

# The Saint Play in Medieval Europe (Monograph Series)

Davidson, Clifford

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# Saint Play In Medieval Europe

**Clifford Davidson**



## **Saint Play In Medieval Europe:**

**The Saint Play in Medieval Europe** Clifford Davidson, 1986 This illustrated volume intelligently provides a much needed introduction to what may have been the most popular variety of drama in the Middle Ages the saint play A comprehensive and collaborative survey is provided with an emphasis on interdisciplinary study rather than only literary analysis While the saint play in England is the connecting theme of the volume the papers explore other topics necessary to fully understand the culture of the saint play such as the genre as manifest on the continent including plays in French Italian and German

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

**Particular Saints** Cynthia Lewis, 1997 Particular Saints draws on church history art history and theater history to address these questions by illustrating that Renaissance stage Antonios are a type representing a tradition familiar to early modern audiences and exploited by Shakespeare in portraying his four major characters named Antonio

*Early English Performance: Medieval Plays and Robin Hood Games* John Marshall, 2019-10-08 Covering a period of nearly 40 years work by the author this collection of essays in the Shifting Paradigms in Early English Drama Studies series brings the perspective of a Drama academic and practitioner of early English plays to the understanding of how medieval plays and Robin Hood games of the fifteenth and sixteenth centuries were performed It explores why where when and how the plays happened who took part and who were the audiences The insights are informed by a combination of research and the public presentation of surviving texts The research included in the volume unites the early English experiences of religious and secular performance This recognition challenges the dominant critical distinction of the past between the two and the consequent privileging of biblical and moral plays over secular entertainments What further binds rather than separates the two is that the destination of funds raised by the different activities maintained the civic and parochial needs of the institutions upon which the people depended This collection redefines the inclusive nature and common interests of the purposes that lay behind generically different undertakings They shared an extraordinary investment of human and financial resources in the anticipation of a profit that was pious and practical CS1081

**Saints and the Audience in Middle English Biblical Drama** Chester Norman Scoville, 2004-01-01 Saints and heroes were often central characters in Middle English biblical plays although scholarship has

tended to focus more on the villainous than the virtuous In this study Chester Scoville examines how medieval playwrights portrayed saints and how they used them to convey feelings of social virtue devotion compassion and community in the audience Although looking also at performance practices costume gesture and scenert the main emphasis is on language and rhetoric in biblical drama and the position of saints lying between the earthly and ultimate community Four role models are jeld up for close examination Thomas the Doubter Mary Magdalene Jospeh and Paul *Stages of Dismemberment* Margaret E. Owens,2005 This study has essentially two focuses two stories to tell One story traces the secularization theatricalization and uncanny returns of suppressed religious culture in early modern drama The other story concerns the tendency of the theater to expose contingencies and gaps in politico judicial practices of spectacular violence The investigation covers a broad range of plays dating from the fifteenth century to the closing of the theatres in 1642 however three chapters are devoted to extensive analysis of single plays R B s Apius and Virginia Shakespeare s 2 Henry VI and Marlowe s Doctor Faustus Jacket *Girl Culture in the Middle Ages and Renaissance* Deanne Williams,2023-06-01 Deanne Williams offers the very first study of the medieval and early modern girl actor Whereas previous histories of the actress begin with the Restoration this book demonstrates that the girl is actually a well documented category of performer and a key participant in the drama of the Middle Ages and Renaissance It explores evidence of the girl actor in archival records of payment eyewitness accounts stage directions paintings and in the plays and masques that were explicitly composed for girls and in some cases by them Contradicting previous scholarly assumptions about the early modern stage as male dominated this evidence reveals girls participation in medieval religious drama Tudor civic pageants and royal entries Elizabethan country house entertainments and Stuart court and household masques This book situates its historical study of the girl actor within the wider contexts of girl culture including girls as singers translators and authors By examining the impact of the girl actor on constructions of girlhood in the work of Shakespeare whose girl characters register and evoke the power of the performing girl *Girl Culture in the Middle Ages and Renaissance* argues that girls dramatic musical and literary performances actively shaped medieval and early modern culture It shows how the active presence and participation of girls shaped medieval and Renaissance culture and it reveals how some of its best known literary and dramatic texts address represent and reflect upon girl children not as an imagined ideal but as a lived reality **Essays on Dramatic Traditions** Mary Beth Rose,1989 Renaissance Drama an annual and interdisciplinary publication is devoted to drama and performance as a central feature of Renaissance culture The essays in each volume explore traditional canons of drama the significance of performance broadly construed to early modern culture and the impact of new forms of interpretation on the study of Renaissance plays theater and performance Staging History ,2021-02-08 Staging History unites essays by nine specialists in the field of late medieval and early Renaissance drama Their focus is on English Dutch and Humanist German drama as well as on a modern Swiss adaptation of Shakespeare s Henry V Featuring prominently in this book are plays by among

others John Bale Jacob Schoepper Johannes Agricola and Jacob Duym Special attention is also paid to the Croxton Play of the Sacrament and the Dutch *abele spelen* So far this topic has not received wide attention within the world of medieval and early Renaissance studies This exploration aims at arousing more interest in this field by scholars working on European drama from the late Middle Ages and the early Renaissance

**Encyclopedia of Medieval Literature** Laura C.

Lambdin, Robert T. Lambdin, 2013-04-03 This reference is a comprehensive guide to literature written 500 to 1500 A D a period that gave rise to some of the world's most enduring and influential works such as Dante's *Commedia* Geoffrey Chaucer's *The Canterbury Tales* and a large body of Arthurian lore and legend While its emphasis is upon medieval English texts and society this reference also covers Islamic Hispanic Celtic Mongolian Germanic Italian and Russian literature and Middle Age culture Longer entries provide thorough coverage of major English authors such as Chaucer and Sir Thomas Malory and of genre entries such as drama lyric ballad debate saga chronicle and hagiography Shorter entries examine particular literary works significant kings artists explorers and religious leaders important themes such as courtly love and chivalry and major historical events such as the Crusades Each entry concludes with a brief biography The volume closes with a list of the most valuable general works for further reading

**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

**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 Playing the Past Benjamin Griffin, 2001 This text charts the development of historical drama from the Mass Saint plays on Thomas Becket to the later history plays showing that the history play is neither Shakespeare's nor an Elizabethan invention but has its roots in medieval drama

**A Cultural History of Tragedy in the Middle Ages** Jody Enders, Theresa Coletti, John T. Sebastian, Carol Symes, 2021-05-20 For the first time a group of distinguished authors come together to provide an authoritative exploration of the cultural history of tragedy in the Middle Ages Reports of the so called death of medieval tragedy they argue have been greatly exaggerated and for the Middle Ages the stakes couldn't be higher Eight essays offer a blueprint for future study as they take up the extensive but much neglected medieval engagement with tragic genres modes and performances from the vantage points of gender politics theology history social theory anthropology philosophy economics and media studies The result A recuperated medieval tragedy that is as much a branch of literature as it is of theology politics law or ethics and which at long last rejoins the millennium long conversation about one of the world's most enduring art forms Each chapter takes a different theme as its focus forms and media sites of performance and circulation communities of production and consumption philosophy and social theory religion ritual and myth politics of city and nation society and family and gender and sexuality

*Staging Faith* Victor I. Scherb, 2001 Illustrating this thesis through an examination of the plays themselves *Staging Faith* explores how different modes of production resulted in different types of dramatic organization different relationships between the audience and the dramatic action and how dramatists exploited the symbolic and affective potential of different types of settings props and dramatic actions The simple place and scaffold play accommodated an oppositional structure one that could be embodied spatially in the arrangement of the scaffolds and further articulated in processional action The symbolic images in these dramas often have a strongly devotional character and attempt to unite the play's audience around a central devotional object or scene

BOOK JACKET

**Drama, Performance and Polity in Pre-Cromwellian Ireland** Alan John Fletcher, 2000-01-01 A study of the early history of drama and performance in Ireland from the 7th century through the 16th and 17th centuries ending on the eve of the arrival of Oliver Cromwell

*A Companion to Middle English Hagiography* Sarah Salih, 2006 The saints were the superheroes and the celebrities of medieval England bridging the gap between heaven and earth the living and the dead A vast body of literature evolved during the middle ages to ensure that everyone from kings to peasants knew the stories of the lives deaths and afterlives of the saints However despite its popularity and ubiquity the genre of the Saint's Life has until recently been little studied This collection introduces the canon of Middle English hagiography places it in the context of the cults of saints analyses key themes within hagiographic narrative including gender power violence and history and finally shows how hagiographic themes survived the Reformation Overall it offers both information for those coming to the genre for the first time and points forward to new trends in research Dr SARAH SALIH is a Lecturer in English at the University of East Anglia Contributors SAMANTHA RICHES MARY BETH LONG CLAIRE M WATERS ROBERT MILLS ANKE BERNAU

KATHERINE J LEWIS MATTHEW WOODCOCK     *Virgin Whore* Emma Maggie Solberg, 2018-12-15 In *Virgin Whore* Emma Maggie Solberg uncovers a surprisingly prevalent theme in late English medieval literature and culture the celebration of the Virgin Mary's sexuality Although history is narrated as a progressive loss of innocence the Madonna has grown purer with each passing century Looking to a period before the idea of her purity and virginity had ossified Solberg uncovers depictions and interpretations of Mary discernible in jokes and insults icons and rituals prayers and revelations allegories and typologies and in late medieval vernacular biblical drama More unmistakable than any cultural artifact from late medieval England these biblical plays do not exclusively interpret Mary and her virginity as fragile In a collection of plays known as the N Town manuscript Mary is represented not only as virgin and mother but as virgin and promiscuous adulteress dallying with the Trinity the archangel Gabriel and mortals in kaleidoscopic erotic combinations Mary's virginity signifies invulnerability rather than fragility redemption rather than renunciation and merciful license rather than ascetic discipline Taking the ancient slander that Mary conceived Jesus in sin as cause for joyful laughter the N Town plays make a virtue of those accusations through bawdy yet divine comedy she redeems and exalts the crime By revealing the presence of this promiscuous Virgin in early English drama and late medieval literature and culture in dirty jokes told by Boccaccio and Chaucer Malory's Arthurian romances and the double entendres of the allegorical *Mystic Hunt of the Unicorn* Solberg provides a new understanding of Marian traditions     **Gender and Holiness** Sam Riches, Sarah Salih, 2005-07-05 This volume examines gender specific religious practices and contends that the pursuit of holiness can destabilize binary gender itself Though saints may be classified as masculine or feminine holiness may also cut across gender divisions and demand a break from normally gendered behaviour     Sanctity as literature in late medieval Britain Anke Bernau, Eva von Contzen, 2015-05-01 This collection explores some of the many ways in which sanctity was closely intertwined with the development of literary strategies across a range of writings in late medieval Britain Rather than looking for clues in religious practices in order to explain such changes or reading literature for information about sanctity these essays consider the ways in which sanctity as concept and as theme allowed writers to articulate and to develop further their craft in specific ways While scholars in recent years have turned once more to questions of literary form and technique the kinds of writings considered in this collection writings that were immensely popular in their own time have not attracted the same amount of attention as more secular forms The collection as a whole offers new insights for scholars interested in form style poetics literary history and aesthetics by considering sanctity first and foremost as literature

The book delves into Saint Play In Medieval Europe. Saint Play In Medieval Europe is an essential topic that needs to be grasped by everyone, from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Saint Play In Medieval Europe, encompassing both the fundamentals and more intricate discussions.

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This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of Saint Play In Medieval Europe.

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