



Robin Hood A Play

Alfred Noyes



Robin Hood A Play:

Robin Hood Don Nigro, 1987 Comedy Characters 14 male 8 female more if desired Unit set In a land where the rich get richer and the poor are starving Prince John wants to cut down Sherwood Forest to put up an arms manufactory a slaughterhouse and a tennis court for the well to do This bawdy epic unites elements of wild farce and ancient mythologies with an environmentalist assault on the arrogance of wealth and power in the face of poverty and hunger using feeble and insane jesters a demonic Robin Hood Alfred Noyes, 1926 Robin Hood Cathryn Pisarski, 1988 *Playing Robin Hood* Lois Potter, 1998 These essays explore the Robin Hood legend in performance from three perspectives its Tudor social and theatrical context its adaptations and analogues in other cultures and its later history in theatre and film *Robin Hood* Arne Christiansen, Tim J. Kelly, 1990 *The Somewhat True Tale of Robin Hood* Mary Lynn Dobson, 2000 A comedy play Robin with the help of a Merry Man wannabe simply known as the Town s Guy turns this once simple legend into a hysterical trip through Sherwood Forest with surprises at every turn Our charming but egotistical hero leads his band of familiar wood dwellers as they battle the delectably evil Prince John and his haughty henchman the Sheriff of Nottingham Roboin s one and only love the Lady Marian remains true to her champion as she assists his crusade by wishing the prince and sheriff a rash of various skin afflictions Incredibly our model good guy Robin discovers that even heroes have a few important life lessons to learn **Robin Hood : Or** Owen Davis, 1923 *Robin Hood* Stephen Knight, 2003 In this engaging and deeply informed book Knight looks at the different manifestations of Robin Hood at different times and places in a mythic biography with a thematic structure Illustrations **The Legend of Robin Hood** Lisa Swarbrick, 1993 **Plays for Children, an Annotated Index** Alice Isabel Hazeltine, 1921 Drama and Resistance Claire Sponsler, 1997 Provides a cultural and historical context for medieval popular drama In *Drama and Resistance* Claire Sponsler explores the intertwined histories of bodily subjectivity commodity culture and theatricality in late medieval England In a fascinating consideration of popular drama in the period from 1350 to 1520 she argues that many types of performances during this time represented cultural evasions of the imposition of disciplinary power The medieval theater was a social site where resistance masked from the full scrutiny of authority by theatricality was practiced articulated and enacted Sponsler examines three key discourses of authoritarian bodily and commodity control clothing laws conduct literature and Books of Hours and pairs them with three kinds of theatrical performances that enact resistance to disciplining codes Robin Hood performances morality plays and Corpus Christi pageants She considers the contradictions and inconsistencies in the repressive official discourses and analyzes the ways in which the staging of forbidden acts like cross dressing social and sexual misbehavior and violence against the body challenged these discourses Drawing on recent social theory *Drama and Resistance* is an important contribution to medieval studies and the history of theater **Robin Hood** Stephen Basdeo, 2019-05-30 Robin Hood is a national English icon He is portrayed as a noble robber who along with his band of merry men is said to have stolen from the

rich and given to the poor His story has been reimagined many times throughout the centuries Readers will be introduced to some of the candidates who are thought to have been the real Robin Hood before journeying into the fifteenth century and learning about the various rymes of Robyn Hode that were in existence This book then shows how Robin Hood was first cast as an earl in the sixteenth century before discussing his portrayals as a brutish criminal in the eighteenth century Then learn how Robin Hood became the epitome of an English gentleman in the Victorian era before examining how he became an Americanized populist hero fit for the silver screen during the twentieth century Thus this book will take readers on a journey through 800 years of English cultural and literary history by examining how the legend of Robin Hood has developed over time

The Ballad of Robin Hood Pat Hale,1975 *Robin Hood* David Crook,2020 Detailed research into documentary sources offers an exciting new identification of the real Robin Hood For over a century and a half scholars have debated whether or not the legend of Robin Hood was based on an actual outlaw and if so when and where he lived One view is that he was not a legend as such but a myth an idea rather than a person who could possibly be identified in historical records and placed in a real historical and geographical context Other writers have gone even further arguing that he is a literary concoction with no traceable original and that seeking to pin him down to a particular time and location is futile and unnecessary This survey begins by tracing the development of the legend and contemporary views about it between the thirteenth and early twenty first centuries taking account both of new interpretative literature on the subject and fresh discoveries from the author s own research in the early records of the English royal administration and common law It then gives a detailed account of the places that came to be associated with the legend and of evidence illustrating the importance of the outlaw s name in the development of English surnames The concluding chapters deal with the administration of criminal law in medieval England and the evidence that points to the possible origins of the legend in the activities of a notorious Yorkshire criminal tracked down and beheaded in the county in 1225

A Brief History of Robin Hood Nigel Cawthorne,2013-02-07 Who was Robin Hood Throughout history the figures of the hooded man of Sherwood forest and his band of outlaws have transfixed readers and viewers but where does the myth come from The story appeared out of the legend of the Green man but found its location during the reign of Richard II the Lionheart who was away from England fighting in the crusades In his absence his brother John lay waste to the country But does this tell the full story Was Robin a bandit prince ahead of a troop of brigands Who was the Sherref and was he in fact the legitimate law in the land fighting vigilantes

The Heart of Robin Hood David Farr,2011-11-15 The notorious Robin Hood and his band of outlaws steal from the rich creating a fearsome reputation amongst those who dare to travel through the mighty forest of Sherwood But they do not share their spoils with the poor and are unloved by the people who must also pay unfair taxes to the evil Prince John as he plots to steal his brother s crown In this time of chaos and fear it is down to Marion to boldly protect the poor and convince Robin that he must listen to his heart if they are to save the country The Heart of Robin Hood David Farr s spirited

new version of the great English legend was premiered by the RSC at the Royal Shakespeare Theatre Stratford upon Avon in November 2011 **The Mediaeval Stage: book I. Minstrelsy. book II. Folk drama** Edmund Kerchever Chambers, 1903

An Illustrated History of British Theatre and Performance Robert Leach, 2018-12-21 An Illustrated History of British Theatre and Performance chronicles the history and development of theatre from the Roman era to the present day As the most public of arts theatre constantly interacts with changing social political and intellectual movements and ideas and Robert Leach's masterful work restores to the foreground of this evolution the contributions of women gay people and ethnic minorities as well as the theatres of the English regions and of Wales and Scotland Highly illustrated chapters trace the development of theatre through major plays from each period evaluations of playwrights contemporary dramatic theory acting and acting companies dance and music the theatre buildings themselves and the audience while also highlighting enduring features of British theatre from comic gags to the use of props This first volume spans from the earliest forms of performance to the popular theatres of high society and the Enlightenment tracing a movement from the outdoor and fringe to the heart of the social world The Illustrated History acts as an accessible flexible basis for students of the theatre and for pure fans of British theatre history there could be no better starting point Love and Conflict in Medieval Drama Lynette Muir, 2007-07-05 A detailed study of the stories dramatised in Europe before 1500 Drama in Medieval and Early Modern Europe Nadia Thérèse van Pelt, 2019-03-28 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

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