

An English "Pageant."



Medieval Theatre

William Tydeman

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 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.

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

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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

Ancient and Medieval Theatre Ronald W. Vince,1984-04-10 Review of medieval dramatic texts S 131 149 *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

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 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

English Medieval Theatre William Tydeman,2025-05-08 Originally published in 1986 this volume illuminates the predominant theatrical styles of a particular period in dramatic history It does this by reconstructing as far as conjecture permits the manner in which five major plays of the late Middle Ages might have been staged in fifteenth century Britain The author draws on his experience in producing medieval plays to discuss the business of staging in a novel way General

conclusions are drawn from specific examples and the qualities which give medieval English drama its idiosyncratic features and appeal are characterized [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 wagon performance place and scaffold playing and the drama of the Hall are explored in relation to the cultural context of the medieval period [**Liturgical Drama and the Reimagining of Medieval Theater**](#) Michael Norton, 2017-08-31

The expression liturgical drama was formulated in 1834 as a metaphor and hardened into formal category only later in the nineteenth century. Prior to this invention the medieval rites and representations that would forge the category were understood as distinct and unrelated classes as liturgical rites no longer celebrated or as theatrical works of dubious quality. This groundbreaking work examines liturgical drama according to the contexts of their presentations within the manuscripts and books that preserve them [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 playmakers 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. [Ritual Imports](#) Claire Sponsler, 2004 Performing conquest: the *Juméz Matachines* dances, Selective histories, Albany's *Pinkster* Festival, Philadelphia's *Mummers* and the Anglo-Saxon revival: Reinventing tradition, Brooklyn's *Saint* play, America's passion plays, Medieval plays and medievalist players

The Theatre in the Middle Ages Herman Braet, Johan Nowé, Gilbert Tournoy, 1985 The present volume offers a collection of studies intended to give an overall picture of the International Colloquium on Medieval Theatre organized by the Instituut voor Middeleeuwse Studies of the Katholieke Universiteit Leuven. The reader will probably remark upon the fact that studies on medieval drama are as flourishing and diversified as their object itself once was. From liturgical drama to pageant from nativity play to mystery from latin comedy to sottie morality and farce one discovers here the various aspects of an output that covers more than five centuries. This selection hopefully represents a cross section of contemporary work in the field. As methods evolve and ways of reading change the subject reveals itself as something for ever old and new. Thus a number of contributors emphasize a formal approach. Both the analysis of a dramatic production as a structured entity from the larger viewpoint of scenic organization right down to the level of verse or even rime and as an actual performance continue to shed valuable light on the theatrical event in its generic and historical context.

Medieval English Theatre

45 Meg Twycross, Sarah Carpenter, Elisabeth Dutton, Gordon Kipling, 2024-06-25 Newest research into drama and performance from the Middle Ages and the Tudor period. Medieval English Theatre is the premier journal in early theatre studies. Its name belies its wide range of interest: it publishes articles on theatre and pageantry from across the British Isles up to the opening of the London playhouses and the suppression of the civic religious plays and also includes contributions on European and Latin drama together with analyses of modern survivals or equivalents and of research productions of medieval plays. This volume offers new perspectives in three important areas. It opens with an investigation of the tantalising image of the Black Tudor trumpeter John Blanke in the Westminster Tournament Roll. Complementing the assessment of the documentary evidence for his employment in our last volume it uncovers the surprising complexity of how Islamic dress was represented at the court of Henry VIII. Two essays engage with the challenging Croxton Play of the Sacrament discussing very different issues of bodily integrity. The first revealingly brings together medieval and posthumanist theory proposing how in performance the play can move to obliterate the distinction between Jewish and Christian bodies. The second considers the play in the light of modern disability theory before examining the often contrasting evidence of lives lived and performances informed by actual disabled performers. The final contributions focus on twentieth and twenty first century performances of medieval material and how it can be adapted for later times and sensibilities. Investigation of an almost unknown 1924 London performance of a fifteenth century French nativity play reveals much about early twentieth century views of medieval drama. Meanwhile the 2023 coronation of King Charles III prompts an analysis of a spectacular ceremony balanced between asserting its medieval origins and demonstrating its modern relevance. Finally a review of a story telling performance assesses how the problematic material of The Seven Sages of Rome might be addressed to modern audiences and preoccupations.

The Origin of Medieval Drama Leonard Goldstein, 2004 It has been widely accepted that the 10th century liturgical plays developed naturally as a religious entity from the Mass. This approach is critiqued in The Origin of

Medieval Drama where Leonard Goldstein places the development of the plays within the socio economic context of the period most notably the rapid rise of feudalism Goldstein argues that the plays were a response by the Church to a decline in faith brought on by the burdens of feudalism on the peasantry However instead of revitalising faith the plays which sought to assure the peasantry of their salvation actually represented and therefore reinforced the emerging private property relation

In looking at the origins of ancient Greek drama where scholars have concentrated more on social and cultural issues

Goldstein develops a Marxist model for the origins of medieval 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 **Festive Drama** Société internationale pour l'étude du théâtre médiéval. Colloque,1996 Papers from the sixth triennial colloquium of the International Society for the Study of Medieval Theatre held at the University of Lancaster July 13 19 1989

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