

|                         |   |
|-------------------------|---|
| 1. Record Nr.           | UNINA9910967285403321   |
| Autore                  | Hill Janet <1943->  |
| Titolo                  | Stages and playgoers : from guild plays to Shakespeare // Janet Hill  |
| Pubbl/distr/stampa      | Montreal ; ; Ithaca, [NY], : McGill-Queen's University Press, c2002   |
| ISBN                    | 9786612859694<br>9781282859692<br>1282859692<br>9780773569706<br>0773569707   |
| Edizione                | [1st ed.]   |
| Descrizione fisica      | 1 online resource (254 p.)  |
| Disciplina              | 822/.045/09031  |
| Soggetti                | English drama - Early modern and Elizabethan, 1500-1600 - History and criticism<br>Mysteries and miracle-plays, English - History and criticism<br>English drama - 17th century - History and criticism<br>Theater audiences - England - History - 16th century<br>Theater audiences - England - History - 17th century<br>Theater audiences - England - History - To 1500<br>Drama - Technique<br>Soliloquy  |
| Lingua di pubblicazione | Inglese   |
| Formato                 | Materiale a stampa  |
| Livello bibliografico   | Monografia  |
| Note generali           | Bibliographic Level Mode of Issuance: Monograph   |
| Nota di bibliografia    | Includes bibliographical references (p. [221]-234) and index.   |
| Nota di contenuto       | Front Matter -- Contents -- Acknowledgments -- Terminology and Translations -- Introduction -- Oure Play -- Nonce Plays -- I Know You All -- Open Address in the Romances -- Notes -- Bibliography -- Index   |
| Sommario/riassunto      | The tradition of direct address has little to do with the frequently touted notion of the "fluidity of the Renaissance stage": the point is not that stage characters can talk to the audience but that they actually do reach out to the playgoers and in so doing import aspects of the audience world to the stage. These exchanges appear frequently in late-medieval drama and continue to be crucial stage strategies for Shakespeare, in whose work they grow and change. By examining a |

native dramatic tradition not fully explored before, Hill proposes new ways to imagine historical and contemporary performances. *Stages and Playgoers* will be invaluable for students of cultural studies, medieval and Renaissance studies, theatre history, and stagecraft.

---