that they were crucial battlegrounds for a series of consequential debates about the future of the monarchy, especially during the reigns of the oft-married King Henry VIII and his unmarried daughter, the Virgin Queen Elizabeth I. Marriage, as a critically important political metaphor as well as a pressing realpolitik quandary, was the subject of major debate in the drama and

government of Tudor England. Royal conduct in the domestic sphere had a tremendous impact on the entire English social order, and in an age before widespread freedom of speech, court drama was often the only venue where the voicing of criticism was tolerated. The fascinating soap-opera story of Tudor marriage thus provides the author with a reference point for an interdisciplinary study of sixteenth-century theatre and politics. Drawing on evidence from playbooks and historical chronicles as well as contemporary work in gender studies, audience-response theory, and anthropology, this book explores how during a time of anxiety-inducing change, playwrights discussed controversies and propounded remedies; theatre played a pivotal role in shaping

society.

Lean Logic Wiley-Blackwell

The first comprehensive anthology of English drama in the long Tudor century, *The Oxford Anthology of Tudor Drama* contains sixteen of the most important plays from the long Tudor century (1485-1603) newly edited in accessible modern spelling.

The Routledge Companion to Studio Performance Practice Cambridge Scholars Publishing

National identity is not some naturally given or metaphysically sanctioned racial or territorial essence that only needs to be conceptualised or spelt out in discursive texts; it emerges from, takes shape in, and is constantly defined and redefined in individual and collective performances. It is in

performances—ranging from the scenarios of everyday interactions to ‘cultural performances’ such as pageants, festivals, political manifestations or sports, to the artistic performances of music, dance, theatre, literature, the visual and culinary arts and more recent media—that cultural identity and a sense of nationhood are fashioned. National identity is not an essence one is born with but something acquired in and through performances. Particularly important here are intercultural performances and transactions, and that not only in a colonial and postcolonial dimension, where such performative aspects have already been considered, but also in inner-European transactions. ‘Englishness’ or ‘Britishness’ and

Italianità, the subject of this anthology, are staged both within each culture and, more importantly, in joint performances of difference across cultural borders. Performing difference highlights differences that ‘make a difference’; it ‘draws a line’ between self and other—boundary lines that are, however, constantly being redrawn and renegotiated, and remain instable and shifting.

Blood Matters John Wiley & Sons
The twelve essays in *Selfhood on the Early Modern English Stage* analyse the influences that shaped the fictional constructs that inhabited the drama of the early modern period. The contributors, all specialists in the field working in France and England, offer a wide spectrum of views and discuss a

variety of dramatic texts ranging from late medieval cycle plays and interludes of the Tudor period, to plays by Marlowe, Shakespeare, Tourneur and Jonson. The early modern stage self emerges out of this collection as the site of a rich confluence of discursive and historical forces existing beyond the theatre itself. Three essays in the first section reveal how abstract figures like Mundus and Mankind gradually became endowed with personal motives and personalizing traits which brought into existence stage beings with a capacity for emotion. In the second section, three essays deal with specific cultural factors that influenced the representation of selfhood in John Lyly's *Alexander*, in Marlowe's *Tamburlaine*, and in a selection of Stuart court masques presented at Whitehall.

The third section offers new insights into the composition of *Hamlet* as a dramatized personality; the fourth investigates the way in which the poet-playwright's autobiographical impulses may have helped in the construction of early modern stage selves; the final, fifth section explores the kaleidoscopic sources of the royal protagonists in Rowley's *When You See Me, You Know Me*, and Shakespeare's *Richard III*. This collection of essays seeks to add a further contribution to the growing body of criticism that investigates the multi-faceted, multi-layered construction of early modern subjectivity.

Representations of the Body in Middle English Biblical Drama

University of Pennsylvania Press
Drawing on a wide and interdisciplinary

range of sources that goes well beyond the writings of theologians and canonists to include liturgical texts and practices, the rulings of popes and church councils, saints' lives, chronicles, imaginative literature, and poetry, Faith, Fiction and Force in Medieval Baptismal Debates illuminates the emergence and fortunes of these three controversies and the historical contexts that situate their development. Each debate has its own story line, its own turning points, and its own seminal figures whose positions informed its course. The thinkers involved in each case were, and regarded one another as being, members of the orthodox western Christian communion. Thus, another finding of this book is that Christian orthodoxy in the Middle Ages was able to

encompass and accept disagreements both wide and deep on a sacrament seen as fundamental to Christian identity, faith and practice.

Images of Language in Middle English Vernacular Writings

Broadview Press

"Examines the Old English riddles found in the tenth-century Exeter Book manuscript, with particular attention to their relationship to larger traditions of literary and traditional riddling"-- Provided by publisher.

Performing Arguments OUP Oxford

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.

European Theatre Performance Practice, 1400-1580 Oxford University Press English drama between the late fifteenth century and the late sixteenth centuries is as diverse as it is engaging; this anthology brings together eighteen of the most interesting and important dramatic works from the period. The plays have been chosen to give a broad view of the drama produced in Tudor England. They testify to the eclectic tastes of sixteenth-century audiences, ranging from morality plays (Mankind, Everyman), to comedies inspired by the Roman plays of Terence and Plautus (Ralph Roister Doister), to tragedies inspired by the plays of Seneca (Gorboduc, Cambises). In later plays,

morality plots rub shoulders with slapstick comic business (The Longer Thou Livest The More Fool Thou Art, The Three Ladies of London), and classical gods intervene in the affairs of England's regions (Gallathea). While some of the plays offer pure entertainment, others have a clear political agenda. King Johan is presented as a prototype for English resistance to Rome's Catholicism; Gorboduc's decision to abdicate and divide his kingdom highlights the vexed question of the English succession under a childless queen. Other plays comment more obliquely on contemporary events. Play of the Four Elements reflects on England's nascent maritime expeditions to the New World, while The Three Ladies of London comments topically on immigrant overcrowding in England's

port towns, and the dangers of England's trade in the Mediterranean. Some plays push the boundaries of what the theatre can do in staging violence (Cambises) and questioning gender roles (Gallathea). Designed for undergraduate use, the anthology includes extensive explanatory annotations and a substantial introduction to each play; spelling and punctuation have been partially modernized in the interests of making the texts more accessible to students. In all this, the anthology follows principles similar to those developed for Christina M. Fitzgerald's and John T. Sebastian's Broadview Anthology of Medieval Drama; several of the plays from that anthology are also included here, while the rest have been newly edited for this volume, under the

supervision of General Editor Alan Stewart.

Medieval Drama Taylor & Francis

This collection studies the representations of the character of the monarch in literature and cinema. Being a person, an institution, a character archetype and a narrative role, the characters of the monarch and other royal or regal characters oscillate between humanity and the non-human. As such, they are hybrid forms of existence and subjectivity. The authors of this collection explore this hybridity across large spectra of genres, historical periods and cultural contexts. Some of the most prolific and widely read scholars analyze the archetype of the monarch on the page, the stage and the screen. They cover large swathes of

intersecting creative and interpretive territories including ancient epic and religious poetry, Arthurian legends, British Renaissance and modern drama, British horror films and Hollywood crime and sports films. This collection also features interviews with six prominent comic book writers and artists, who discuss the influence of classical royal archetypes on their works.

Selfhood on the Early Modern English Stage Ashgate Publishing, Ltd.

Drama in Medieval and Early Modern Europe moves away from the customary conceptual framework that artificially separates 'medieval' from 'early modern' drama to explore the role of drama and spectacle in England, France, the Low Countries, Spain, Italy, Switzerland, and the German-speaking

areas that now constitute Austria and Germany. This book investigates the ranges of dramatic and performative techniques and strategies that playwrights across Europe used to adapt their work to the changing contexts in which they performed, and to the changing or expanding audiences that they faced. It considers the different views expressed through drama and spectacle on shared historical events, how communities coped with similar issues and why they ritually recycled these themes through reinvented or alternative forms that replaced or existed alongside their predecessors. A wide variety of genres of play are discussed throughout, including *visitatio sepulchri* (visit to the tomb) plays; Easter and Passion plays and morality plays;

the French civic *mystère*; Italian *sacre rappresentazioni* performed by choirboys in the context of the church; *Bürgertheater* from the Swiss Confederacy; drama performed for the purpose of royal entertainment and propaganda; May and summer games; and the commercial, professional theatre of Shakespeare and Lope de Vega. Examining the strength of drama in relation to the larger cultural forces to which it adapted, and demonstrating the use of social, political, economic, and artistic networks to educate and support the social structures of communities, *Drama in Medieval and Early Modern Europe* offers a broader understanding of a shared European past across the traditional chronological divide of 1500. It is ideal for students of social history,

and the history of medieval and early modern drama or literature.

The Broadview Anthology of Tudor Drama Routledge

No medieval writer reveals more about early English drama than John Lydgate, Claire Sponsler contends. Best known for his enormously long narrative poems *The Fall of Princes* and *The Troy Book*, Lydgate also wrote numerous verses related to theatrical performances and ceremonies. This rich yet understudied body of material includes mummings for London guildsmen and sheriffs, texts for wall hangings that combined pictures and poetry, a Corpus Christi procession, and entertainments for the young Henry VI and his mother. In *The Queen's Dumbshows*, Sponsler reclaims these writings to reveal what they have to tell

us about performance practices in the late Middle Ages. Placing theatricality at the hub of fifteenth-century British culture, she rethinks what constituted drama in the period and explores the relationship between private forms of entertainment, such as household banquets, and more overtly public forms of political theater, such as royal entries and processions. She delineates the intersection of performance with other forms of representation such as feasts, pictorial displays, and tableaux, and parses the connections between the primarily visual and aural modes of performance and the reading of literary texts written on paper or parchment. In doing so, she has written a book of signal importance to scholars of medieval literature and culture, theater

history, and visual studies.

Drama in Medieval and Early Modern Europe Routledge

Modernism: An Anthology is the most comprehensive anthology of Anglo-American modernism ever to be published. Amply represents the giants of modernism - James Joyce, Gertrude Stein, Virginia Woolf, T.S. Eliot, Ezra Pound, Wallace Stevens, Marianne Moore, Samuel Beckett. Includes a generous selection of Continental texts, enabling readers to trace modernism's dialogue with the Futurists, the Dadaists, the Surrealists, and the Frankfurt School. Supported by helpful annotations, and an extensive bibliography. Allows readers to encounter anew the extraordinary revolution in language that transformed the aesthetics of the

modern world .

The Shakespearean International Yearbook Zondervan Academic

In late medieval and early modern Europe, definitions of blood in medical writing were slippery and changeable: blood was at once the red fluid in human veins, a humor, a substance governing crucial Galenic models of bodily change, a waste product, a cause of corruption, a source of life, a medical cure, a serum appearing under the guise of all other bodily secretions, and—after William Harvey's discovery of its circulation—the cause of one of the greatest medical controversies of the premodern period. Figurative uses of "blood" are even more difficult to pin down. The term appeared in almost every sphere of life and thought, running through political,

theological, and familial discourses. *Blood Matters* explores blood as a distinct category of inquiry and draws together scholars who might not otherwise be in conversation. Theatrical and medical practice are found to converge in their approaches to the regulation of blood as a source of identity and truth; medieval civic life intersects with seventeenth-century science and philosophy; the concepts of class, race, gender, and sexuality find in the language of blood as many mechanisms for differentiation as for homogeneity; and fields as disparate as pedagogical theory, alchemy, phlebotomy, wet-nursing, and wine production emerge as historically and intellectually analogous. The volume's essays are organized within categories

derived from medieval and early modern understanding of blood behaviors—Circulation, Wounds, Corruption, Proof, and Signs and Substances—thereby providing the terms through which interdisciplinary and cross-period conversations can take place. Contributors: Helen Barr, Katharine Craik, Lesel Dawson, Eleanor Decamp, Frances E. Dolan, Elisabeth Dutton, Margaret Healy, Dolly Jørgensen, Helen King, Bonnie Lander Johnson, Hester Lees-Jeffries, Joe Moshenska, Tara Nummedal, Patricia Parker, Ben Parsons, Heather Webb, Gabriella Zuccolin. Modernism Ashgate Publishing, Ltd. This issue marks the 10th anniversary of *The Shakespearean International Yearbook*. On this occasion, the special section celebrates the achievement of

senior Shakespearean scholar Robert Weimann, whose work on the Elizabethan theatre and early modern performance culture has so influenced contemporary scholarship. Among the contributors to this issue are Shakespearean scholars from Ireland, Japan, France, Germany, South Africa, UK, and the US.

Medieval Drama - An Anthology + Old and Middle English C. 890 - C. 1450

Springer

Medieval English Drama provides a fresh introduction to the dramatic and festive practices of England in the late Middle Ages. The book places particular emphasis on the importance of the performance contexts of these events, bringing to life a period before permanent theatre buildings when

performances took place in a wide variety of locations and had to fight to attract and maintain the attention of an audience. Showing the interplay between dramatic and everyday life, the book covers performances in convents, churches, parishes, street processions and parades, and in particular distinguishes between modes of outdoor and indoor performance. Katie Normington aids the reader to a fuller understanding of these early English dramatic practices by explaining the significance of the place of performance, the particularities of spectatorship for each event and how the conventions of the form of drama were manipulated to address its reception. Audiences considered range from cloistered members, congregations and parish

members to urban citizens, nobles and royalty. Undergraduate students of literature of this period will find this an approachable and illuminating guide.

The Drama of Masculinity and Medieval English Guild Culture

Boydell & Brewer

This study demonstrates the value of historical and cultural analysis alongside traditional literary scholarship for enriching our understanding of plays and poems from the medieval and early Tudor past and of the cultures which produced and received them.

The Routledge Research Companion to Early Drama and Performance Chelsea Green Publishing

The Routledge Companion to Studio Performance Practice is a unique, indispensable guide to the training

methods of the world's key theatre practitioners. Compiling the practical work outlined in the popular Routledge Performance Practitioners series of guidebooks, each set of exercises has been edited and contextualised by an expert in that particular approach. Each chapter provides a taster of one practitioner's work, answering the same key questions: 'How did this artist work? How can I begin to put my understanding of this to practical use?' Newly written chapter introductions put the exercises in context, explaining how they fit into the wider methods and philosophy of the practitioner in question. All 21 volumes in the original series are represented in this volume. *The Achievement of Robert Weimann* Penn State Press

The York Corpus Christi Play as we know it consists of 47 surviving individual plays or “pageants,” 27 of which are included in this volume; together, these 27 plays represent the cycle’s core narrative of creation, fall, and salvation. This new edition offers extensive annotation (both marginal glosses and explanatory footnotes), an illuminating introduction, and a helpful selection of background contextual materials.

Medieval English Drama Boydell & Brewer

This issue marks the 10th anniversary of The Shakespearean International Yearbook. On this occasion, the special section celebrates the achievement of senior Shakespearean scholar Robert Weimann, whose work on the Elizabethan theatre and early modern

performance culture has so influenced contemporary scholarship. Ten essays in this issue of Yearbook, including one by the honoree himself, focus on those aspects of Shakespearean studies which Weimann has impacted most profoundly: the idea and practice of a “popular tradition”, the materialist critique of early modern theater, the practices of early modern authorship, acting and theatricality, and his celebrated bifold articulation of authority and representation. In addition to this extensive exploration of Weimann's work, the volume includes essays on The Comedy of Errors, Romeo and Juliet, Shakespeare and Lucretius, and Shakespeare on BBC television. The Shakespearean International Yearbook continues to provide an annual survey of

important issues and developments in contemporary Shakespeare studies. Among the contributors are

Shakespearean scholars from Ireland, Japan, France, Germany, South Africa, UK, and the US.