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The Medieval English Stage

Alan H. Nelson



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

Performing Blackness on English Stages, 1500-1800 Virginia Mason Vaughan, 2005-05-12 An unusual study of the tradition of blackface in stage performance

Early English Stages, 1300 to 1660: Plays and their makers to 1576 Glynne William Gladstone Wickham, 1959 Ancient Scripts and Modern Experience on the English Stage, 1500-1700 Bruce R. Smith, 2014-07-14 Unlike the contrast between the sacred and the taboo the opposition of comic and tragic is not a way of categorizing experience that we find in cultures all over the world or even at different periods in Western civilization Though medieval writers and readers distinguished stories with happy endings from stories with unhappy endings it was not until the sixteenth and seventeenth centuries fifteen hundred years after Sophocles Euripides Plautus and Terence had last been performed in the theaters of the Roman Empire that tragedy and comedy regained their ancient importance as ways of giving dramatic coherence to human events Ancient Scripts and Modern Experience on the English Stage charts that rediscovery not in the pages of scholars books but on the stages of England s schools colleges inns of court and royal court and finally in the public theaters of sixteenth and seventeenth century London In bringing to imaginative life the scripts eyewitness accounts and financial records of these productions Bruce Smith turns to the structuralist models that anthropologists have used to explain how human beings as social creatures organize and systematize experience He sets in place the critical physical and social structures in which sixteenth and seventeenth century Englishmen watched productions of classical comedy and classical tragedy Seen in these three

contexts these productions play out a conflict between classical and medieval ways of understanding and experiencing comedy's interplay between satiric and romantic impulses and tragedy's clash between individuals and society Originally published in 1988 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

The English Stage J. L. Styan, 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 Styan 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 playwrights and their audience create the phenomenon of theatre and the way such conventions have changed over time Styan 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

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 R. B. Graves, 1999-12-08 R B Graves examines the lighting of early modern English drama from both historical and aesthetic perspectives He traces the contrasting traditions of sunlit amphitheatres and candlelit hall playhouses describes the different lighting techniques and estimates the effect of these techniques both indoors and outdoors Supporting recent scholarship Graves demonstrates that the conventions of indoor and outdoor illumination are remarkably similar In addition to providing new evidence Graves makes use of experiments conducted at the new Globe in Southwark London and in various Tudor halls 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 Analyzing the effect of the weather on theater lighting Graves traces the history of performance times in the open air Elizabethan Jacobean and Caroline theaters He reconstructs the lighting of the amphitheaters by considering the size and shape of the playhouses the orientation of the stages within the open air yards and the presence of roofs shading the stage Examining the natural lighting of indoor private playhouses Graves takes note of performance times and the size and placement of windows to evaluate the amount of daylight available in various hall playhouses He contrasts the natural light with the artificial light produced for the Court masques Few of the special effects common in Court performances however were used in the production of plays Considering the placement and manipulation of lighting instruments Graves reconstructs the artificial lighting at the professional indoor hall playhouses He discusses the artificial light at the Salisbury Court and Cockpit in Court playhouses and maintains that even though one might expect otherwise the use of hand held property light was essentially the same indoors as outdoors Graves concludes by focusing on the overall visual effect in a scene from Webster s Duchess of Malfi

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

Stages and Playgoers Janet Hill, 2002 Stages and Playgoers demonstrates the long vital tradition of dialogue between stage and audience from medieval through Tudor to Jacobean drama Janet Hill offers new insights into techniques of addressing playgoers from the stage and how they might have operated under particular staging conditions Hill calls this dialogue open address a term that takes in a range of speeches often called asides monologues and soliloquies She argues that open address is a strategy that challenges playgoers asking for answers that lie outside the stage in the playgoer playhouse world

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