

Marie Tudor Theatre Illustre

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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 Happé'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.

Covering a period of nearly 40 years' work by the author this collection of essays

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in the Shifting Paradigms in Early English Drama Studies series brings the perspective of a Drama academic and practitioner of early English plays to the understanding of how medieval plays and Robin Hood games of the fifteenth and sixteenth centuries were performed. It explores why, where, when, and how the plays happened, who took part, and who were the audiences. The insights are informed by a combination of research and the public presentation of surviving texts. The research included in the volume unites the early English experiences of religious and secular performance. This recognition challenges the dominant critical distinction of the past between the two and the consequent privileging of biblical and moral plays over secular entertainments. What further binds, rather than separates, the two is that the destination of funds raised by the different activities maintained the civic and parochial needs of the institutions upon which the people depended. This collection redefines the inclusive nature and common interests of the purposes that lay behind generically different undertakings. They shared an extraordinary investment of human and financial resources in the anticipation of a profit that was pious and practical.

Enter the King attempts to describe for the first time the ritual purposes, symbolic vocabulary, and quasi-dramatic form of one late medieval courtly festival, the royal entry. Although the royal entry as a formal ceremony can be traced as an

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unbroken tradition from late Classical times through to the Renaissance, this book begins where the royal entry adopts pageantry as its essential medium in the late fourteenth century

Vols. for 1953-56 include section: Colonnade [a journal of literature and the arts].

Following in the tradition of recent work by cultural geographers and historians of maps, this collection examines the apparently familiar figure of Robin Hood as he can be located within spaces that are geographical, cultural, and temporal. The volume is divided into two sections: the first features an interrogation of the literary and other textually transmitted spaces to uncover the critical grounds in which the Robin Hood 'legend' has traditionally operated. The essays in Part Two take up issues related to performative and experiential space, demonstrating the reciprocal relationship between page, stage, and lived experience. Throughout the volume, the contributors contend with, among other things, modern theories of gender, literary detective work, and the ways in which the settings that once advanced court performances now include digital gaming and the enactment of 'real' lives.

L'auteur se demande si l'on peut filmer le théâtre, pourquoi, pour qui et comment. Il propose une solution de multicaptation documentaire dans une dialogique de trace à même de répondre aux attentes immédiates du grand public, et de contribution à la réflexion contemporaine sur l'élaboration d'une mémoire d'archive précise et créative du spectacle vivant.

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