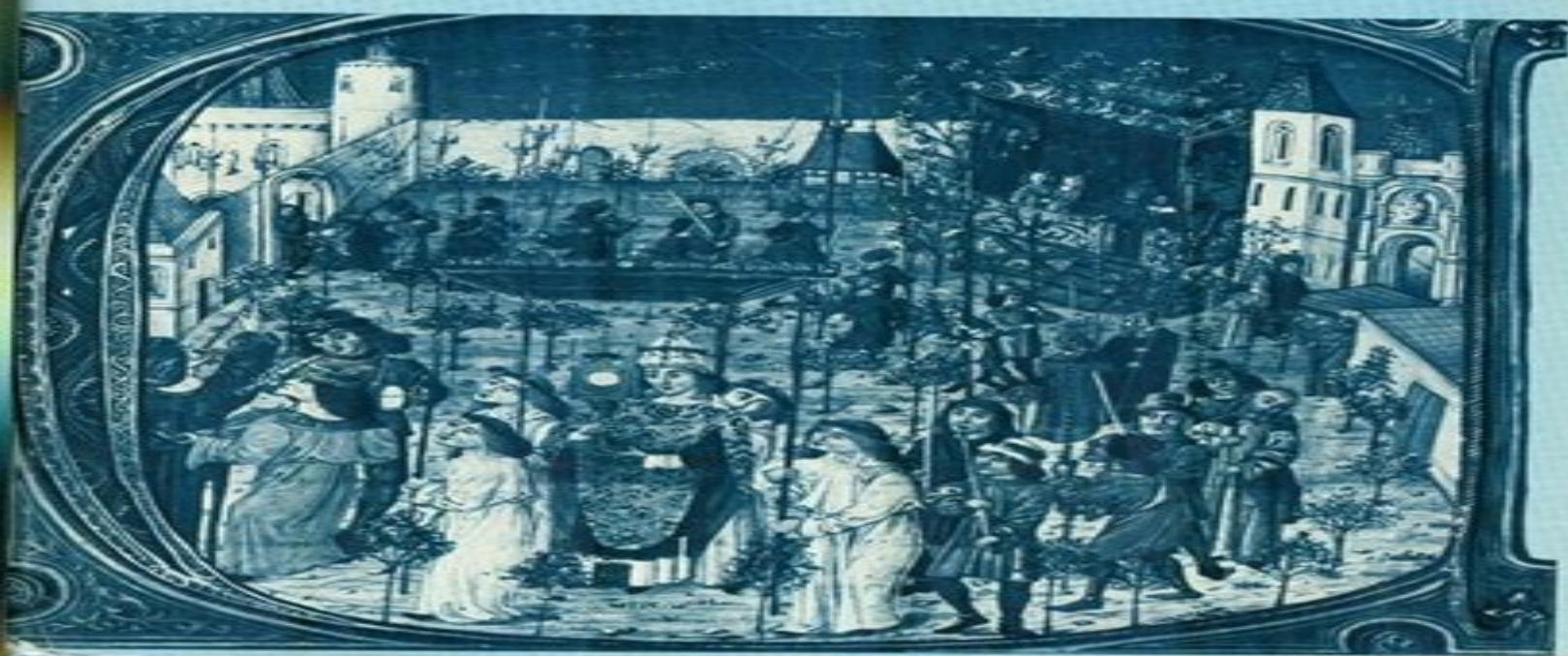


Alan H. Nelson

*The Medieval English Stage*  
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# The Medieval English Stage

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## **The Medieval English Stage:**

*The Medieval English Stage* Alan H. Nelson,1974      **Functions of Medieval English Stage Directions** Philip Butterworth,2022-07-29 When we speak of theatre we think we know what a stage direction is we tend to think of it as an authorial requirement devised to be complementary to the spoken text and directed at those who put on a play as to what when where how or why a moment action or its staging should be completed This is the general understanding to condition a theatrical convention known as the stage direction As such we recognise that the stage direction is directed towards actors directors designers and any others who have a part to play in the practical realisation of the play And perhaps we think that this has always been the case However the term stage direction is not a medieval one nor does an English medieval equivalent term exist to codify the functions contained in extraneous manuscript notes requirements directions or records The medieval English stage direction does not generally function in this way it mainly exists as an observed record of earlier performance There are examples of other functions but even they are not directed at players or those involved in creating performance More than 2000 stage directions from 40 or so plays and cycles have been included in the catalogue of the volume and over 400 of those have been selected for analysis throughout the work The purpose of this research is to examine the theatrical functions of medieval English stage directions as records of earlier performance Examples of such functions are largely taken from outdoor scriptural plays This book will be of great interest to students and scholars in theatre medieval history and literature

*The Medieval European Stage, 500-1550* William Tydeman,2001-09-27 This volume brings together a wide selection of primary source materials from the theatrical history of the Middle Ages The focus is on Western Europe between the fall of the Roman Empire and the emergence of markedly Renaissance forms in Italy Early sections of the volume are devoted to the survival of Classical tradition and the development of the liturgical drama of the Roman Catholic Church but the main concentration is on the genesis and growth of popular religious drama in the vernacular Each of the major medieval regions is featured while a final section covers the pastimes and customs of the people a record of whose traditional activities often only survives in the margins of official recognition The documents are compiled by a team of leading scholars in the field and the over 700 documents are all presented in modern English translation

**The Medieval English Stage** Alan H. Nelson,1974      **Staged Properties in Early Modern English Drama** Jonathan Gil Harris,Natasha Korda,2006-11-23 This collection of essays explores the material economic and dramatic implications of stage properties in early modern English drama The essays in this volume written by a team of distinguished scholars in the field offer valuable insights and historical evidence concerning the forms of production circulation and exchange that brought such diverse properties as sacred garments household furnishings pawned objects and even false beards onto the stage

**A Reference Guide for English Studies** Michael J. Marcuse,1990-01-01 This ambitious undertaking is designed to acquaint students teachers and researchers with reference sources in any branch of English studies which Marcuse defines as all those subjects

and lines of critical and scholarly inquiry presently pursued by members of university departments of English language and literature Within each of 24 major sections Marcuse lists and annotates bibliographies guides reviews of research encyclopedias dictionaries journals and reference histories The annotations and various indexes are models of clarity and usefulness and cross references are liberally supplied where appropriate Although cost conscious librarians will probably consider the several other excellent literary bibliographies in print such as James L Harner's *Literary Research Guide* Modern Language Assn of America 1989 larger academic libraries will want Marcuse's volume *Jack Bales Mary Washington Coll Lib Fredericksburg Va Library Journal Lighting the Shakespearean Stage, 1567 - 1642* Robert B. Graves, 1999-12-08 In *Lighting the Shakespearean Stage 1567-1642* R B Graves examines the lighting of early modern English drama from both historical and aesthetic perspectives He traces the contrasting traditions of sunlit amphitheaters and candlelit hall playhouses describes the different lighting techniques and estimates the effect of these techniques both indoors and outdoors Graves discusses the importance of stage lighting in determining the dramatic effect even in cases where the manipulation of light was not under the direct control of the theater artists He devotes a chapter to the early modern lighting equipment available to English Renaissance actors and surveys theatrical lighting before the construction of permanent playhouses in London Elizabethan stage lighting he argues drew on both classical and medieval precedents **Stations of the Sun** Ronald Hutton, 2001-02-15 Comprehensive and engaging this colourful study covers the whole sweep of ritual history from the earliest written records to the present day From May Day revels and Midsummer fires to Harvest Home and Hallowe'en to the twelve days of Christmas Ronald Hutton takes us on a fascinating journey through the ritual year in Britain He challenges many common assumptions about the customs of the past and debunks many myths surrounding festivals of the present to illuminate the history of the calendar year we live by today *The English Stage* J. L. Stylian, 1996-07-13 The English Stage tells the story of drama through its many changes in style and convention from medieval times to the present day With a wide sweep of coverage John Stylian analyses the key features of staging including early street theatre and public performance the evolution of the playhouse and the private space and the pairing of theory and stagecraft in the works of modern dramatists He focuses on the conventions by which a playwright actors and their audience create the phenomenon of theatre and the way such conventions have changed over time Stylian can be considered among a small number of influential scholars who have helped to develop theatre history from its origins in literary studies into an independent and respected field From the vantage point of a lifetime's study he examines and illustrates the multitude of factors which have brought and continue to bring plays to life *English Drama Before Shakespeare* Peter Happle, 2018-10-08 English Drama before Shakespeare surveys the range of dramatic activity in English up to 1590 The book challenges the traditional divisions between Medieval and Renaissance literature by showing that there was much continuity throughout this period in spite of many innovations The range of dramatic activity includes well known features such as mystery cycles and the interludes as

well as comedy and tragedy. Para dramatic activity such as the liturgical drama, royal entries and localised or parish drama is also covered. Many of the plays considered are anonymous but a coherent biographical view can be taken of the work of known dramatists such as John Heywood, John Bale and Christopher Marlowe. Peter Happ's study is based upon close reading of selected plays especially from the mystery cycles and such Elizabethan works as Thomas Kyd's *The Spanish Tragedy*. It takes account of contemporary research into dramatic form, performance including some important recent revivals, dramatic sites and early theatre buildings and the nature of early dramatic texts. Recent changes in outlook generated by the publication of the written records of early drama form part of the book's focus. There is an extensive bibliography covering social and political background, the lives and works of individual authors and the development of theatrical ideas through the period. The book is aimed at undergraduates as well as offering an overview for more advanced students and researchers in drama and in related fields of literature and cultural studies.

**Early English Stages, 1300 to 1660** Glynne William Gladstone Wickham, 1959    [British Drama Before 1660](#) Jennifer Robin Goodman, 1991 This study covers the development of British drama from the time of the Roman colonization to the restoration of Charles II in 1660. The author provides an overview of scholarship on the subject since 1950 and goes on to assess the strengths and weaknesses of the two main approaches to drama study: stage history and the literary study of drama.

[The Virgin Mary in the Medieval Drama of England](#) Paula Marie Lozar, 1974    [A Guide to English Literature](#) Boris Ford, 1954    **Medieval English Drama** Peter Happé, 1984    **The Theatre** Oscar Gross Brockett, 1979    [Stage Flying](#) John Alexander McKinven, 1995 The idea of flying has always captivated earthbound humans. When mortals invented gods and demons, the supernaturals came equipped with the power of flight. And humans being envious wished that they too could float free, soar like a bird or stand calmly on nothing. So from the beginning when the legends of gods and the stories of man were told in theatre, flying has often been a part of the action. The theatrical act of a human flying is a scenic wonder. It began in religious plays, continued in church celebrations and has had a place in a host of theatrical forms: opera, the fairy play, vaudeville, melodrama, pantomime and spectacle. The apparatus for staging flight has taken its place among a host of other stage machines intended to illustrate a play's story.

**The Saturday Review of Politics, Literature, Science and Art**, 1880    *The Revels History of Drama in English* Arthur C. Cawley, 1983    **The Revels History of Drama in English**, 1983

## Whispering the Secrets of Language: An Psychological Quest through **The Medieval English Stage**

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