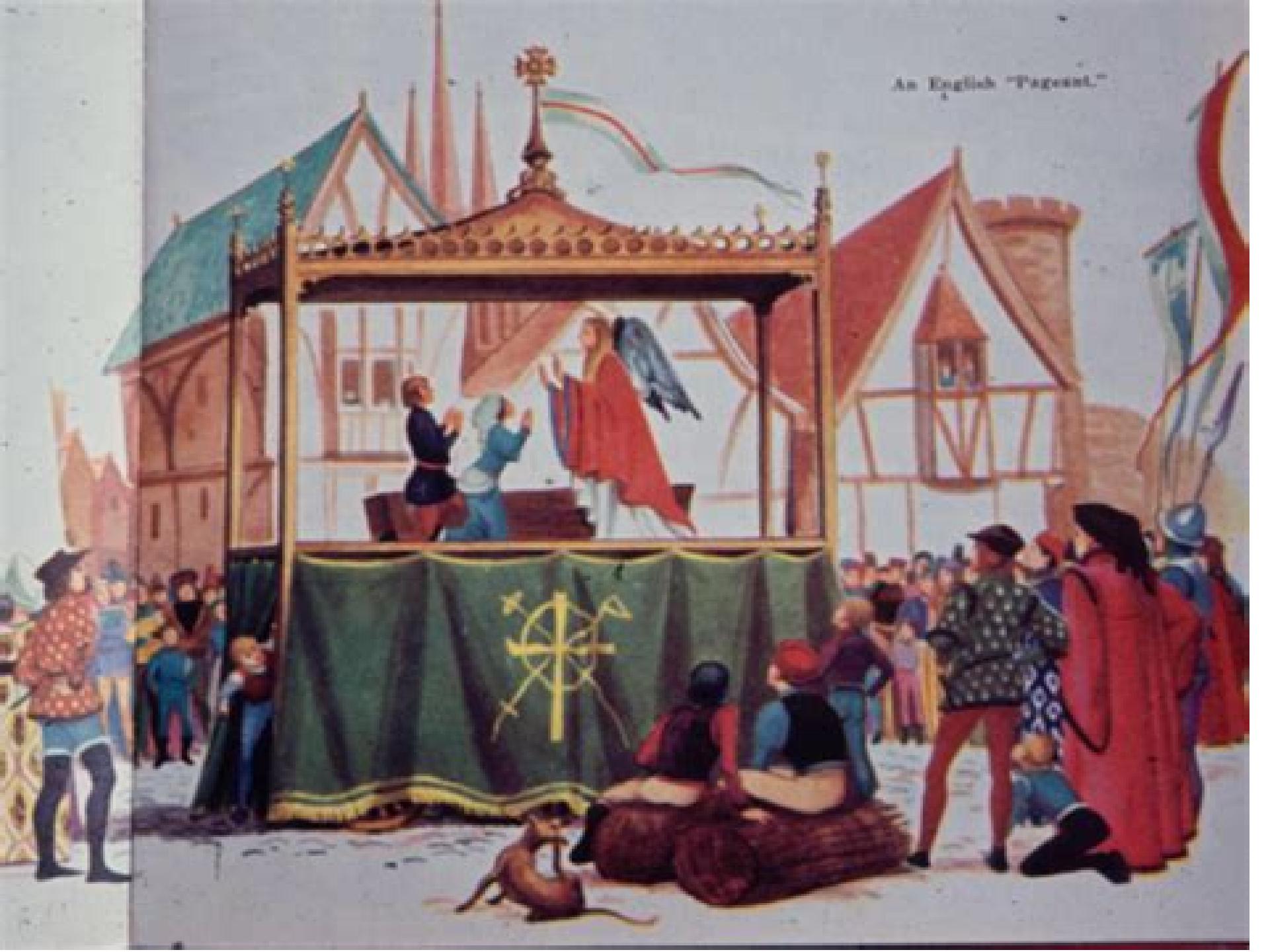


An English "Pageant."



The Medieval Theatre

Ronald W. Vince

The Medieval Theatre:

The Medieval Theatre Glynne William Gladstone Wickham, 1987-07-09 This is a thoroughly revised edition of Glynne Wickham's important history of the development of dramatic art in Christian Europe. Professor Wickham surveys the foundations on which this dramatic art was built the architecture, costumes and ceremonial of the imperial court at Byzantium the liturgies of countries in the Eastern and Western Empires and the triumph of the Roman rite and the Romanesque style in Western art. Within this context Professor Wickham describes three major influences upon the drama religion, recreation and commerce. The first produced the liturgical music drama rooted in praise of Christ the King vernacular Corpus Christi drama, Saint Plays and Moralities centred on the humanity of Christ. The second gave rise to the secular theatres of social recreation based on the games and dances of village communities and the more sophisticated sex and war games of the nobility. The section on commerce shows how the development of the drama was intimately related to questions of funding and management which led during the sixteenth century to the substitution of a professional for an amateur theatre and to a growing emphasis on stage spectacle. For this third edition the author has added a substantial section on monastic reform and its effect on Biblical translation and the use of allegory. A final chapter charts the transition in different European countries from this medieval Gothic theatre to the neoclassical methods of play construction and representation which flourished for the next two hundred years. The book gorgeously charts a coherent pattern through a very large and complicated subject. It is an excellent introduction to medieval theatre for undergraduates and to the growing number of theatregoers who enjoy contemporary revivals of medieval plays. A large plate section gives a pictorial version of the story using photographs of contemporary manuscript illuminations, mosaics, frescoes, paintings and sculptures.

A Companion to the Medieval Theatre Ronald W. Vince, Vince has provided a useful and for the most part usable reference work. His introduction should be required reading for anyone approaching medieval theater. Choice. Scholars increasingly see medieval theatre as a complex and vital performance medium related more closely to political, religious and social life than to literature as we know it. Reflecting the current interest in performance, *A Companion to the Medieval Theatre* presents 250 alphabetically arranged entries offering a panoramic view of European and British theatrical productions between the years 900 and 1550. The volume features 30 essays contributed by an international group of specialists and includes many shorter entries as well as systematic cross referencing, a chronology, a bibliography and a full complement of indexes. Major entries focus on the theatres of the principal linguistic areas the British Isles, France, Germany, Iberia, Italy, Scandinavia, the Low Countries and Eastern Europe and on dramatic forms and genres such as liturgical drama, Passion and saint plays, morality plays, folk drama and Humanist drama. Other articles examine costume, acting, pageantry and music and explore the theatrical dimension of courtly entertainment, the dance and the tournament. Short entries supply information on over one hundred playwrights, directors, actors and antiquarians whose contributions to the theatre have been documented. This informative

guide brings new depth to our appreciation of the richness and color of medieval public entertainments and the symbolism and pageantry that were a part of daily life in the Middle Ages. Designed to appeal to general reader this volume is also an attractive choice for libraries serving students and scholars of theatre history English and European literatures medieval history cultural history drama and performance ***A Companion to the Medieval Theatre*** Ronald W. Vince, 1989. Vince has provided a useful and for the most part usable reference work. His introduction should be required reading for anyone approaching medieval theater. Choice Scholars increasingly see medieval theatre as a complex and vital performance medium related more closely to political religious and social life than to literature as we know it. Reflecting the current interest in performance ***A Companion to the Medieval Theatre*** presents 250 alphabetically arranged entries offering a panoramic view of European and British theatrical productions between the years 900 and 1550. The volume features 30 essays contributed by an international group of specialists and includes many shorter entries as well as systematic cross referencing a chronology a bibliography and a full complement of indexes. Major entries focus on the theatres of the principal linguistic areas the British Isles France Germany Iberia Italy Scandinavia the Low Countries and Eastern Europe and on dramatic forms and genres such as liturgical drama Passion and saint plays morality plays folk drama and Humanist drama. Other articles examine costume acting pageantry and music and explore the theatrical dimension of courtly entertainment the dance and the tournament. Short entries supply information on over one hundred playwrights directors actors and antiquarians whose contributions to the theatre have been documented. This informative guide brings new depth to our appreciation of the richness and color of medieval public entertainments and the symbolism and pageantry that were a part of daily life in the Middle Ages. Designed to appeal to general reader this volume is also an attractive choice for libraries serving students and scholars of theatre history English and European literatures medieval history cultural history drama and performance

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Medieval Drama Christine Richardson,Jackie Johnston,1991 Medieval Drama is a textbook designed to be used by A level and undergraduate students of theatre and drama It is divided into two major areas mystery cycles and morality plays and it examines the plays from a performance perspective The book makes special reference to those texts contained within selections of plays which can be readily obtained by students including A C Cawley's Everyman and Medieval Miracle Plays Dent The staging conventions of pageant waggon performance place and scaffold playing and the drama of the Hall are explored in relation to the cultural context of the medieval period

A Cultural History of Theatre in the Middle Ages Jody Enders,2019-08-08 Historically and broadly defined as the period between the fall of the Roman Empire and the rise of the Renaissance the Middle Ages encompass a millennium of cultural conflicts and developments A large body of mystery passion miracle and morality plays cohabited with song dance farces and other public spectacles frequently sharing ecclesiastical and secular inspiration A Cultural History of Theatre in the Middle Ages provides a comprehensive and interdisciplinary overview of the cultural history of theatre between 500 and 1500 and imaginatively pieces together the puzzle of medieval theatre by foregrounding the study of performance Each of the ten chapters of this richly illustrated volume takes a different theme as its focus institutional frameworks social functions sexuality and gender the environment of theatre circulation interpretations communities of production repertoire and genres technologies of performance and knowledge transmission

Gender and Medieval Drama Katie Normington,2004 Evidence from Records of Early English Drama social literary and cultural sources are drawn together in order to investigate how performances within the late Middle Ages were both shaped by and shaped the public image of women

BOOK JACKET *The Medieval Theater of Cruelty* Jody Enders,2018-08-06 Why did medieval dramatists weave so many scenes of torture into their plays Exploring the cultural connections among rhetoric law drama literary creation and violence Jody Enders addresses an issue that has long troubled students of the Middle Ages Theories of rhetoric and law of the time reveal she points out that the ideology of torture was a widely accepted means for exploiting such essential elements of the stage and stagecraft as dramatic verisimilitude pity fear and catharsis to fabricate truth Analyzing the consequences of torture for the history of aesthetics in general and of drama in particular Enders shows that if the violence embedded in the history of rhetoric is acknowledged we are better able to understand not only the enduring theater of cruelty identified by theorists from Isidore of Seville to Antonin Artaud but also the continuing modern devotion to

the spectacle of pain Medieval Theatre Performance Philip Butterworth,Katie Normington,2017 The nature conditions and place of medieval theatre performance remain somewhat mysterious with scholarship in the field tending to be devoted to its context and to the texts themselves The essays in this volume seek to address this omission They consider such matters as the nature of performance in theatre dance puppetry automata the performed qualities of such events the conventions of performed work what took place in the act of performing and the relationships between performers and witnesses and what conditioned these relationships **The Stage as Mirror** Alan E. Knight,1997 Aspects of medieval theatre examined for reflection of contemporary life The essays in this volume explore ways in which plays and public spectacles mirrored the beliefs and values of the late medieval world Topics covered include seasonal festivals trade gilds stagecraft and the role played by themunicipal governments in fostering and controlling dramatic productions The geographic range takes in all western Europe with particular consideration of the connections between the various medieval European dramatic traditions Inter disciplinary in approach perspectives range from the history of theatre to cultural and political history and literary criticism There is particular emphasis on the real advances that can be made in expanding knowledge of medieval theatre through research in local and regional archives ALAN E KNIGHT is professor emeritus of French at the Pennsylvania State University Contributors ALEXANDRA F JOHNSTON LYNETTE R MUIR PAMELA SHEINGORN R B DOBSON GERARD NIJSTEN CLIFFORD DAVIDSON WIM H SKEN STEPHEN SPECTOR ALAN E KNIGHT *Medieval Theatre in Context: An Introduction* John Harris,2016-09-17 First Published in 1992 Medieval Theatre in Context is the first systematic attempt to relate the development of medieval drama both Christian and pagan to contemporary society and the Christian church

Medieval Drama Colette Rausch,Leigh A. Payne,1991-01-16 Medieval Drama is a textbook designed to be used by A level and undergraduate students of theatre and drama It is divided into two major areas mystery cycles and morality plays and it examines the plays from a performance perspective The book makes special reference to those texts contained within selections of plays which can be readily obtained by students including A C Cawley s Everyman and Medieval Miracle Plays Dent The staging conventions of pageant waggon performance place and scaffold playing and the drama of the Hall are explored in relation to the cultural context of the medieval period **The Medieval Drama** Sandro Sticca,1972-06-30 The religious medieval drama like the Church which produced it was international As such from its earliest beginnings in the tenth century Quem quaeritis to the thirteenth century Ludi Paschales and Passion Plays it exhibits a cultural and thematic unity binding the various plays a thematic unity from the fabric of Christian thought and a cultural unity from the fact that these productions at least up to the end of the thirteenth century generally share a technical philological medium the Latin language In later centuries this religious drama expressed in the vernacular remained an act of faith its purpose being to strengthen the faith of the worshippers and to express in visible dramatic terms the facts and values of Christian belief These essays were in their original form addressed to the third annual conference of the Center for Medieval and Early Renaissance

Studies at the State University of New York at Binghamton The work of international authorities on the medieval drama they span many centuries and bear witness to the growth of the religious dramatic form and of the dramatic movement and temper of the liturgy in which that form finds its origin Omer Jodogne establishes a difference on the aesthetic level between dramatic works and their theatrical performance by pointing out that the surviving texts whether they were meant for reading or for a theatrical performance reproduce only what was said on the stage and succinctly what was done Wolfgang Michael suggests that the first medieval drama did not originate in a slow growth from the Easter trope *Quem quaeritis* but was rather an original creation of the author or authors of the *Concordia Regularis* He indicates that subsequent dramatic endeavors in their slow process of change and expansion reflect the working of tradition rather than an original spirit and form Sandro Sticca examines the creation of the first Passion Play and shows that Christ's passion became increasingly popular in the tenth century and that the new forces which allowed a more eloquent and humane visualization and description of Christ's anguish first appeared in the eleventh and twelfth centuries He also refutes the traditional view that the *Planctus Mariae* is the germinal point of the Latin Passion Play V A Kolve seeks to account for certain central facts about *Everyman* which have never had close critical attention He analyzes the Biblical and Patristic references within which the story is shaped and which are central to the understanding of other actions and to determining the meaning of the play Glynn Wickham after exploding on the evidence of reference alone the old categorizing of English Saint Plays as by products or late developments of Mysteries and Moralities turns to a critical discussion of the three surviving texts of English Saint Plays and of their original staging by means of diagrammatic illustrations providing a vivid visualization of their performance William Smolden takes an unaccustomed approach to the controversial question of the origins of the *Quem quaeritis* He maintains that when musical evidence is called on it brings about on a number of occasions a confutation of the theory of a textual writer From a detailed consideration of the two earliest *Quem quaeritis* he feels convinced that the place of origin of the trope was the Abbey of St Martial of Limoges *The Medieval Theatre in the Round* Richard Southern, 1957 A

Companion to the Medieval Theatre Ronald W. Vince, 1989-03-27 Vince has provided a useful and for the most part usable reference work His introduction should be required reading for anyone approaching medieval theater Choice Scholars increasingly see medieval theatre as a complex and vital performance medium related more closely to political religious and social life than to literature as we know it Reflecting the current interest in performance A Companion to the Medieval Theatre presents 250 alphabetically arranged entries offering a panoramic view of European and British theatrical productions between the years 900 and 1550 The volume features 30 essays contributed by an international group of specialists and includes many shorter entries as well as systematic cross referencing a chronology a bibliography and a full complement of indexes Major entries focus on the theatres of the principal linguistic areas the British Isles France Germany Iberia Italy Scandinavia the Low Countries and Eastern Europe and on dramatic forms and genres such as liturgical drama

Passion and saint plays morality plays folk drama and Humanist drama Other articles examine costume acting pageantry and music and explore the theatrical dimension of courtly entertainment the dance and the tournament Short entries supply information on over one hundred playwrights directors actors and antiquarians whose contributions to the theatre have been documented This informative guide brings new depth to our appreciation of the richness and color of medieval public entertainments and the symbolism and pageantry that were a part of daily life in the Middle Ages Designed to appeal to general reader this volume is also an attractive choice for libraries serving students and scholars of theatre history English and European literatures medieval history cultural history drama and performance [The Medieval European Stage](#)

[500-1550](#) William Tydeman,2001-09-27 This volume brings together a wide selection of primary source materials from the theatrical history of the Middle Ages The focus is on Western Europe between the fall of the Roman Empire and the emergence of markedly Renaissance forms in Italy Early sections of the volume are devoted to the survival of Classical tradition and the development of the liturgical drama of the Roman Catholic Church but the main concentration is on the genesis and growth of popular religious drama in the vernacular Each of the major medieval regions is featured while a final section covers the pastimes and customs of the people a record of whose traditional activities often only survives in the margins of official recognition The documents are compiled by a team of leading scholars in the field and the over 700 documents are all presented in modern English translation [The Theatre of Man](#) Sumiko Miyajima,1977 [The Cambridge Companion to Medieval English Theatre](#) Richard Beadle,Alan J. Fletcher,2008-07-10 The drama of the English Middle Ages is perennially popular with students and theatre audiences alike and this is an updated edition of a book which has established itself as a standard guide to the field The Cambridge Companion to Medieval English Theatre second edition continues to provide an authoritative introduction and an up to date illustrated guide to the mystery cycles morality drama and saints plays which flourished from the late fourteenth to the mid sixteenth centuries The book emphasises regional diversity in the period and engages with the literary and particularly the theatrical values of the plays Existing chapters have been revised and updated where necessary and there are three entirely new chapters including one on the cultural significance of early drama A thoroughly revised reference section includes a guide to scholarship and criticism an enlarged classified bibliography and a chronological table

[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 **Medieval Theatre in Context** John Wesley Harris,1992

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