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SAINT GEORGE AND THE DRAGON

BY RORY MULLARKEY

Performing Arts Centre

16th – 17th November 7pm

Tickets £12/£6(student)

St George And The Dragon A Folk Play

DP Hallahan



St George And The Dragon A Folk Play:

St George and the Dragons Michael Collins, 2018-04-17 St George's Day has become a topic of debate as more and more organizations promote celebrations on 23 April and more people wave the flag of St George to proclaim their allegiance and identity. But who was St George? How did this Near Eastern martyr become England's patron saint and an icon of English culture? And what is his relevance for today's secular multicultural England? New research reveals that from the third century St George was revered as a healer, protector of women and the poor and patron of agriculture and metal working more than a military dragon slayer. Discover the origin of the cross of St George and the roles of Richard I, Edward III and Henry VIII in making St George the patron saint of England. With a foreword by Professor Emeritus Dan Brown, this richly illustrated celebration of English culture shows how St George can be reinterpreted for our times while remaining true to our English heritage. St George can be enlisted in the cause of ecology, the campaign against FGM and the fight to end modern slavery and resettle refugees. English yet internationally revered both by Christians and Muslims, St George is a multicultural figure who symbolizes universal values. *St. George and the Dragon* Edward Carpenter, 1908 *St. George and the Dragon* Edward Carpenter, 1895 *The Oxford Illustrated History of Theatre* John Russell Brown, 2001 Authoritative and wide-ranging, this absorbing account of the history of theatre draws on the latest scholarly research to describe and celebrate theatre's greatest achievements over 4,500 years, from festival performances in ancient Egypt to international multicultural theatre in the late twentieth century. Written by a team of distinguished authors and illustrated throughout, this is an essential source of reference for students, teachers, theatre professionals and the theatre goer alike. *The Globalization of Rural Plays in the Twenty-First Century* Alin Rus, 2022-11-14 The Globalization of Rural Plays in the Twenty-First Century excavates the neglected ideological substratum of peasant folk plays. By focusing on northeastern Romania and southwest Ukraine, two of the most ruralized regions in Europe, this work reveals the complex landscape of peasant plays and the essential role they perform in shaping local culture, economy and social life. The rapid demise of these practices and the creation of preservation programs is analyzed in the context of the corrosive effects of global capitalism and the processes of globalization, urbanization, mass mediatization and heritagization. Just like peasants in search of better resources, rural plays migrate from their villages of origin into the urban, modern and more dynamic world where they become more visible and are both appreciated and exploited as forms of transnational intangible cultural heritage. **Drama Teachers' Association of California. Bulletin**, 1929 **Publications** Folklore Society (Great Britain), 1891 **Northrop Frye's Notebooks and Lectures on the Bible and Other Religious Texts** Northrop Frye, 2003-01-01 In the third published volume of Canadian literary critic Frye's 1912-91/77 holograph notebooks, the material is mostly from the 1970s when he was writing the first of his books on the Bible, *The Great Code*. However, it begins with Notebook Three from the late 1940s in which he writes primarily on religious themes. It concludes with Notebook 23 from the middle 1980s, written between his first and second

book on the Bible and one from the 1960s devoted largely to his reading of Dante's Purgatorio and the first ten cantos of the Paradiso. Altogether the volume contains 11 notebooks, three sets of typed notes and a transcription of 24 lectures on The Mythological Framework of Western Culture in 1981-82. Annotation c 2003 Book News Inc Portland OR booknews.com

book III. Religious drama. book IV. The interlude. Appendices Edmund Kerchever Chambers, 1903 *The Mediaeval Stage: book III. Religious drama ; book IV. The interlude. Appendices* Edmund Kerchever Chambers, 1903 From the demise of ancient Roman spectacles c 400 AD to a new class of professional players by the 16th century. Excellent accounts of wandering minstrels, mimes, mummers, miracle and morality plays, puppet shows, dramatic pageants, liturgical plays and much more. The Elder Edda and Ancient Scandinavian Drama, 1920 *The Elder Edda and Ancient Scandinavian Drama* Bertha Surtees Phillpotts, 1920 University Lectures Delivered by Members of the Faculty in the Free Public Lecture Course University of Pennsylvania, 1921 **The Mediaeval Stage: book III. Religious drama. book IV. The interlude.**

Appendices. Subject index Edmund Kerchever Chambers, 1903 From the demise of ancient Roman spectacles c 400 AD to a new class of professional players by the 16th century. Excellent accounts of wandering minstrels, mimes, mummers, miracle and morality plays, puppet shows, dramatic pageants, liturgical plays and much more. *Love and Conflict in Medieval Drama* Lynette Muir, 2007-07-05 A detailed study of the stories dramatised in Europe before 1500. "Everyman," with other interludes, including eight miracle plays. Various, 2019-11-19 Everyman with other interludes including eight miracle plays is a seminal work of late medieval drama that deftly showcases the rich tapestry of spiritual and moral exploration prevalent during the period. Written in Middle English, the play employs allegorical characters and stark dialogue to convey complex themes of life, death, and redemption. The miracle plays included serve as historical narratives that illuminate biblical events, offering audiences both entertainment and moral instruction through their vivid storytelling and engaging performances. Together, these works reflect the transition from ecclesiastical to professional theatre, marking a significant evolution in dramatization techniques. The authorship of Everyman remains anonymous, attributed to a collective of playwrights who were influenced by the medieval morality plays that preceded them. This period saw a burgeoning interest in introspective spirituality and humanist thought, likely motivating the work's exploration of the individual's struggle against the inevitability of death. The inclusion of interludes and miracle plays illustrates the collaborative theatrical culture where diverse storytelling methods were employed to convey profound human experiences. For readers and scholars alike, this compilation is an essential reflection of the societal and theological currents of the late medieval period. It is not merely a reading experience; it invites contemplation of profound existential questions that resonate through time. I recommend this work to anyone interested in the foundations of English literature, drama, and the exploration of human morality. *The Mediaeval Stage* Edmund Kerchever Chambers, 1903 **T. S. Eliot's Ascetic Ideal** Joshua Richards, 2020-09-07 In T. S. Eliot's Ascetic Ideal Joshua Richards charts an intellectual history of T. S. Eliot's interaction with asceticism. This history is drawn from Eliot's

own education in the topic with the texts he read integrated into detailed textual analysis Eliot's early encounters with the ascetic ideal began a lifetime of interplay and reflection upon self denial purgation and self surrender In 1909 he began a study of mysticism likely in George Santayana's seminar and thereafter showed the influence of this education Yet his interaction with the ascetic ideal and his background in mysticism was not a simple thing still his early cynicism was slowly transformed to an embrace

Drama in Early Tudor Britain, 1485-1558 Howard B. Norland, 1995-01-01 A time of great changes after nearly a century of foreign wars and civil strife the Tudor era witnessed a significant transformation of dramatic art Medieval traditions were modified by the forces of humanism and the Reformation and a renewed interest in classical models inspired experimentation Howard B Norland examines Tudor plays performed between 1485 and 1558 a time when drama reached beyond local popular and religious contexts to treat more varied and more secular concerns culminating in the emergence of comedy and tragedy as major genres The theater also imported dramas from the Continent adapting them to English tastes After establishing the popular dramatic traditions of fifteenth century Britain Norland discusses the critical interpretation of the Latin plays of Terence studied in the schools and the views of influential authors such as Erasmus Vives and More about what drama should be and do The heart of the book is its in depth analyses of individual plays Norland examines the secularization of the morality play in Skelton's Magnificence Bale's King John Respublica and Redford's Wit and Science and he traces the changes in comic form from Medwall's Fulgens and Lucres through Calisto and Melebea and Johan Johan to Udall's Roister Doister and Gammer Gurton's Needle The final section examines the first tragedies written in England Watson's Absalom Christopherson's Jephthah and Grimald's Archipropheta Howard B Norland is a professor of English at the University of Nebraska Lincoln His articles have appeared in Genre Sixteenth Century Journal Fifteenth Century Studies Comparative Drama and Journal of Medieval and Renaissance Studies

The Place of Eden Phillpotts in English Peasant Drama Charles William Meadowcroft, 1924

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