



Mystery Plays: A glimpse into Medieval Drama

The Evolution Of A Mystery Play A Critical Edition Of

Warren Carter



The Evolution Of A Mystery Play A Critical Edition Of:

ROMARD: Research on Medieval and Renaissance Drama, vol 51 Cora Dietl, Lofton L Durham, Jody Enders, Garrett P J Epp, Christina M Fitzgerald, Elina Gertsman, Anne G Graham, Lisa Hopkins, Pamela M King, David Klausner, Jelle Koopmans, Katell Lavéant, Ben Parsons, Carol Symes, 2013-08-22 ROMARD is an academic journal devoted to the study and promotion of Medieval and Renaissance drama in Europe Previously published under the title of Research Opportunities in Renaissance Drama RORD the journal has been in publication since 1956 ROMARD is published annually at the University of Western Ontario Manuscripts are submitted to the Editor Mario Longtin via email at romard@romard.org For further details please visit the ROMARD website at www.romard.org Special Issue Showcasing Opportunities Co Edited by Jill Stevenson and Mario Longtin This volume consists of fourteen short essays all tackling different aspects of drama observed through a variety of disciplines theoretical perspectives and or methodologies We asked contributors to begin their pieces by introducing a new critical approach a new methodology a specific problem in the field or an operative link between disciplines that fosters productive connections In some cases this framing concept introduces a new concept methodology or theoretical approach to the field of early drama studies In other instances authors invite readers to reconsider an existing topic or theme from a new perspective We further asked contributors to select one specific example from early drama and to analyze it critically but briefly in order to illustrate their framing concept We encouraged authors to be bold and in some cases to leave questions unresolved Consequently this special issue of ROMARD aims to advance the study of early drama by capturing research and ideas in the making Revisiting Revenge Tragedy Adam Hansen, Marco Prandoni, Cornelis van der Haven, 2024-12-02 Revisiting Revenge Tragedy explores one of the most popular and influential genres of early modern theatre Revenge tragedies resonated with audiences and authors because of their explicit and often horrific depictions of political instability religious violence and affective distress In innovative and provocative ways this book situates the political religious and affective dimensions of such plays within the transnational dynamics of their inception and dissemination across a conflicted Europe raising questions for us now about authority tyranny and justice Moreover detailed case studies demonstrate how depicting revenge questioned or evinced sometimes radical sexual cultural and political identities and positions Contributors include Karoline Johanna Baumann Sarah I Fengler Anne Graham Adam Hansen Tom Laureys Vanessa Lim Marco Prandoni Cornelis van der Haven Tim Vergeer Helen Watanabe O Kelly and Dinah Wouters The New Oxford Shakespeare: Modern Critical Edition William Shakespeare, 2016-10-27 The Complete Works Modern Critical Edition is part of the landmark New Oxford Shakespeare an entirely new consideration of all of Shakespeare's works edited afresh from all the surviving original versions of his work and drawing on the latest literary textual and theatrical scholarship In one attractive volume the Modern Critical Edition gives today's students and playgoers the very best resources they need to understand and enjoy all Shakespeare's works The authoritative text is accompanied by extensive explanatory and performance notes and innovative

introductory materials which lead the reader into exploring questions about interpretation textual variants literary criticism and performance for themselves The Modern Critical Edition presents the plays and poetry in the order in which Shakespeare wrote them so that readers can follow the development of his imagination his engagement with a rapidly evolving culture and theatre and his relationship to his literary contemporaries The New Oxford Shakespeare consists of four interconnected publications the Modern Critical Edition with modern spelling the Critical Reference Edition with original spelling a companion volume on Authorship and an online version integrating all of this material on OUP's high powered scholarly editions platform Together they provide the perfect resource for the future of Shakespeare studies

The Playful Middle Ages Paul Hardwick, 2010 Medical Texts and Cultures of Northern Europe is a series which opens up a dedicated forum for comparative work on northern European medieval literature history and society and their significance in the modern world It promotes dialogue between anglophone and continental medievalists and addresses the need for transcultural perspectives on Europe's medical origins in a way that is distinctive both in scope and in academic orientation The focus is on the medical texts and cultures of the British Isles northern and central mainland Europe and Scandinavia The chronological range of the series is from c 800 AD to c 1600 Each volume makes available to an international readership excellent new work offering ways of readings texts cultures and institutions that speak to the contemporary world

The Devil and the Sacred in English Drama, 1350-1642 John D. Cox, 2000-10-17 John Cox tells the intriguing story of stage devils from their earliest appearance in English plays to the closing of the theatres by parliamentary order in 1642 The book represents a major revision of E K Chambers' ideas of stage devils in *The Medieval Stage* 1903 arguing that this is not a history of gradual secularization as scholarship has maintained for the last century but rather that stage devils were profoundly shaped from the outset by the assumptions of sacred drama and retained this shape virtually unchanged until the advent of permanent commercial theatres near London The book spans both medieval and Renaissance drama including the medieval Mystery cycles on the one hand through to plays by Greene Marlowe Shakespeare 1 and 2 Henry VI Jonson Middleton and Davenant An appendix lists all known devil plays in English from the beginning to 1642

Deborah's Kin Michelle Karen Ephraim, 1998

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 **Medieval and Renaissance Drama in England** S. P. Cerasano, 2012

Medieval and Renaissance Drama in England is an international volume published annually *Tradition and Imagination* David Brown, 1999-11-25 Tradition and revelation are often seen as opposites tradition is viewed as being secondary and reactionary to revelation which is a one off gift from God Drawing on examples from Christian history Judaism Islam and the classical world this book challenges these definitions and presents a controversial examination of the effect history and cultural development has on religious belief its narratives and art David Brown pays close attention to the nature of the relationship between historical and imaginative truth and focuses on the way stories from the Bible have not stood still but are subject to imaginative rewriting This rewriting is explained as a natural consequence of the interaction between religion and history God speaks to humanity through the imagination and human imagination is influenced by historical context It is the imagination that ensures that religion continues to develop in new and challenging ways **The Oxford History of Poetry in English** Julia Boffey, Anthony Stockwell Garfield Edwards, 2023 This volume explores a range of English verse from 1400 to 1500 It studies specific genres and modes of fifteenth century verse the contexts for its creation the material forms of its transmission and some of its individual practitioners Imagining Jesus Christ in Middle English Literature, 1275-1475 Theresa Tinkle, 2024-09-16 This book interprets Jesus Christ as a complicated disunified literary character in Middle English literature where he appears variously as king traitor victorious conqueror sacrificial lamb heroic knight lover and spouse often as several contradictory figures in a single work These tropes derive from Scripture doctrines about Christ s two natures and theories of redemption This book examines the full range of representations in Southern Passion Northern Passion Pepysian Gospel Harmony Stanzaic Life of Christ Cursor Mundi Nicholas Love s Mirror of the Blessed Life of Jesus Christ Sir John Mandeville s Book the York Play and Julian of Norwich s Revelation of Love Although Christ s two natures are well represented in existing scholarship many traditions have been overlooked including commonplace treatments of Christ as both a traitor and king conqueror and sacrificial lamb hero and lover As writers call upon audiences to feel compassion for Jesus s suffering they almost universally express antipathy toward his Jewish torturers complicating our ideas about affective piety In these works the Virgin Mary is less exemplary for her compassion than for her understanding of doctrine In short this book offers new perspectives on vernacular Christology between about 1275 and 1475 Theresa Tinkle is a Professor within the Department of English Language and Literature at the University of Michigan USA as well as Director of the Gayle Morris Sweetland Center for Writing Previous publications include Medieval Venuses and Cupids Sexuality and Hermeneutics in English Poetry 1996 and Gender and Power in Medieval Exegesis Palgrave 2010 Theresa s academic training and publications include the study of medieval English and Latin literature the medieval reception of the Bible

gender and sexuality studies paleography and manuscript studies composition and pedagogy and disability studies

The New Cambridge History of the Bible: Volume 1, From the Beginnings to 600 James Carleton Paget, Joachim Schaper, 2013-05-09 Recent years have witnessed significant discoveries of texts and artefacts relevant to the study of the Old and New Testaments and remarkable shifts in scholarly methods of study The present volume mirrors the increasing specialization of Old Testament studies including the Hebrew and Greek Bibles and reflects rich research activity that has unfolded over the last four decades in Pentateuch theory Septuagint scholarship Qumran studies and early Jewish exegesis of biblical texts The second half of the volume discusses the period running from the New Testament to 600 including chapters on the Coptic Syriac and Latin bibles the Gnostic use of the scriptures pagan engagement with the Bible the use of the Bible in Christian councils and in popular and non literary culture A fascinating in depth account of the reception of the Bible in the earliest period of its history *Uniform Trade List Annual* ,1977

The New Cambridge History of the Bible: Volume 2, From 600 to 1450 Richard Marsden, E. Ann Matter, 2012-04-26 This volume examines the development and use of the Bible from late Antiquity to the Reformation tracing both its geographical and its intellectual journeys from its homelands throughout the Middle East and Mediterranean and into northern Europe Richard Marsden and E Ann Matter s volume provides a balanced treatment of eastern and western biblical traditions highlighting processes of transmission and modes of exegesis among Roman and Orthodox Christians Jews and Muslims and illuminating the role of the Bible in medieval inter religious dialogue Translations into Ethiopic Slavic Armenian and Georgian vernaculars as well as Romance and Germanic are treated in detail along with the theme of allegorized spirituality and established forms of glossing The chapters take the study of Bible history beyond the cloisters of medieval monasteries and ecclesiastical schools to consider the influence of biblical texts on vernacular poetry prose drama law and the visual arts of East and West

Fools and Jesters in Literature, Art, and History Vicki K. Janik, 1998-05-21 Jesters and fools have existed as important and consistent figures in nearly all cultures Sometimes referred to as clowns they are typological characters who have conventional roles in the arts often using nonsense to subvert existing order But fools are also a part of social and religious history and they frequently play key roles in the rituals that support and shape a society s system of beliefs This reference book includes alphabetically arranged entries for approximately 60 fools and jesters from a wide range of cultures Included are entries for performers from American popular culture such as Woody Allen Mae West Charlie Chaplin and the Marx Brothers literary characters such as Shakespeare s Falstaff Rabelais Gargantua and Pantagruel and Singer s Gimpel and cultural and mythological figures such as India s Birbal the American circus clown the Native American Coyote Taishu Engeki of Japan Hephaestus Loki the Norse fool schlimiels and schlimazels and the drag queen The entries written by expert contributors are critical as well as informative Each begins with a biographical artistic religious or historical background section which places the subject within a larger cultural and historical context A description and analysis follow This section may include a

discussion of the fool's appearance, gender role, ethical and moral roles, social function and relationship to such themes as nature, time and mortality. The entry then discusses the critical reception of the subject and concludes with an extensive bibliography of general works.

A Companion to Old and Middle English Literature Laura Lambdin, Robert Thomas Lambdin, 2002-06-30. Old and Middle English literature can be obscure and challenging. So too can the vast body of criticism it has elicited. Yet the masters of medieval literature often drew on similar texts since imitation was admired. For this reason, recent scholarship has often focused on the importance of genre. The genre in which a work was written can illuminate the author's intentions and the text's meaning. Read in light of a genre's parameters, a given work can be considered in relation to other works within the same category. This reference is a comprehensive overview of Old and Middle English literature. Chapters focus on particular genres such as Allegorical Verse, Balladry, Beast Fable, Chronicle, Debate, Poetry, Epic and Heroic Lyric, Middle English Parody, Burlesque, Religious and Allegorical Verse, and Romance. Expert contributors define the primary characteristics of each genre and discuss relevant literary works. Chapters provide extensive reviews of scholarship and close with detailed bibliographies. A more thorough bibliography of major scholarly studies closes the book.

An Illustrated History of British Theatre and Performance Robert Leach, 2018-12-21. An Illustrated History of British Theatre and Performance chronicles the history and development of theatre from the Roman era to the present day. As the most public of arts, theatre constantly interacts with changing social, political and intellectual movements and ideas, and Robert Leach's masterful work restores to the foreground of this evolution the contributions of women, gay people and ethnic minorities as well as the theatres of the English regions and of Wales and Scotland. Highly illustrated chapters trace the development of theatre through major plays from each period, evaluations of playwrights, contemporary dramatic theory, acting and acting companies, dance and music, the theatre buildings themselves and the audience, while also highlighting enduring features of British theatre from comic gags to the use of props. This first volume spans from the earliest forms of performance to the popular theatres of high society and the Enlightenment, tracing a movement from the outdoor and fringe to the heart of the social world. The Illustrated History acts as an accessible, flexible basis for students of the theatre and for pure fans of British theatre history; there could be no better starting point.

Affections of the Mind Emma Lipton, 2011-08-15. *Affections of the Mind* argues that a politicized negotiation of issues of authority in the institution of marriage can be found in late medieval England, where an emergent middle class of society used a sacramental model of marriage to exploit contradictions within medieval theology and social hierarchy. Emma Lipton traces the unprecedented popularity of marriage as a literary topic and the tensions between different models of marriage in the literature of the later fourteenth and fifteenth centuries by analyzing such texts as Chaucer's *Franklin's Tale*, *The Book of Margery Kempe* and the *N-Town* plays. *Affections of the Mind* focuses on marriage as a fluid and contested category rather than one with a fixed meaning and argues that the late medieval literature of sacramental marriage subverted aristocratic and clerical traditions of love and marriage in order to

promote the values of the lay middle strata of society This book will be of value to a broad range of scholars in medieval studies

The Massacre of the Innocents Warren Carter, 2023-01-30 In *The Massacre of the Innocents* Studies in the Cultural Afterlife of a Gospel Scene Warren Carter examines some fifty instances of the interpretation of the Matthean Massacre of the Innocents Matt 2 16 18 He emphasizes the agency of interpreters who in their particular contexts and media think with the shocking Matthean scene to address the often tragic circumstances of their audiences He argues throughout that the structure of the Gospel scene facilitates this thinking with The scene is structured as a triad of power relations with a tyrant Herod victims infants and parents and violent means of tyranny the massacre Interpreters use this triad of power relations to identify tyrant s victims and means of tyranny in their own situations Carter illustrates the use of this triad of power relations across two millennia in numerous socio political contexts and media as diverse as sermons images poems and hymns dramas and festivals films novels Christmas carols and Children s Bibles

[The Oxford History of Classical Reception in English Literature](#) Patrick Cheney, Philip Hardie, 2015-10-29 The Oxford History of Classical Reception OHCREL is designed to offer a comprehensive investigation of the numerous and diverse ways in which literary texts of the classical world have stimulated responses and refashioning by English writers Covering the full range of English literature from the early Middle Ages to the present day OHCREL both synthesizes existing scholarship and presents cutting edge new research employing an international team of expert contributors for each of the five volumes OHCREL endeavours to interrogate rather than inertly reiterate conventional assumptions about literary periods the processes of canon formation and the relations between literary and non literary discourse It conceives of reception as a complex process of dialogic exchange and rather than offering large cultural generalizations it engages in close critical analysis of literary texts It explores in detail the ways in which English writers engagement with classical literature casts as much light on the classical originals as it does on the English writers own cultural context This second volume covers the years 1558 1660 and explores the reception of the ancient genres and authors in English Renaissance literature engaging with the major and many of the minor writers of the period including Shakespeare Marlowe Spenser and Jonson Separate chapters examine the Renaissance institutions and contexts which shape the reception of antiquity and an annotated bibliography provides substantial material for further reading

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