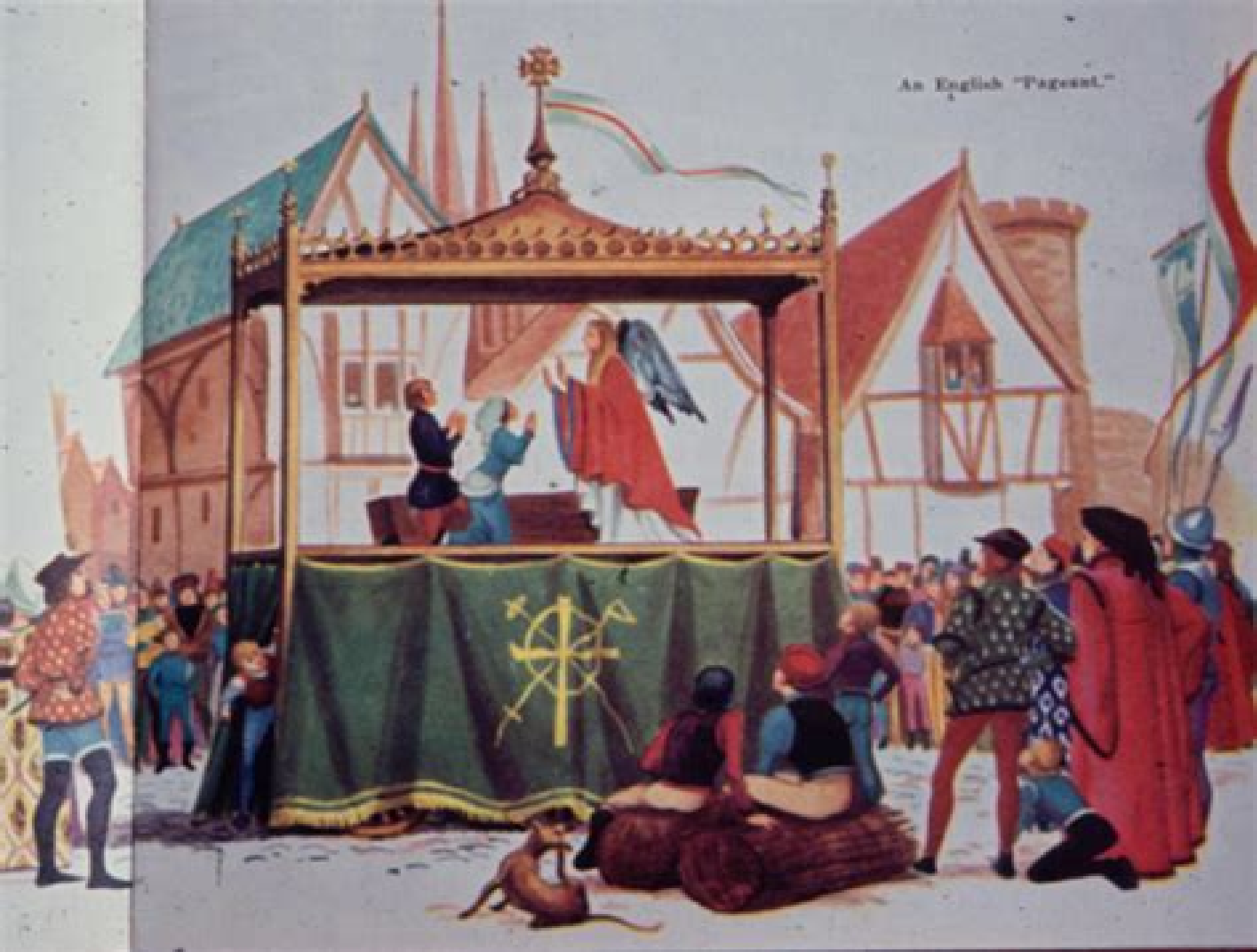


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The Medieval Theatre

Ronald W. Vince



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students of the Middle Ages Theories of rhetoric and law of the time reveal she points out that the ideology of torture was a widely accepted means for exploiting such essential elements of the stage and stagecraft as dramatic verisimilitude pity fear and catharsis to fabricate truth Analyzing the consequences of torture for the history of aesthetics in general and of drama in particular Enders shows that if the violence embedded in the history of rhetoric is acknowledged we are better able to understand not only the enduring theater of cruelty identified by theorists from Isidore of Seville to Antonin Artaud but also the continuing modern devotion to the spectacle of pain

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Theater Michael Norton,2017-08-31 The expression liturgical drama was formulated in 1834 as a metaphor and hardened into formal category only later in the nineteenth century Prior to this invention the medieval rites and representations that would forge the category were understood as distinct and unrelated classes as liturgical rites no longer celebrated or as theatrical works of dubious quality This ground breaking work examines liturgical drama according to the contexts of their presentations within the manuscripts and books that preserve them Medieval Theatre Performance Philip

Butterworth,Katie Normington,2017 The nature conditions and place of medieval theatre performance remain somewhat mysterious with scholarship in the field tending to be devoted to its context and to the texts themselves The essays in this volume seek to address this omission They consider such matters as the nature of performance in theatre dance puppetry automata the performed qualities of such events the conventions of performed work what took place in the act of performing and the relationships between performers and witnesses and what conditioned these relationships *The Staging of Drama in the Medieval Church* Dunbar H. Ogden,2002 Using original rubrics from some 1 200 manuscripts this book demonstrates performance of the liturgical drama from the tenth through the sixteenth centuries It lays out the staging space and traces the movements of the performers on architectural ground plans The rubrics reveal a wealth of information about the creating of character through ecclesiastical vestments and other costumes It also includes a surprising range of directives for voice

gesture and dumb show The book provides a major theatrical source book for students and scholars in the field of drama

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