



REPRESENTATIVE
MEDIEVAL
AND
TUDOR
PLAYS

Translated and Edited by
HENRY W. WELLS
and
ROGER S. LOOMIS

Representative Medieval Tudor Plays

Subha Mukherji



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Bibliography of Medieval Drama Carl J. Stratman, 2023-11-15 The study of medieval drama has long been hindered by the absence of a centralized comprehensive bibliography that accommodates the wide ranging interests of scholars and students Existing references are often too narrow focusing exclusively on specific genres like mysteries and miracles or too limited in the number of entries While resources such as Wells's Manual provide some guidance their segmented supplements and restricted scope fall short of addressing the broader needs of the field This bibliography seeks to fill that gap by encompassing a wide range of materials including liturgical plays mysteries miracles moralities and interludes while excluding formal comedies tragedies and masques By incorporating not only English drama but also influential works from France Germany Italy and Spain the bibliography underscores the interconnectedness of medieval theatrical traditions across Europe Organized into twelve main divisions with detailed subdivisions the bibliography is designed for ease of use and practicality It includes general critical studies individual play editions and analyses of specific works all listed alphabetically for quick reference Each entry provides comprehensive bibliographic details including author names full titles publication information and pagination Starred entries highlight particularly authoritative works and cross references link materials spanning multiple categories Special attention is given to unique sections such as the comprehensive treatment of Everyman the rarely addressed writings of Hrotswitha and anthologies of cycle plays Additional resources include entries for unpublished masters and doctoral dissertations critical book reviews and Festschriften offering a multidimensional view of medieval drama scholarship To further assist researchers the bibliography incorporates practical tools such as library location symbols a subject indexing system for articles within books and an appendix that cross references plays with their respective anthologies Manuscripts are cataloged wherever possible and periodical articles are represented using standard or custom symbols for efficient reference Appendices also provide information on library holdings of serial publications and trace plays across various collections This detailed organization ensures that the bibliography serves as both a foundational resource for beginners and an advanced tool for seasoned scholars encouraging deeper exploration and new contributions to the study of medieval drama This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1954 *Bibliography of Medieval Drama* , **English Dramatic Interludes, 1300-1580** Darryll Grantley, 2004-04-05 Darryll Grantley has created a comprehensive guide to the interlude the extant non cycle drama in English from the late fourteenth century up to the period in which the London commercial theatre began As precursors of seventeenth century drama not only do these interludes shed important light on the technical and literary development of Shakespearean theatre but many are also works of considerable theatrical or cultural interest in

themselves This accessible reference guide provides an entry for each of the extant interludes and fragments c 100 typically containing an account of early editions or manuscripts authorship and sources modern editions plot summary and dramatis personae list of social issues present in the plays verbal and dramaturgical features songs and music allusions and place names stage directions and comments on staging and modern productions among other valuable and informative details There are full bibliographies indexes of characters and songs and appendices

Ottomiller's Index to Plays in Collections Denise L. Montgomery, 2011-08-11 The standard location tool for full length plays published in collections and anthologies in England and the United States since the beginning of the 20th century Ottomiller's Index to Plays in Collections has undergone seven previous editions the latest in 1988 covering 1900 through 1985 In this new edition Denise Montgomery has expanded the volume to include collections published in the entire English speaking world through 2000 and beyond This new volume lists more than 3 500 new plays and 2 000 new authors as well as birth and or death information for hundreds of authors Representing the largest expansion between editions this updated volume is a valuable resource for libraries worldwide

The New Cambridge Bibliography of English Literature George Watson, Ian Roy Willison, 1974

A Guide to English Literature F. W. Bateson, At first glance A Guide to English Literature may seem to be no more than a short bibliography of English literature with perhaps rather more extensive and certainly more outspoken comments on the principal editions commentaries biographies and critical works than bibliographies usually provide But it is something more this guide contains long inter chapters that provide reinterpretations of the principal periods of English literature in the light of modern research as well as two final sections summarizing in unusual detail the literary criticism that exists in English and recent scholarship in the field The purpose of this book then is to provide the reader with convenient access to a disciplined study of the texts themselves This guide proposes itself as a new kind of literary history The conventional history of literature has often tended to become a substitute for the reading of the literature it describes the better the history the greater the temptation to substitute it The present combination of reading lists and inter chapters cannot be a substitute for anything else Meaningless as literature in themselves they nevertheless provide the necessary preliminary information to meaningful reading Since oddities of arrangement derive from these assumptions the authors are not arranged alphabetically Instead there are chronological compartments with the divisions circa 1500 1650 and 1800 in which authors succeed each other in the order of their births This pioneering handbook is primarily a bibliographical laborsaving device It is meant mostly for students and the general reader in that it stops where original research by the reader is expected to begin However the last chapter on literary scholarship is devoted specifically to the research specialist and provides indispensable equipment for the reader There is also a general section on literary criticism which will be of use to all F W Bateson 1901 1978 was University Lecturer in English Literature at Oxford and a Fellow and Tutor of Corpus Christi College Founder and editor of the periodical *Essays in Criticism* he is also editor of the four volume Cambridge

Bibliography of English Literature and the author of a number of critical studies of English poetry and drama **Medieval English Drama** Katie Normington, 2013-04-30 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 Unicorn Tapestries* Cloisters (Museum), Margaret B. Freeman, 1976

Shakespearean Representation Howard M. Felperin, 2015-03-08 We are often told that Shakespeare is our contemporary yet we insist just as often on the Elizabethan quality of his work as it reflects a culture remote from our own Beginning with this paradox Howard Felperin explores the question of modernity in literature He directs his attention toward several older poets and examines Shakespeare in particular to show how literary modernity depends not on chronological considerations but on the process of mimesis or imitation that art has traditionally claimed for itself In analyzing Shakespeare's major tragedies Professor Felperin notes that each carries within it a model of its dramatic prototypes and therefore requires a conservative response from its interpreters In the interest of being truer to life than its model however each play departs from that model and so requires a Romantic or modernist response as well The author contends that Shakespeare's meaning arises from this ambivalent relation to the forms of the past Originally published in 1978 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

Shakespeare's Double Plays Brett Gamboa, 2018-05-03 In the first comprehensive study of how Shakespeare designed his plays to suit his playing company Brett Gamboa demonstrates how Shakespeare turned his limitations to creative advantage and how doubling roles suited his unique sense of the dramatic By attending closely to their dramaturgical structures Gamboa analyses casting requirements for the plays Shakespeare wrote for the company between 1594 and 1610 and describes how using the embedded casting patterns can enhance their thematic and theatrical potential Drawing on

historical records dramatic theory and contemporary performance this innovative work questions received ideas about early modern staging and provides scholars and contemporary theatre practitioners with a valuable guide to understanding how casting can help facilitate audience engagement Supported by an appendix of speculative doubling charts for plays illustrations and online resources this is a major contribution to the understanding of Shakespeare s dramatic craft

Staging Spectatorship in the Plays of Philip Massinger Professor Joanne Rochester, 2013-04-28 The playwrights composing for the London stage between 1580 and 1642 repeatedly staged plays within and other metatheatrical inserts Such works present fictionalized spectators as well as performers providing images of the audience stage interaction within the theatre They are as much enactments of the interpretive work of a spectator as of acting and as such they are a potential source of information about early modern conceptions of audiences spectatorship and perception This study examines on stage spectatorship in three plays by Philip Massinger head playwright for the King s Men from 1625 to 1640 Each play presents a different form of metatheatrical inset from the plays within of *The Roman Actor* 1626 to the masques within of *The City Madam* 1632 to the titular miniature portrait of *The Picture* 1629 moving thematically from spectator interpretations of dramatic performance the visual spectacle of the masque to staged readings of static visual art All three forms present a dramatization of the process of examination and allow an analysis of Massinger s assumptions about interpretation perception and spectator response [Building the Theatre Library](#) A & B Booksellers, New York, 1957 **The Oxford**

Handbook of Tudor Drama Thomas Betteridge, Greg Walker, 2012-07-19 The Oxford Handbook to Tudor Drama is the authoritative secondary text on Tudor drama It both integrates recent important research across different disciplines and periods and sets a new agenda for the future study of Tudor drama questioning a number of the central assumptions of previous studies Balancing the interests and concerns of scholars in theatre history drama and literary studies its scope reflects the broad reach of Tudor drama as a subject inviting readers to see the Tudor century as a whole rather than made up of artificial and misleading divisions between medieval and renaissance religious and secular pre and post Shakespeare The contributors both the established leaders in their fields and the brightest young scholars attend to the contexts intellectual theatrical and historical within which drama was written produced and staged in this period and ask us to consider afresh this most vital and complex of periods in theatre history The book is divided into four sections Religious Drama Interludes and Comedies Entertainments Masques and Royal Entries and Histories and political dramas

[Shakespeare](#) Robert S. Knapp, 2014-07-14 This book explores the reasons for the lasting freshness and modernity of Shakespeare s plays while revising the standard history of English medieval and Renaissance drama Robert Knapp argues that changes in the authority of English monarchs in the differentiation and integration of English society in the realization of human figures on stage and in the understanding of signs helped produce scripts that still compel us to the act of interpretation Originally published in 1989 The Princeton Legacy Library uses the latest print on demand technology to again

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Murakami, 2011-02-25 In this study Murakami overturns the misconception that popular English morality plays were simple medieval vehicles for disseminating conservative religious doctrine. On the contrary, Murakami finds that moral drama came into its own in the sixteenth century as a method for challenging normative views on ethics, economics, social rank, and political obligation. From its inception in itinerant troupe productions of the late fifteenth century, moral play served not as a cloistered form but as a volatile public forum. This book demonstrates how the genre's apparently inert conventions, from allegorical characters to the battle between good and evil for Mankind's soul, veiled critical explorations of topical issues. Through close analysis of plays representing key moments of formal and ideological innovation from 1465 to 1599, Murakami makes a new argument for what is at stake in the much-discussed anxiety around the entwined social practices of professional theater and the emergent capitalist market. Moral play fostered a phenomenon that was ultimately more threatening to the peace of the realm than either theater or the notorious market: a political self-consciousness that gave rise to ephemeral, non-elite counterpublics who defined themselves against institutional forms of authority. **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's playhouse world.

Law and Representation in Early Modern Drama Subha Mukherji, 2006-10-26 A study of law and early modern English literature. A History of Catholic Antisemitism R. Michael, 2008-03-31 Moving from the Catholic Church's pagan origins through the Roman era, middle ages, and Reformation to the present, Robert Michael here provides a definitive history of Catholic antisemitism.

The Disguised Ruler in Shakespeare and his Contemporaries Kevin A. Quarmby, 2016-04-01 In the early seventeenth century the London stage often portrayed a ruler covertly spying on his subjects. Traditionally deemed Jacobean disguised ruler plays, these works include Shakespeare's *Measure for Measure*, Marston's *The Malcontent*, and the Fawn Middleton's *The Phoenix* and Sharpham's *The Fleer*. Commonly dated to the arrival of James I, these plays are typically viewed as synchronic commentaries on the Jacobean regime. Kevin A. Quarmby demonstrates that the disguised ruler motif actually evolved in the 1580s. It emerged from medieval folklore and balladry, Tudor Chronicle history, and European tragicomedy. Familiar on the Elizabethan stage, these incognito rulers initially offered light-hearted, romantic entertainment.

only to suffer a sinister transformation as England awaited its ageing queen's demise. The disguised royal had become a dangerously voyeuristic political entity by the time James assumed the throne. Traditional critical perspectives also disregard contemporary theatrical competition. Market demands shaped the repertoires. Rivalry among playing companies guaranteed the motif's ongoing vitality. The disguised ruler's presence in a play reassured audiences; it also facilitated a subversive exploration of contemporary social and political issues. Gradually the disguised ruler's dramatic currency faded, but the figure remained vibrant as an object of parody until the playhouses closed in the 1640s. **Romanic Review** Henry Alfred Todd, 1944

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