

TEXTES LITTÉRAIRES FRANÇAIS

RECUEIL
DE FARCES
(1450-1550)

Textes établis, annotés et commentés
par

André TISSIER

TOME XII



DROZ

1998

Recueil De Farces 14501550 Tome Xii

Jane H. M. Taylor



Recueil De Farces 14501550 Tome Xii:

Recueil de farces (1450-1550) André Tissier,1986 Contient une édition critique des Deux savetiers non d'après les copies faites entre 1735 et 1825 et reproduites telles quelles depuis mais sur le texte même de la seule édition gothique connue de la Bibliothèque de Dresde Suivent une édition des Brus une édition en version courte Le savetier Audin et en version longue Martin de Cambrai et pour terminer La pipe

Recueil de farces, 1450-1550: without special title André Tissier,1986 Ce tome XIII et dernier propose un ensemble de tables des XII tomes table de l'origine des textes table alphabétique des farces de mises jour compléments et corrections pour chacune des 65 farces et d'index des farces et des œuvres dramatiques index des œuvres non dramatiques index des personnages et des personnes cités dans le dialogue index des saints

Death in the Middle Ages and Early Modern Times Albrecht Classen,2016-04-11 Death is not only the final moment of life it also casts a huge shadow on human society at large People throughout time have had to cope with death as an existential experience and this also of course in the premodern world The contributors to the present volume examine the material and spiritual conditions of the culture of death studying specific buildings and spaces literary works and art objects theatrical performances and medical tracts from the early Middle Ages to the late eighteenth century Death has always evoked fear terror and awe it has puzzled and troubled people forcing theologians and philosophers to respond and provide answers for questions that seem to evade real explanations The more we learn about the culture of death the more we can comprehend the culture of life As this volume demonstrates the approaches to death varied widely also in the Middle Ages and the early modern age This volume hence adds a significant number of new facets to the critical examination of this ever present phenomenon of death exploring poetic responses to the Black Death types of execution of a female murderess death as the springboard for major political changes and death reflected in morality plays and art

Recueil de farces André Tissier,1988 *Farce and Farcical Elements* ,2016-10-11 Farcical elements were incorporated into non comic drama ever since the theatre had been rediscovered in the Middle Ages Already at a very early stage comic scenes proved to be popular additions to liturgical music drama and later to religious plays in the vernacular Some scholars believe that the genre of farce developed out of these farcical elements The suggestion was made that farces similar to the stuffing of meat or poultry had been added to plays to increase audience involvement Other researchers see quite different origins for the farce The present volume does not aspire to solve the question of the relationship between the two types of comedy on the medieval stages but its editors hope that it will nevertheless contribute to this discussion In addition it will enable its readers to form an impression of the huge variety of the comic in the vast area of medieval and early Renaissance theatre and drama

Representing Religious Pluralization in Early Modern Europe Andreas Höfele,2007 The title of this volume indicates more than a referential relationship Representing Religious Pluralization entails not just the various ways in which the historical processes of pluralization were reflected in texts and other cultural artefacts but also crucially the cultural work that

spawned these processes Reflecting driving shaping and subverting religious systems representation becomes a divisive force in Reformation Europe as religious pluralization erupts in a contest over how to conceive to symbolize and to perform religious belief The essays in this book offer a broad range of perspectives on the pluralizing effects of cultural representation as well as on the various attempts at containing them **The Poetry of François Villon** Jane H. M.

Taylor, 2001-05-21 Taylor explores the work of François Villon and his relationship to his predecessors and contemporaries

Court and Humour in the French Renaissance Sarah Alyn Stacey, 2009 This collection of essays by thirteen renowned specialists in the fields of French Renaissance literature and history is a fitting tribute to the scholarship of Pauline Smith Emeritus Professor in French at the University of Hull and Research Associate of the Centre for Medieval and Renaissance Studies Trinity College Dublin The essays which focus on areas of research to which Professor Smith has herself given and continues to give particular attention are organised into two frequently converging strands court and humour The contributors engage with political and cultural issues at the heart of the construction and aesthetic expression of the French Renaissance whilst also offering insights into the broader European context The collection as a whole challenges and revises a number of established views and identifies paths for future research **Recueil de farces (1450-1550)** André

Tissier, 1986 **Moralité a six personnages** Joël Blanchard, 2008 Medieval theater was street theater and a place for protest in which the polysemy of the expression public space is well situated The La Vallière collection remarkably illustrates this alternating four plays two farces each followed by a morality play Of these the morality plays justify the collection's existence Joël Blanchard has already published the first of these *Moralité cinq personnages* and now publishes *Moralité six personnages* an exceptional text that combines theater astrology and politics denouncing the governmental methods of Louis XI at the time of the Estates General of 1484 The author possibly Henri Baude was a man of the courts aware of university and political mores and a gifted rhetorician Publishing *Moralité six personnages* for the first time Joël Blanchard deciphers a difficult text offering new light on the political and cultural history of the second half of the fifteenth century French text

Recueil de farces (1450-1550), 1988 *Fifteenth Century Studies*, 2001 Includes a selection of papers presented at the Fifteenth Century Symposia 1977 *Rhetoric, Gender, and the Moralizing Function of Late Medieval and Early Modern*

Farce Deborah Lynn Hovland, 1993 **Revue d'histoire littéraire de la France, table des articles et des comptes**

rendus Andreas Friedel, 2006 *MLA International Bibliography of Books and Articles on the Modern Languages and Literatures*, 1989 Vols for 1969 include ACTFL annual bibliography of books and articles on pedagogy in foreign languages 1969 **Immaculate Deception and Further Ribaldries** Jody Enders, 2022-06-24 Did you hear the one about the Mother Superior who was so busy casting the first stone that she got caught in flagrante delicto with her lover What about the drunk with a Savior complex who was fool enough to believe himself to be the Second Coming And that's nothing compared to what

happens when comedy gets its grubby paws on the confessional Enter fifteenth and sixteenth century French farce the

bestseller of a world that stands to tell us a lot about the enduring influence of a Shakespeare or a Molière. It's the sacrilegious world of *Immaculate Deception*, the third volume in a series of stage-friendly translations from the Middle French. Brought to you through the wonders of Open Access, these twelve engagingly funny satires target religious hypocrisy in that in-your-face way that only true slapstick can muster. There is literally nothing sacred. Why this repertoire and why now? The current political climate has had dire consequences for the pleasures of satire at a cultural moment when we have never needed it more. It turns out that the proverbial Dark Ages had a lighter side and France's over 200 rollicking frolicking singing and dancing comedies more extant than in any other vernacular have waited long enough for their moment in the spotlight. They are seriously funny, funny enough to reclaim their place in cultural history and serious enough to participate in the larger conversation about what it means to be a social influencer then and now. Rather than relegate medieval texts to the dustbin of history, an unabashedly feminist translation can reframe and reject the sexism of bygone days by doing what theater always invites us to do: interpret, inflect, and adapt.

French Studies, 2000

Women, Medicine and Theatre 1500-1750

M.A. Katritzky, 2017-03-02

Well illustrated, accessibly presented, and drawing on a comprehensive range of historical documents including British, German, and other European images and literary as well as non-literary texts, many previously unconsidered in this context, this study offers the first interdisciplinary, gendered assessment of early modern performing itinerant healers, mountebanks, charlatans, and quacksalvers. As Katritzky shows, quacks, male or female, combined in widely varying proportions three elements: the medical, the itinerant, and the theatrical. Above all, they were performers. They used theatricality in its widest possible sense to attract customers and to promote and advertise their pharmaceuticals and health care services. Katritzky investigates here the performative aspects of quack marketing and healing methods and their profound links with the rise of Europe's professional actresses' fields of enquiry, which are only now beginning to attract significant attention from historians of medicine, economics, or the theatre. *Women, Medicine and Theatre* also recovers women's roles in the economy of the itinerant quack stage. Women associated with mountebank troupes were medically and theatrically active at every level, from major stage celebrities to humble urine sample collectors, but also included sedentary relatives, non-performing assistants, door and bookkeepers, wardrobe mistresses, prop and costume loaners, landladies, spectators, patrons, and clients. Katritzky's study of the whole range of women who supported the troupes contextualizes the activities of their male counterparts and rehabilitates a broad spectrum of diversely occupied women. The strength of this title's research method lies in its comparative examination of documents that are generally examined from the point of view of either their performative or their medical aspects by historians of respectively the theatre and medicine. Taken as a whole, these handbills, literary descriptions, a

Drama and Community, A. Hindley, 1999

There has been a marked revival of interest in medieval drama in recent years, much of it informed by an increasing understanding that drama is not just literature but a social and indeed commercial event, essentially a communal effort inextricably bound up with social

structures This collection of essays examines various aspects of the inter relation between a number of different European communities and the plays they performed covering a range of theatres and play types and providing an international perspective on performance cultures across Europe Contributors include Alan Hindley Introduction Lynette Muir European communities and medieval drama Graham A Runnalls Drama and community in late medieval Paris Robert L A Clark Community versus subject in late medieval French confraternity drama and ritual Frederick W Langley Community drama and community politics in thirteenth century Arras Adam de la Halle s Jeu de la Feuillee Alan Hindley Acting companies in late medieval France Triboulet and his troupe Alan E Knight Processional theatre and the rituals of social unity in Lille Wim Husken Cornelis Everaert and the community of late medieval Bruges Elsa Strietman A tale of two cities drama and community in the Low Countries John Tailby Drama and community in South Tyrol Konrad Schoell Individual and social affiliation in the Nuremberg Shrovetide Plays Alan J Fletcher Performing medieval Irish communities Pamela M King Contemporary cultural models for the trial plays in the York Cycle Chris Humphrey Festive drama and community politics in late medieval Coventry Philip Butterworth Prompting in full view of the audience a medieval staging convention Alexandra F Johnston English community drama in crisis 1535 80 Jane Oakshott York Guilds Mystery Plays 1998 the rebuilding of dramatic community **International Congress on Medieval Studies** ,2001

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Script - Dialogue Transcript You play like your old man. Like a loser. You wanna end up selling scrap iron like him? I got four aces. Does that lose? - Yeah, that loses. Four ... Lost in Yonkers (Drama, Plume): 9780452268838: Simon ... Neil Simon's inimitable play about the trials and tribulations that test family ties—winner of the 1991 Pulitzer Prize for Drama. Lost in Yonkers - Neil Simon A coming of age tale that focuses on brothers Arty and Jay, left in the care of their Grandma Kurnitz and Aunt Bella in Yonkers, New York. Lost in Yonkers Buy Script. Description. Full Length Play; Dramatic Comedy; 120 minutes. Time Period: 1940s / WWII; Target Audience: Appropriate for all audiences; Set ... Lost in Yonkers (Drama, Plume) by Neil Simon Neil Simon's inimitable play about the trials and tribulations that test family ties - winner of the 1991 Pulitzer Prize for Drama