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Ludus Coventriae, Or The Plaie Called Corpus Christi.

Block , Editor

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Ludus Coventriae Or The Plaie Called Cor

English Association



Ludus Coventriae Or The Plaie Called Cor:

Ludus de Decem Virginibus Renate Amstutz, Pontifical Institute of Mediaeval Studies, 2002 *Elf Queens and Holy Friars* Richard Firth Green, 2016-09-28 Starting from the assumption of a far greater cultural gulf between the learned and the lay in the medieval world than between rich and poor *Elf Queens* explores the church's systematic campaign to demonize fairies and infernalize fairyland and the responses this provoked in vernacular romance The Materials of Early Theatre: Sources, Images, and Performance Meg Twycross, 2017-12-06 Collected Studies CS 1068 The essays selected for this volume are chosen to reflect the important and intersecting ways in which over the last forty years Meg Twycross has shifted paradigms for people reading early English religious drama The focus of Meg Twycross's research has been on performance in its many aspects and this volume chooses four of the most important strands of her work the York plays new ways of understanding acting and performance in late medieval theatre particularly in Britain and across Europe why scenes are staged in the ways they are verbally and by extrapolation visually by close reading of texts against the background of medieval theology and the attention paid to wider contexts of medieval theatre concentrating especially on essays that are not easily available today These thematic strands are reflective of Meg Twycross's major contribution to the field They also represent those areas from her wider work which will have most utility and value for those whether students or senior specialists in areas beyond early drama who are looking for ways into understanding English medieval plays The crucial work that has been done here has opened new perspectives on late medieval theatre and will allow new generations to begin their study and research from further along the road **Dramatic Texts and Records of Britain** Ian Lancashire, 1984-08-02 In 1800 entries this valuable reference work covers texts and records of dramatic activity for about 400 sites in Britain from Roman times to 1558 Grouped in sections texts listed chronologically Records of England Wales Scotland Ireland and Other classified by county site and date and doubtful texts and records the entries summarize the contents of each record and give bibliographic information Professor Lancashire presents a comprehensive survey of almost every type of literary and historical record document and work civic church guild monastic and royal court minutes and financial accounts national records Chancery Parliament Privy Council Exchequer royal proclamations wills local court rolls jest books poems prose treatises sermons archaeological remains artifacts illustrations He brings together works in several normally unrelated fields Roman theatre in Britain medieval drama as such including the Corpus Christi play and the moral play court revels of the Tudors and of their predecessors in England and Scotland and finally Latin and Greek drama as played in Oxford and Cambridge colleges An introduction outlines the history of early drama in Britain Appendixes include indexes of about 335 towns or patrons with travelling players complete with rough itineraries about 180 playwrights and about 320 playing places and buildings There are illustrations four maps and a large general subject and name index The Publishers Weekly, 1924 Music in the English Mystery Plays Joanna Dutka, 1980 The Year's Work in English Studies English Association, 1924

The Christianity Reader Mary Gerhart, Fabian Udoh, 2007-09 Christianity is the world's most populous religion with some two billion adherents. As a world religion, Christianity has flourished because it is capable of taking on new forms in new contexts. To understand both the religion's history and its present state, Mary Gerhart and Fabian Udoh gather original texts from early Christian writings to contemporary documents on church-related issues in *The Christianity Reader*. The most comprehensive anthology of Christian texts ever in English, this is a landmark sourcebook for the study of Christianity's historical diversity. With newly edited, annotated, and translated primary texts along with supplemental analytical essays, the volume allows Christianity at long last to speak in its many voices. Focusing on Christianity as a religion, Gerhart and Udoh select texts that illuminate issues such as theology, mysticism, and ritual while also articulating the stories of previously marginalized groups as well as those in new and growing epicenters of the religion. With nearly three hundred selections, the texts encompass the entire history of Christian writings, excluding the New Testament, from Justin Martyr and Tertullian to Fabien Eboussi Boulaga and Teresa of Calcutta. Eight thematic sections cover biblical traditions and interpretations, early influences, nascent forms, patterns of worship, structures of community, philosophy, theology, and mysticism, twentieth-century issues and challenges, and the contemporary relationship between Christianity and other world religions. The Reader's contents are arranged chronologically and are supported with introductions and source notes that explain the rationale for their inclusion and their context. Providing a far richer selection than ever before available in a single volume, *The Christianity Reader* will be welcomed as both a classroom resource and a work of reference for decades to come.

The Cornish Ordinalia; a Medieval Dramatic Trilogy, 1969 The Tempest as Mystery Play Grace R.W. Hall, 2014-03-20 Comparison of Shakespeare's works to their likely sources is one way to deepen our appreciation. Sources for *The Tempest* however have long eluded the grasp of scholars who have unearthed only bits and pieces that resemble minor elements of the play. Few traces of the special qualities of *The Tempest* have turned up in any works so far considered as sources. This author is the first to identify a strong biblical basis for *The Tempest*. Further, she demonstrates that the play's use of biblical imagery, characters, and concepts echo the way these elements were interpreted in the English Mystery Plays. Thus, Hall is able to trace the links between *The Tempest* and the best-known religious works of Elizabethan society: the Bible, the Mystery Plays, and the 1559 Book of Common Prayer. These links reveal *The Tempest* as a profoundly spiritual work, allowing the modern reader to experience the play as a harmonious religious vision.

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