

DAVID MILLS

Recycling the Cycle
THE CITY OF CHESTER
AND ITS WHITSUN PLAYS



Recycling The Cycle The City Of Chester And Its Whitsun Plays

Lawrence M. Clopper



Recycling The Cycle The City Of Chester And Its Whitsun Plays:

The York Mystery Cycle and the Worship of the City Pamela M. King, 2006 An investigation into the connections between the York Plays religious observance and the role played by the city itself WINNER of the 2007 David Bevington Prize The York Play is the earliest near complete English civic mystery cycle It evolved constantly throughout its long performance history but the text that was recorded in the York Register shows that it was already a mature and elaborate civic festival by the time it was written down This study uncovers the Cycle's connection with worship in York in the sense both of devotional practice and of civic honour informing a particular period in the cultural history of the city The pageants in the Register show in their different ways how the community which devised and performed the Cycle regarded the celebration of the great summer feast of Corpus Christi Moreover the principles of selection that give the Cycle its structure reflect the broader pattern of the liturgical calendar with its other feasts and fasts The Cycle bears witness not only to the practices of religious observance in York but also to the ecclesiastical politics in which the city was caught up from the very beginning of the fifteenth century PAMELA KING is Professor of Medieval Studies at the University of Bristol *The Chester Cycle in Context, 1555-1575* Dr Helen Ostovich, Ms Jessica Dell, Professor David Klausner, 2012-11-01 The Chester Cycle in Context 1555-1575 considers the implications of recent archival research which has profoundly changed our view of the continuation of performances of Chester's civic biblical play cycle into the reign of Elizabeth I Scholars now view the decline and ultimate abandonment of civic religious drama as the result of a complex network of local pressures heavily dependent upon individual civic and ecclesiastical authorities rather than a result of a nation wide policy of suppression as had previously been assumed Approaching individual plays in the Chester cycle in the light of this new understanding this volume investigates how new sources shift and clarify our understanding of the last years of cycle's performance Contributors analyze how the city attempted to preserve its dramatic traditions by making adjustments to the plays in the face of protestant objections to the stage portrayal of such concepts as transubstantiation the life of the Virgin Mary or such apocryphal stories as the midwives at the nativity Many of the essays focus on the performance of 1572 which took place despite the objections of the bishop of Chester and in the face of complaints from protestant churchmen and citizens

Recycling the Cycle David Mills, 1998-01-01 David Mills has produced a detailed study of the city of Chester Whitsun Plays in their local physical social political cultural and religious context **Imagining Spectatorship** John J. McGavin, Greg Walker, 2016-04-22 Oxford Textual Perspectives is a new series of informative and provocative studies focused upon literary texts conceived of in the broadest sense of that term and the technologies cultures and communities that produce inform and receive them It provides fresh interpretations of fundamental works and of the vital and challenging issues emerging in English literary studies By engaging with the materiality of the literary text its production and reception history and frequently testing and exploring the boundaries of the notion of text itself the volumes in the series question

familiar frameworks and provide innovative interpretations of both canonical and less well known works *Imagining Spectatorship* offers a new discussion of how spectators witnessed early drama in the various spaces and places in which those works were performed It combines broad historical and theoretical reflection with closely analysed case studies to produce a comprehensive account of the ways in which individuals encountered early drama how they were cued to respond to it and how we might think about those issues today It addresses the practical matters that conditioned spectatorship principally those concerned with the location and configuration of the spaces in which a performance occurred but also suggests how these factors intersected with social status gender religious commitment and affiliation degrees of real or felt personal agency and the operation of the cognitive processes themselves It considers both real witnesses and those imagined spectators which are seemingly figured by both dramatic and quasi dramatic works and whose assumed attitudes play makers sought to second guess It also looks at the spectatorial experience itself as a subject of representation in a number of early texts Finally it examines the complex contract entered into by audiences and players for the duration of a performance looking at how texts cued spectators to respond to specific dramaturgical tropes and gambits and how audience response was itself a cause of potential anxiety for writers The book resists the conventional divide between medieval and early modern drama using its focus on the spectators experience to point connections and continuities across a diverse range of genres such as processions and tourneys as well as scripted plays pageants and interludes a variety of different venues such as city streets great halls and playhouses and a period of about 150 years to the Shakespearean stage of the 1590s and 1600s It seeks to offer routes by which inferences about early spectatorship can be made despite the relative absence of personal testimony from the period

Textual Cultures, Cultural Texts Orietta Da Rold, Elaine M. Treharne, 2010 New essays reappraising the history of the book manuscripts and texts The dynamic fields of the history of the book and the sociology of the text are the areas this volume investigates bringing together ten specially commissioned essays that between them demonstrate a range of critical and material approaches to medieval early modern and digital books and texts They scrutinize individual medieval manuscripts to illustrate how careful re reading of evidence permits a more nuanced apprehension of production and reception across time analyse metaphor for our understanding of the Byzantine book examine the materiality of textuality from Beowulf to Pepys and the digital work in the twenty first century place manuscripts back into specific historical context and re appraise scholarly interpretation of significant periods of manuscript and print production in the later medieval and early modern periods All of these essays call for a new assessment of the ways in which we read books and texts making a major contribution to book history and illustrating how detailed focus on individual cases can yield important new findings Contributors Elaine Treharne Erika Corradini Julia Crick Orietta Da Rold A S G Edwards Martin K Foys Whitney Anne Trettien David L Gants Ralph Hanna Robert Romanchuk Margaret M Smith Liberty Stanavage

The Oxford Handbook of Medieval Literature in English Elaine Treharne, Greg Walker, 2010-04-15 The study of medieval literature

has experienced a revolution in the last two decades which has reinvigorated many parts of the discipline and changed the shape of the subject in relation to the scholarship of the previous generation. New texts, laws and penitentials, women's writing, drama records, innovative fields and objects of study, the history of the book, the study of space and the body, medieval masculinities and original ways of studying them, the Sociology of the Text, performance studies have emerged. This has brought fresh vigour and impetus to medieval studies and impacted significantly on cognate periods and areas. The Oxford Handbook of Medieval Literature in English brings together the insights of these new fields and approaches with those of more familiar texts and methods of study to provide a comprehensive overview of the state of medieval literature today. It also returns to first principles in posing fundamental questions about the nature, scope and significance of the discipline and the directions that it might take in the next decade. The Handbook contains 44 newly commissioned essays from both world leading scholars and exciting new scholarly voices. Topics covered range from the canonical genres of Saints' lives, sermons, romance, lyric poetry and heroic poetry, major themes including monstrosity and marginality, patronage and literary politics, manuscript studies and vernacularity are investigated and there are close readings of key texts such as *Beowulf*, *Wulf and Eadwacer* and *Ancrene Wisse* and key authors from *Ifric* to Geoffrey Chaucer, Langland and the Gawain Poet.

Cyclic Form and the English Mystery Plays Peter Happé, 2016-08-09 *Cyclic Form and the English Mystery Plays* is centred upon the five extant English mystery cycles with a view to examining the cyclic form they share. It is based upon consideration of the differences between the texts and upon the underlying assumptions governing this dramatic form. The cycles are extensively compared with practices in the cyclic dramas of France, the German speaking areas, Italy, the Netherlands and Spain in the late middle ages and the early modern period. There is also a unique and innovative bridging with iconographical material from a range of artistic modes giving further insight into the structure and organisation of cyclic form. *Cyclic Form and the English Mystery Plays* should be of interest to undergraduate students and to more experienced researchers in the early drama and the study of visual images and artefacts.

To Chester and Beyond: Meaning, Text and Context in Early English Drama David Mills, 2023-03-31 This volume brings together a selection of the major articles of David Mills 1938-2013 which along with similar volumes by Alexandra F Johnston, Peter Meredith and Meg Twycross makes up a set of *Shifting Paradigms in Early English Drama Studies*. Mills was one of these four key scholars whose work has changed what is known about English medieval drama and theatre. He made major contributions to understanding English medieval theatre in the widest sense but more specifically to the nature and development of medieval plays and their performance at Chester. The scope of his work from manuscript to performance has created new knowledge and insights brought about by his remarkable technical skill as an editor and researcher. His texts of the Chester Cycle of Mystery Plays have become the standard works. In the light of this outstanding research, the volume is comprised of four sections: 1 Editors and Editing, 2 Cultural Contexts, 3 Staging and Performance, 4 Criticism and Evaluation. An editorial introduction opens the work.

Medieval afterlives Daisy

Black, Katharine Goodland, 2024-05-28 A collection of essays which show how early drama traditions were transformed recycled re used and reformed across time to form new relationships with their audiences Medieval afterlives brings new insight to the ways in which peoples in the sixteenth century understood manipulated and responded to the history of their performance spaces stage technologies characterisation and popular dramatic tropes In doing so this volume advocates for a new understanding of sixteenth seventeenth century theatre makers as highly aware of the medieval traditions that formed their performance practices and audiences who recognised and appreciated the recycling of these practices between plays

Enacting the Bible in medieval and early modern drama Eva von Contzen, Chanita Goodblatt, 2020-03-13 The thirteen chapters in this collection open up new horizons for the study of biblical drama by putting special emphasis on multitemporality the intersections of biblical narrative and performance and the strategies employed by playwrights to rework and adapt the biblical source material in Catholic Protestant and Jewish culture Aspects under scrutiny include dramatic traditions confessional and religious rites dogmas and debates conceptualisations of performance and audience response The contributors stress the co presence of biblical and contemporary concerns in the periods under discussion conceiving of biblical drama as a central participant in the dynamic struggle to both interpret and translate the Bible

Functions of Medieval English Stage Directions Philip Butterworth, 2022-07-29 When we speak of theatre we think we know what a stage direction is we tend to think of it as an authorial requirement devised to be complementary to the spoken text and directed at those who put on a play as to what when where how or why a moment action or its staging should be completed This is the general understanding to condition a theatrical convention known as the stage direction As such we recognise that the stage direction is directed towards actors directors designers and any others who have a part to play in the practical realisation of the play And perhaps we think that this has always been the case However the term stage direction is not a medieval one nor does an English medieval equivalent term exist to codify the functions contained in extraneous manuscript notes requirements directions or records The medieval English stage direction does not generally function in this way it mainly exists as an observed record of earlier performance There are examples of other functions but even they are not directed at players or those involved in creating performance More than 2000 stage directions from 40 or so plays and cycles have been included in the catalogue of the volume and over 400 of those have been selected for analysis throughout the work The purpose of this research is to examine the theatrical functions of medieval English stage directions as records of earlier performance Examples of such functions are largely taken from outdoor scriptural plays This book will be of great interest to students and scholars in theatre medieval history and literature **Drama, Play, and Game**

Lawrence M. Clopper, 2001-05 How was it possible for drama especially biblical representations to appear in the Christian West given the church's condemnation of the theatrum of the ancient world In a book with radical implications for the study of medieval literature Lawrence Clopper resolves this perplexing question Drama Play and Game demonstrates that the

theatrum repudiated by medieval clerics was not theater as we understand the term today Clopper contends that critics have misrepresented Western stage history because they have assumed that theatrum designates a place where drama is performed While theatrum was thought of as a site of spectacle during the Middle Ages the term was more closely connected with immodest behavior and lurid forms of festive culture Clerics were not opposed to liturgical representations in churches but they strove ardently to suppress May games ludi festivals and liturgical parodies Medieval drama then stemmed from a more vernacular tradition than previously acknowledged one developed by England's laity outside the boundaries of clerical rule

The Oxford Encyclopedia of British Literature David Scott Kastan, 2006-03-03 From folk ballads to film scripts this new five volume encyclopedia covers the entire history of British literature from the seventh century to the present focusing on the writers and the major texts of what are now the United Kingdom and the Republic of Ireland In five hundred substantial essays written by major scholars the Encyclopedia of British Literature includes biographies of nearly four hundred individual authors and a hundred topical essays with detailed analyses of particular themes movements genres and institutions whose impact upon the writing or the reading of literature was significant An ideal companion to The Oxford Encyclopedia of American Literature this set will prove invaluable for students scholars and general readers For more information including a complete table of contents and list of contributors please visit www.oup.com/us/eb1

Fifteenth-Century Studies 36 Barbara I. Gusick, Matthew Z. Heintzelman, 2011-03 Annual collection on diverse aspects of the fifteenth century with an emphasis on manuscripts and manuscript culture The fifteenth century defies consensus on fundamental issues most scholars agree however that the period outgrew the Middle Ages that it was a time of transition and a passage to modern times Fifteenth Century Studies offers essays on diverse aspects of the period including liberal and fine arts historiography medicine and religion Essays within this thirty sixth volume treat a wide range of topics the importance of manuscript culture as reflected in *Chancel de amor* the wanderings of René d'Anjou and Olivier de la Marche as reflected in literary texts the art of compiling in Jean de Bueil's *Jouvencel* a diplomatic transcription of Princeton MS153 reception and compilation practices of the Rose historical approaches in the chronicles of Jean le Bel and Jean Froissart the Fairfax Sequence in Bodleian MS Fairfax 16 anticlerical critique in the Croxton Play of the Sacrament the Chester cycle of mystery plays the conquering Turk in Carnival Nürnberg Hans Rosenplüt's *Des Turken Vasnachtspil* and Tolkien's *eucatastrophe* and Malory's *Morte Darthur* Book reviews conclude the volume Contributors Ethan Campbell Emily C. Francomano D. Thomas Hanks Jr. Theodore K. Lerud John Moreau Gerald Nachtwey Mariana Neilly Marco Nievergelt Michelle Szkilnik Martin W. Walsh Barbara I. Gusick is Professor Emerita of English at Troy University Dothan Alabama Matthew Z. Heintzelman is curator of the Austria Germany Study Center and Rare Book Cataloger at Hill Museum Manuscript Library Saint John's University Collegeville Minnesota

Shakespeare's Medieval Craft Kurt A. Schreyer, 2014-08-01 In *Shakespeare's Medieval Craft* Kurt A. Schreyer explores the relationship between Shakespeare's plays and a tradition of late medieval

English biblical drama known as mystery plays Scholars of English theater have long debated Shakespeare's connection to the mystery play tradition but Schreyer provides new perspective on the subject by focusing on the Chester Banns a sixteenth century proclamation announcing the annual performance of that city's cycle of mystery plays Through close study of the Banns Schreyer demonstrates the central importance of medieval stage objects as vital and direct agents and not merely as precursors to the Shakespearean stage As Schreyer shows the Chester Banns serve as a paradigm for how Shakespeare's theater might have reflected on and incorporated the mystery play tradition yet distinguished itself from it For instance he demonstrates that certain material features of Shakespeare's stage including the ass's head of *A Midsummer Night's Dream* the theatrical space of Purgatory in *Hamlet* and the knocking at the gate in the Porter scene of *Macbeth* were in fact remnants of the earlier mysteries transformed to meet the exigencies of the commercial London playhouses Schreyer argues that the ongoing agency of supposedly superseded theatrical objects and practices reveal how the mystery plays shaped dramatic production long after their demise At the same time these medieval traditions help to reposition Shakespeare as more than a writer of plays he was a playwright a dramatic artisan who forged new theatrical works by fitting poetry to the material remnants of an older dramatic tradition

Signifying God Sarah Beckwith, 2001 First staged as early as 1376 the York Corpus Christi plays were performed annually until the late 1500s and involved as much as a tenth of the city in multiple performances at a dozen or more locations *Signifying God* shows how organizing the plays served as a political mechanism for regulating labor and how theater and sacrament combined in them to do important theological work

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

A Companion to Medieval English Literature and Culture, c.1350 - c.1500 Peter Brown, 2009-10-26 *A Companion to Medieval English Literature and Culture c.1350 - c.1500* challenges readers to think beyond a narrowly defined canon and conventional disciplinary boundaries A ground breaking collection of newly commissioned essays on medieval literature and culture Encourages students to think beyond a narrowly defined canon and

conventional disciplinary boundaries Reflects the erosion of the traditional rigid boundary between medieval and early modern literature Stresses the importance of constructing contexts for reading literature Explores the extent to which medieval literature is in dialogue with other cultural products including the literature of other countries manuscripts and religion Includes close readings of frequently studied texts including texts by Chaucer Langland the Gawain poet and Hoccleve Confronts some of the controversies that exercise students of medieval literature such as those connected with literary theory love and chivalry and war

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

Spectacle and Public Performance in the Late Middle Ages and the Renaissance, 2006-04-01 No volume about the spectacles and public performances of early modern England could pretend to treat comprehensively a body of materials so conspicuously vast Rather than efforts to survey the territory these essays are best understood in the original sense of the term as essays as trials attempts experiments to open alternative ways of understanding that vast corpus of mystery plays civic pageants court masques and professional dramas that constitute its subject The book crosses traditional period lines including studies of Medieval as well as Renaissance entertainments Once more the essays are not organized according to a single critical or historical methodology They employ an eclectic range of interpretive practices reflecting the variety of interpretive approaches now current in the field Contributors include Tiffany J Alkan Robert W Barrett Jr Sarah Beckwith Tom Bishop Peter Cockett Richard K Emmerson Peter Holland Nora Johnson Richard C McCoy Lauren Shohet and Robert E Stillman

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