

# York Mystery Plays A Selection In Modern Spelling

**The Literal Sense and the Gospel of John in Late Medieval Commentary and Literature** Mark Hazard.2013-12-16 First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

**The Oxford Handbook of Religion and the Arts** Frank Burch Brown.2018-01-02 Nearly every form of religion or spirituality has a vital connection with art. Religions across the world, from Hinduism and Buddhism to Eastern Orthodox Christianity, have been involved over the centuries with a rich array of artistic traditions, both sacred and secular. In its uniquely multi-dimensional consideration of the topic, The Oxford Handbook of Religion and the Arts provides expert guidance to artistry and aesthetic theory in religion. The Handbook offers nearly forty original essays by an international team of leading scholars on the main topics, issues, methods, and resources for the study of religious and theological aesthetics. The volume ranges from antiquity to the present day to examine religious and artistic imagination, fears of idolatry, aesthetics in worship, and the role of art in social transformation and in popular religion-covering a full array of forms of media, from music and poetry to architecture and film. An authoritative text for scholars and students, The Oxford Handbook of Religion and the Arts will remain an invaluable resource for years to come.

**York Mystery Plays** Richard Beadle,Pamela M. King.1999-06-17 This volume offers 22 of the central pageants which make up York's famous Corpus Christi cycle. The York cycle is the oldest and best-known of the English mystery cycles, and its depth and scope are reflected in the selection printed here. The shape of the cycle was governed by subject matter of enduring spiritual significance, both to its contemporary audience and in later literary and artistic tradition, and the selection reflects these concerns. Included are plays on the Creation, the Fall of Man, the Incarnation, Passion, and Resurrection of Christ, and the Last Judgement. The Passion sequence has been expanded by six of the eight plays generally attributed to the great poetic dramatist known as the York Realist: the authentic text of these plays is not otherwise available in paperback. As well as providing detailed annotation, this edition offers an introduction which examines the history of the cycle and discusses the immensely popular modern productions in York and elsewhere. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

**Representations of Eve in Antiquity and the English Middle Ages** John Flood.2010-12-14 As the first woman, Eve was the pattern for all her daughters. The importance of readings of Eve for understanding how women were viewed at various times is a critical commonplace, but one which has been only narrowly investigated. This book systematically explores the different ways in which Eve was understood by Christians in antiquity and in the English Middle Ages, and it relates these understandings to female social roles. The result is an Eve more various than she is often depicted by scholars. Beginning with material from the bible, the Church Fathers and Jewish sources, the book goes on to look at a broad selection of medieval writing, including theological works and literary texts in Old and Middle English. In addition to dealing with famous authors such as Augustine, Aquinas, Dante and Chaucer, the writings of authors who are now less well-known, but who were influential in their time, are explored. The book allows readers to trace the continuities and discontinuities in the way Eve was portrayed over a millennium and a half, and as such it is of interest to those interested in women or the bible in the Middle Ages.

**Jews in Medieval England** Miriamne Ara Krummel,Tison Pugh.2018-01-08 This volume examines the teaching of Jewishness within the context of medieval England. It covers a wide array of academic disciplines and addresses a multitude of primary sources, including medieval English manuscripts, law codes, philosophy, art, and literature, in explicating how the Jew-as-Other was formed. Chapters are devoted to the teaching of the complexities of medieval Jewish experiences in the modern classroom. *Jews in Medieval England: Teaching Representations of the Other* also grounds medieval conceptions of the Other within the contemporary world where we continue to confront the problematic attitudes directed toward alleged social outcasts.

**Pain, Penance, and Protest** Sara M. Butler.2021-11-18 In medieval England, a defendant who refused to plead to a criminal indictment was sentenced to pressing with weights as a coercive measure. Using *peine forte et dure* ('strong and hard punishment') as a lens through which to analyse the law and its relationship with Christianity, Butler asks: where do we draw the line between punishment and penance? And, how can pain function as a vehicle for redemption within the common law? Adopting a multidisciplinary approach, this book embraces both law and literature. When Christ is on trial before Herod, he refused to plead, his silence signalling denial of the court's authority. England's discontented subjects, from hungry peasant to even King Charles I himself, stood mute before the courts in protest. Bringing together penance, pain and protest, Butler breaks down the mythology surrounding *peine forte et dure* and examines how it functioned within the medieval criminal justice system.

**Gale Researcher Guide for: The York Corpus Christi Plays** Margaret Rogerson. Gale Researcher Guide for: The York Corpus Christi Plays is selected from Gale's academic platform Gale Researcher. These study guides provide peer-reviewed articles that allow students early success in finding scholarly materials and to gain the confidence and vocabulary needed to pursue deeper research.

**The Cambridge Companion to Medieval English Theatre** Richard Beadle,Alan J. Fletcher.2008-07-10 The drama of the English Middle Ages is perennially popular with students and theatre audiences alike, and this is an updated edition of a book which has established itself as a standard guide to the field. The Cambridge Companion to Medieval English Theatre, second edition continues to provide an authoritative introduction and an up-to-date, illustrated guide to the mystery cycles, morality drama and saints' plays which flourished from the late fourteenth to the mid-sixteenth centuries. The book emphasises regional diversity in the period and engages with the literary and particularly the theatrical values of the plays. Existing chapters have been revised and updated where necessary, and there are three entirely new chapters, including one on the cultural significance of early drama. A thoroughly revised reference section includes a guide to scholarship and criticism, an enlarged classified bibliography and a chronological table.

**The Oxford Anthology of Tudor Drama** Greg Walker.2014 The first comprehensive anthology of English drama in the long Tudor century, The Oxford Anthology of Tudor Drama contains sixteen of the most important plays from the long Tudor century (1485-1603) newly edited in accessible modern spelling.

**Theology, Comedy, Politics** Marcus Pound.2019-09-03 What relevance has comedy for the global crises of late-modernity and the theological critique thereof? Coming out of the experience of war, a generation of modern theologians such as Donald MacKinnon, Hans Urs von Balthasar, and, more recently, Rowan Williams, in their accommodation to literature, choose tragedy as the paradigm for theological understanding and ethics. By contrast, this book develops recent philosophical, anthropological, and psychoanalytical studies of humor to develop a theology of comedy. By deconstructing secular accounts of comedy it advances the argument that comedy is not only participatory of the divine, but that it should inform our thinking about liturgical, sacramental, and ecclesial life if we are to respond to the postmodern age in which having fun is an ideological imperative of market forces.

**Teaching the Middle Ages through Modern Games** Robert Houghton.2022-10-24 Games can act as invaluable tools for the teaching of the Middle Ages. The learning potential of physical and digital games is increasingly undeniable at every level of historical study. These games can provide a foundation of information through their stories and worlds. They can foster understanding of complex systems through their mechanics and rules. Their very nature requires the player to learn to progress. The educational power of games is particularly potent within the study of the Middle Ages. These games act as the first or most substantial introduction to the period for many students and can strongly influence their understanding of the era. Within the classroom, they can be deployed to introduce new and alien themes to students typically unfamiliar with the subject matter swiftly and effectively. They can foster an interest in and understanding of the medieval world through various innovative means and hence act as a key

educational tool. This volume presents a series of essays addressing the practical use of games of all varieties as teaching tools within Medieval Studies and related fields. In doing so it provides examples of the use of games at pre-university, undergraduate, and postgraduate levels of study, and considers the application of commercial games, development of bespoke historical games, use of game design as a learning process, and use of games outside the classroom. As such, the book is a flexible and diverse pedagogical resource and its methods may be readily adapted to the teaching of different medieval themes or other periods of history.

Performance, Cognitive Theory, and Devotional Culture J. Stevenson.2010-05-24 In *Performance, Cognitive Theory, and Devotional Culture*, Jill Stevenson uses cognitive theory to explore the layperson's physical encounter with live religious performances, and to argue that laypeople's interactions with other devotional media - such as books and art objects - may also have functioned like performance events. By revealing the remarkable resonance between cognitive science and medieval visual theories, Stevenson demonstrates how understanding medieval culture can enrich the study of performance generally. She concludes by applying her theories of medieval performance culture to contemporary religious forms, including creationist museums, Hell Houses, and megachurches.

Mystery and Morality Plays - The Delphi Edition (Illustrated) Anonymous Playwrights.2022-09-12 The mystery and morality play were two of the three principal kinds of vernacular drama in Europe during the Middle Ages. Mystery plays, usually representing biblical subjects, developed from dramas presented in Latin by churchmen on sacred premises, depicting subjects like the Creation, Adam and Eve and the Last Judgment. They were often performed together in cycles which could last for days at special festivals and occasions. The morality play is an allegorical drama, in which the characters personify moral qualities and undergo didactic lessons. The action centres on a hero, such as Mankind, whose inherent weaknesses are assaulted by personified diabolic forces like the Seven Deadly Sins, but who may choose redemption and enlist the aid of such figures as Mercy, Justice, Temperance and Truth. This eBook presents a comprehensive collection of mystery and morality plays, with numerous illustrations, rare medieval texts, informative introductions and the usual Delphi bonus material. (Version 1) Please note: due to the book-burning zeal of the English Reformation, no English text of a 'miracle play' survives and so an example of this drama cannot appear in this edition. \* Beautifully illustrated with images relating to mystery and morality plays \* Concise introductions to the major cycles and plays \* All of the plays of the four principal mystery play cycles (York, Wakefield, N-Town and Chester) \* The plays appear in the form of their original Middle English texts \* Many rare dramas appearing for the first time in digital publishing \* All extant English morality plays from the Middle Ages \* Excellent formatting of the texts \* Special Middle English glossary of words to aid your reading of the plays \* Special contextual section, with four essays charting the development of drama in the Middle Ages \* Ordering of texts into chronological order and genres Please visit [www.delphiclassics.com](http://www.delphiclassics.com) to browse through our range of exciting titles CONTENTS: The Mystery Plays York Mystery Plays (c. mid-14th century) Wakefield Mystery Plays (mid-15th century) N-Town Plays (late 15th century) Chester Mystery Plays (15th century) The Morality Plays The Pride of Life (late 14th century) The Castle of Perseverance (c. 1425) Wisdom (c. 1460) Mankind (c. 1470) Nature (c. 1495) by Henry Medwall Everyman (1510) Contextual Works Miracle Plays and Mysteries (1913) by Georges Michel Bertrin English Miracle Plays (1914) by Arnold Wynne Moralities and Interludes (1914) by Arnold Wynne Rise of the Drama (1921) by Andrew Lang Glossary of Middle English Words Please visit [www.delphiclassics.com](http://www.delphiclassics.com) to browse through our range of exciting titles or to purchase this eBook as a Parts Edition of individual eBooks

**Reframing Yeats** Charles I. Armstrong.2013-08-29 *Reframing Yeats*, the first critical study of its kind, uses a focus on genre and allusion to engage with a broad range of W. B. Yeats's writings, examining instances of his poetry, autobiographical writings, criticism, and drama. Identifying a schism in recent Yeatsian criticism between biographical and formalist methodologies, Armstrong's study combines an historicist perspective with close attention to literary form. The result is a flexible approach that casts new light on how Yeats's texts interact with their interpretative frameworks. Cognizant of both literary and political history, this book presents new interpretations of Yeats's work. Not only does it provide fresh readings of texts such as *The Municipal Gallery Re-visited*, *Among School Children* and *The Resurrection*, but it also raises important new questions concerning Yeats's relationship to Modernism and literary genre.

**Medieval English Drama** Sidney E. Berger.2019-07-05 Originally published in 1990, *Medieval English Drama* is an exhaustive bibliography of scholarship on medieval English drama. Each item has been annotated in the bibliography with considerable care; these annotations are descriptive rather than critical and give a clear synopsis of the content of each reference, the texts with which it deals, and a brief indication of its critical position. The bibliography is divided into two sections; editions and collections of plays, and critical works. The bibliography is exhaustive rather than selective and provides English annotations for foreign language works, as well as a list of reviews for most books. The book covers liturgical and folk drama, other forms of entertainment, and related material useful to researchers in the field. The book provides an update of sources not listed in Carl J. Stratman's comprehensive *Bibliography of Medieval Drama* published in 1972.

**Comedy and Critical Thought** Iain MacKenzie,Fred Francis,Krista Bonello Rutter Giappone.2018-03-13 First volume to reflect on both the comedy within critical theory and the role of comedians as practitioners of critique.

Marian Moments in Early Modern British Drama Lisa Hopkins.2016-05-06 Concerning itself with the complex interplay between iconoclasm against images of the Virgin Mary in post-Reformation England and stage representations that evoke various 'Marian moments' from the medieval, Catholic past, this collection answers the call for further investigation of the complex relationship between the fraught religio-political culture of the early modern period and the theater that it spawned. Joining historians in rejecting the received belief that Catholicism could be turned on and off like a water spigot in response to sixteenth-century religious reform, the early modern British theater scholars in this collection turn their attention to the vestiges of Catholic tradition and culture that leak out in stage imagery, plot devices, and characterization in ways that are not always clearly engaged in the business of Protestant panegyric or polemic. Among the questions they address are: What is the cultural function of dramatic Marian moments? Are Marian moments nostalgic for, or critical of, the 'Old Faith'? How do Marian moments negotiate the cultural trauma of iconoclasm and/or the Reformation in early modern England? Did these stage pictures of Mary provide subversive touchstones for the Old Faith of particular import to crypto-Catholic or recusant members of the audience?

**Shaping the Archive in Late Medieval England** Sarah Elliott Novacich.2017-03-10 Sarah Elliott Novacich explores the ways in which the plots of sacred history were preserved and repurposed in Medieval English literature.

**The Performance of Middle English Culture** James J. Paxson, Lawrence M. Clopper, Sylvia Tomasch.1998 First detailed examination of theatricality in Chaucer and in Middle English literature and culture as a whole. Theatricality as a cultural process is vitally important in the middle ages; it encompasses not only the thematic importation of dramatic images into the *Canterbury Tales*, but also the social and ideological 'performativities' of the mystery and morality plays, metadramatic investments, and the ludic energies of Chaucerian discourses in general. The twelve essays collected here address for the first time this intersection, using contemporary theory and historical scholarship to treat a number of important critical problems, including the anthropology of theatrical performance; gender; allegory; Chaucerian metapoetics; intertextual play and jouissance; social mediation and rhetoric; genre; and the institutionality of medieval studies. JAMES J. PAXSON is Associate Professor of English at the University of Florida; LAWRENCE M. CLOPPER is Professor of English at Indiana University; SYLVIA TOMASCH is Associate Professor of English at Hunter College, City University of New York. Contributors: KATHLEEN ASHLEY, MARLENE CLARK, RICHARD DANIELS, ALFRED DAVID, RICHARD K. EMMERSON, JOHN GANIM, WARREN GINSBERG, ROBERT W. HANNING, SHARON KRAUS, SETH LERER, WILLIAM MCLELLAN, PAMELA SHEINGORN, PETER W. TRAVIS

**Anglo-Saxon Spirituality** .2000

The Story of Drama Gary Day.2016-08-25 Tracing the history of tragedy and comedy from their earliest beginnings to the present, this book offers readers an exceptional study of the development of both genres, grounded in analysis of landmark plays and their context. It argues that sacrifice is central to both genres, and demonstrates how it provides a key to understanding the grand sweep of Western drama. For students of literature and drama the volume serves as an accessible companion to over two millennia of drama organised by period, and reveals how sacrifice represents a

through-line running from classical drama to today's reality TV and blockbuster movies. Across the chapters devoted to each period, Day explores how the meanings of sacrifice change over time, but never quite disappear. He charts the influences of religion, social change and politics on the status and purposes of theatre in each period, and on the drama itself. But it is through a close study of key plays that he reveals the continuities centred around sacrifice that persist and which illuminate aspects of human psychology and social organisation. Among the many plays and events considered are Aeschylus' trilogy *The Oresteia*, Aristophanes' *Women at the Thesmophoria*, Menander's *The Bad-Tempered Man*, the spectacles of the Roman Games, Seneca's *The Trojan Women*, Plautus's *The Rope*, the Cycle plays and *Everyman* from the Middle Ages, Shakespeare's *King Lear* and *A Midsummer Night's Dream*, Middleton's *The Revenger's Tragedy*, Jonson's *Every Man in His Humour*, Thomas Otway's *The Orphan*, William Wycherley's *The Country Wife*, Wilde's *A Woman of No Importance*, Beckett's *Waiting for Godot*, Tennessee Williams's *A Streetcar Named Desire*, Suzan-Lori Parks's *Topdog/Underdog*, Sarah Kane's *Blasted* and Charlotte Jones' *Humble Boy*. A conclusion examines the persistence of ideas of sacrifice in today's reality TV and blockbuster movies.

**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 Drama of Masculinity and Medieval English Guild Culture** C. Fitzgerald.2007-06-25 This study argues that late medieval English 'mystery plays' were about masculinity as much as Christian theology, modes of devotion, or civic self-consciousness. Performed repeatedly by generations of merchants and craftsmen, these Biblical plays produced fantasies and anxieties of middle class, urban masculinity, many of which are familiar today.

**Medieval York** D. M. Palliser.2014-01-23 *Medieval York* provides a comprehensive history of what is now considered England's most famous surviving medieval city, covering nearly a thousand years. The volume examines York from its post-Roman revival as a town (c. 600) to the major changes of the 1530s and 1540s, which in many ways brought an end to the Middle Ages in England. York was one of the leading English towns after London, and in status almost always the 'second city'. Much research and publication has been carried out on various aspects of medieval York, but this volume seeks to cover the field in its entirety. David Palliser offers an up-to-date and broad-based account of the city by employing the evidence of written documents, archaeology (especially on the rich results of recent city centre excavations), urban morphology, numismatics, art, architecture, and literature. Special attention is paid to the city's religious drama and its wealth of surviving stained glass. The story of Medieval York is set in a wide context to make comparisons with other English and Continental towns, to establish how far York's story was distinctive or was typical of other English towns which have been less fortunate in the survival of their medieval fabric. It is essential reading for anyone interested in York's past and in its rich heritage of medieval churches, guildhalls, houses, streets, and city walls - the most complete medieval circuit in England.

**Medieval Drama** Colette Rausch, Leigh A. Payne.1991-01-16 *Medieval Drama* is a textbook, designed to be used by A level and undergraduate students of theatre and drama. It is divided into two major areas, mystery cycles and morality plays, and it examines the plays from a performance perspective. The book makes special reference to those texts contained within selections of plays which can be readily obtained by students, including A.C.Cawley's *Everyman* and *Medieval Miracle Plays* (Dent). The staging conventions of pageant waggon performance, place and scaffold playing and the drama of the Hall are explored in relation to the cultural context of the medieval period.

**Ottomiller's Index to Plays in Collections** Denise L. Montgomery.2011-08-11 Representing the largest expansion between editions, this updated volume of *Ottomiller's Index to Plays in Collections* is the standard location tool for full-length plays published in collections and anthologies in England and the United States throughout the 20th century and beyond. This new volume lists more than 3,500 new plays and 2,000 new authors, as well as birth and/or death information for hundreds of authors.

*Tragedies of Tyrants* Rebecca Weld Bushnell.2019-05-15 No detailed description available for *Tragedies of Tyrants*.

*Nicholas Love at Waseda* Shoichi Oguro, Richard Beadle, Michael G. Sargent.1997 Essays on text, manuscript and context of *Love's Mirror of the Blessed Life of Jesus Christ*.

*Reading Texts for Performance and Performances as Texts* Pamela M. King.2020-11-22 This volume brings together nineteen important articles by Pamela M. King, one of the foremost British scholars working on Early English Drama. Unique to this collection are five articles on the 'living' traditions of performances in Spain, discussing their origins and the modes of production that are used. Several articles use modern literary theory on aspects of early drama, whilst others consider drama in the context of late medieval poetry. The volume also includes a rich collection of articles on English scriptural plays from surviving manuscripts.

**Gender and Medieval Drama** Katie Normington.2004 Evidence from Records of Early English Drama, social, literary and cultural sources are drawn together in order to investigate how performances within the late Middle Ages were both shaped by, and shaped, the public image of women.--BOOK JACKET.

*Openness in Medieval Europe* Manuele Gagnolati, Almut Suerbaum.2022-04-19 This volume challenges the persistent association of the Middle Ages with closure and fixity. Bringing together a range of disciplines and perspectives, it identifies and uncovers forms of openness which are often obscured by modern assumptions, and demonstrates how they coexist with, or even depend upon, enclosure and containment in paradoxical and unexpected ways. Explored through notions such as porosity, vulnerability, exposure, unfinishedness, and inclusivity, openness turns out to permeate medieval culture, unsettling boundaries, binaries, and clear-cut distinctions.

**The Art of Standing Still** Penny Culliford.2009-08-30 Nothing much ever happens in Monksford. Even so, reporter Jemma Durham dreams of the story that will take her from the small Monksford Gazette to a national newspaper. Then the town revives the tradition of the medieval mystery plays that were performed across England hundreds of years ago—and life in Monksford turns decidedly more interesting.

**The York Mystery Plays** Margaret Rogerson.2011 Essays on the York Mystery Plays, uniting voices from the scholarly world with the York community that has assumed responsibility for their production today.

*Framing Medieval Bodies* Sarah Kay, Miri Rubin.1996 In this book, available at last in paperback, Kauppi develops a structural constructivist theory of the European Union and critically analyses, through French and Finnish empirical cases, the political practices that maintain the Union's 'democratic deficit'. Kauppi conceptualises the European Union as both an arena for political contention and a nascent political order. In this evolving, multi-levelled European political field, individuals and groups construct material and symbolic structures of political power, grounded in a variety of social resources such as nationality, culture, and gender. The author shows how the dominance of both executive political resources and domestic political cultures has prevented the development of European democracy. Supranational executive networks have become more autonomous, reinforcing the dominance of the resources they control. At the same time, national political cultures condition the political status of elected institutions such as the European parliament. The book is particularly suited for undergraduate and graduate students in the fields of European Politics, European Union Studies and International Relations.

*Sacred Players* Heather Hill-Vásquez.2007-03 Offering a unique historical perspective to the study of medieval English drama, Heather Hill-Vásquez in *Sacred Players* argues that different treatments of audience and performance in the early drama indicate that the performance life of the drama may have continued well beyond its traditional placement in medieval history and into the Reformation and Renaissance eras.

**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.

**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.

**Shakespeare's Curse** Bjoern Quiring. 2020-11-25 Conceptualizing the curse as the representation of a foundational, mythical violence that is embedded within juridical discourse, Shakespeare's Curse pursues a reading of Richard III, King John, and King Lear in order to analyse the persistence of imprecations in the discourses of modernity. Shakespeare wrote during a period that was transformative in the development of juridical thinking. However, taking up the relationship between theatre, theology and law, Bjoern Quiring argues that the curse was not eliminated from legal discourses during this modernization of jurisprudence; rather, it persisted and to this day continues to haunt numerous speech acts. Drawing on the work of Derrida, Lacan, Walter Benjamin and Giorgio Agamben, among others, Quiring analyses the performativity of the curse, and tracks its power through the juristic themes that are pursued within Shakespeare's plays – such as sovereignty, legitimacy, succession, obligation, exception, and natural law. Thus, this book provides an original and important insight into early modern legal developments, as well as a fresh perspective on some of Shakespeare's best-known works. A fascinating interdisciplinary study, this book will interest students and scholars of Law, Literature, and History.

**The York Corpus Christi Plays** Clifford Davidson. 2011-10-01 The feast of Corpus Christi, celebrated annually on Thursday after Trinity Sunday, was devoted to the Eucharist, and the normal practice was to have solemn processions through the city with the Host, the consecrated wafer that was believed to have been transformed into the true body and blood of Jesus. In this way the cultus Dei thus celebrated allowed the people to venerate the Eucharistic bread in order that they might be stimulated to devotion and brought symbolically, even mystically into a relationship with the central moments of salvation history. Perhaps it is logical, therefore, that pageants and plays were introduced in order to access yet another way of visualizing and participating in those events. Thus the invisible things of the divine order from the creation of the world might be displayed. The York Corpus Christi Plays, contained in London, British Library, MS. Add. 35290 and comprising more than thirteen thousand lines of verse, actually represent a unique survival of medieval theater. They form the only complete play cycle verifiably associated with the feast of Corpus Christi that is extant and was performed at a specific location in England.

**Shakespeare's Medieval Craft** Kurt A. Schreyer. 2014-07-30 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 play-wright, a dramatic artisan who forged new theatrical works by fitting poetry to the material remnants of an older dramatic tradition.

Immerse yourself in heartwarming tales of love and emotion with *Crafted by Tobias Bleicker is touching creation, Tender Moments: York Mystery Plays A Selection In Modern Spelling*. This emotionally charged ebook, available for download in a PDF format ( Download in PDF: \*), is a celebration of love in all its forms. Download now and let the warmth of these stories envelop your heart.

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