

*One of the three main types of medieval plays that you will get experience with is the Liturgical play. Find out about the three types of medieval plays with help from an assistant professor of.*

A History of English Literature. FOLK PLAYS In England the folk-plays, throughout the Middle Ages and in remote spots down almost to the present time, sometimes took the form of energetic dances Morris dances, they came to be called, through confusion with Moorish performances of the same general nature. Others of them, however, exhibited in the midst of much rough-and-tumble fighting and buffoonery, a slight thread of dramatic action. Their characters gradually came to be a conventional set, partly famous figures of popular tradition, such as St. In the later part of the Middle Ages, also, there were the secular pageants, spectacular displays rather different from those of the twentieth century given on such occasions as when a king or other person of high rank made formal entry into a town. They consisted of an elaborate scenic background set up near the city gate or on the street, with figures from allegorical or traditional history who engaged in some pantomime or declamation, but with very little dramatic dialog, or none. But all these forms, though they were not altogether without later influence, were very minor affairs, and the real drama of the Middle Ages grew up, without design and by the mere nature of things, from the regular services of the Church. We must try in the first place to realize clearly the conditions under which the church service, the mass, was conducted during all the medieval centuries. We should picture to ourselves congregations of persons for the most part grossly ignorant, of unquestioning though very superficial faith, and of emotions easily aroused to fever heat. Of the Latin words of the service they understood nothing; and of the Bible story they had only a very general impression. It was necessary, therefore, that the service should be given a strongly spectacular and emotional character, and to this end no effort was spared. The great cathedrals and churches were much the finest buildings of the time, spacious with lofty pillars and shadowy recesses, rich in sculptured stone and in painted windows that cast on the walls and pavements soft and glowing patterns of many colors and shifting forms. The service itself was in great part musical, the confident notes of the full choir joining with the resonant organ-tones; and after all the rest the richly robed priests and ministrants passed along the aisles in stately processions enveloped in fragrant clouds of incense. Still, however, a lack was strongly felt, and at last, accidentally and slowly, began the process of dramatizing the services. The earliest steps were very simple. Next, and before the Norman Conquest, the Gospel dialog between the angel and the three Marys at the tomb of Christ came sometimes to be chanted by the choir in those responses which are called "tropes": Whom seek ye in the sepulcher, O Christians? Jesus of Nazareth the crucified, O angel. He is not here; he has arisen as he said. Go, announce that he has risen from the sepulcher. One priest dressed in white robes sat, to represent the angel, by one of the square-built tombs near the junction of nave and transept, and three others, personating the Marys, advanced slowly toward him while they chanted their portion of the same dialog. A similar treatment, too, was being given to the Christmas scene, still more humanly beautiful, of his birth in the manger, and occasionally the two scenes might be taken from their regular places in the service, combined, and presented at any season of the year. Other Biblical scenes, as well, came to be enacted, and, further, there were added stories from Christian tradition, such as that of Antichrist, and, on their particular days, the lives of Christian saints. Thus far these compositions are called Liturgical Plays, because they formed, in general, a part of the church service liturgy. But as some of them were united into extended groups and as the interest of the congregation deepened, the churches began to seem too small and inconvenient, the excited audiences forgot the proper reverence, and the performances were transferred to the churchyard, and then, when the gravestones proved troublesome, to the market place, the village-green, or any convenient field. By this time the people had ceased to be patient with the unintelligible Latin, and it was replaced at first, perhaps, and in part, by French, but finally by English; though probably verse was always retained as more appropriate than prose to the sacred subjects. Then, the religious spirit yielding inevitably in part to that of merrymaking, minstrels and mountebanks began to flock to the celebrations; and regular fairs, even, grew up about them. Gradually, too, the priests lost their hold even on the plays themselves; skilful actors from among the laymen

began to take many of the parts; and at last in some towns the trade-guilds, or unions of the various handicrafts, which had secured control of the town governments, assumed entire charge. These changes, very slowly creeping in, one by one, had come about in most places by the beginning of the fourteenth century. In a new impetus was given to the whole ceremony by the establishment of the late spring festival of Corpus Christi, a celebration of the doctrine of transubstantiation. On this occasion, or sometimes on some other festival, it became customary for the guilds to present an extended series of the plays, a series which together contained the essential substance of the Christian story, and therefore of the Christian faith. The Church generally still encouraged attendance, and not only did all the townspeople join wholeheartedly, but from all the country round the peasants flocked in. On one occasion the Pope promised the remission of a thousand days of purgatory to all persons who should be present at the Chester plays, and to this exemption the bishop of Chester added sixty days more. The list of plays thus presented commonly included: The longest cycle now known, that at York, contained, when fully developed, fifty plays, or perhaps even more. In this connected form the plays are called the Mystery or Miracle Cycles. In many places, however, detached plays, or groups of plays smaller than the full cycles, continued to be presented at one season or another. Each cycle as a whole, it will be seen, has a natural epic unity, centering about the majestic theme of the spiritual history and the final judgment of all Mankind. But unity both of material and of atmosphere suffers not only from the diversity among the separate plays but also from the violent intrusion of the comedy and the farce which the coarse taste of the audience demanded. More often comic treatment was given to the Bible scenes and characters themselves. When the audience was stationary, the common people stood in the square on all sides of the stage, while persons of higher rank or greater means were seated on temporary wooden scaffolds or looked down from the windows of the adjacent houses. On the stage the scenery was necessarily very simple. A small raised platform or pyramid might represent Heaven, where God the Father was seated, and from which as the action required the angels came down; a single tree might indicate the Garden of Eden; and a doorway an entire house. In partial compensation the costumes were often elaborate, with all the finery of the church wardrobe and much of those of the wealthy citizens. The expense accounts of the guilds, sometimes luckily preserved, furnish many picturesque and amusing items, such as these: To the guilds the giving of the plays was a very serious matter. Scenery for the Valenciennes Mystery Play, We have said that the plays were always composed in verse. The stanza forms employed differ widely even within the same cycle, since the single plays were very diverse in both authorship and dates. The quality of the verse, generally mediocre at the outset, has often suffered much in transmission from generation to generation. In other respects also there are great contrasts; sometimes the feeling and power of a scene are admirable, revealing an author of real ability, sometimes there is only crude and wooden amateurishness. Paul and the other medieval Christian divinities. The frank coarseness of the plays is often merely disgusting, and suggests how superficial, in most cases, was the medieval religious sense. With no thought of incongruity, too, these writers brought God the Father onto the stage in bodily form, and then, attempting in all sincerity to show him reverence, gilded his face and put into his mouth long speeches of exceedingly tedious declamation. The whole emphasis, as generally in the religion of the times, was on the fear of hell rather than on the love of righteousness. Yet in spite of everything grotesque and inconsistent, the plays no doubt largely fulfilled their religious purpose and exercised on the whole an elevating influence. The humble submission of the boy Isaac to the will of God and of his earthly father, the yearning devotion of Mary the mother of Jesus, and the infinite love and pity of the tortured Christ himself, must have struck into even callous hearts for at least a little time some genuine consciousness of the beauty and power of the finer and higher life. A literary form which supplied much of the religious and artistic nourishment of half a continent for half a thousand years cannot be lightly regarded or dismissed. The Mystery Plays seem to have reached their greatest popularity in the fourteenth and fifteenth centuries. In the dawning light of the Renaissance and the modern spirit they gradually waned, though in exceptional places and in special revivals they did not altogether cease to be given until the seventeenth century. On the Continent of Europe, indeed, they still survive, after a fashion, in a single somewhat modernized form, the celebrated Passion Play of Oberammergau. In England by the end of the fifteenth century they had been for the most part replaced by a kindred species which had long been growing up beside them, namely the Morality Plays. The

Morality Play probably arose in part from the desire of religious writers to teach the principles of Christian living in a more direct and compact fashion than was possible through the Bible stories of the Mysteries. In its strict form the Morality Play was a dramatized moral allegory. It was in part an offshoot from the Mysteries, in some of which there had appeared among the actors abstract allegorical figures, either good or bad, such as The Seven Deadly Sins, Contemplation, and Raise-Slander. In the Moralities the majority of the characters are of this sort—though not to the exclusion of supernatural persons such as God and the Devil—and the hero is generally a type-figure standing for all Mankind. In most cases, however, the spirit of medieval allegory proved fatal, the genuinely abstract characters are mostly shadowy and unreal, and the speeches of the Virtues are extreme examples of intolerable sanctimonious declamation. Against this tendency, on the other hand, the persistent instinct for realism provided a partial antidote; the Vices are often very lifelike rascals, abstract only in name. In these cases the whole plays become vivid studies in contemporary low life, largely human and interesting except for their prolixity and the coarseness which they inherited from the Mysteries and multiplied on their own account. During the Reformation period, in the early sixteenth century, the character of the Moralities, more strictly so called, underwent something of a change, and they were—sometimes made the vehicle for religious argument, especially by Protestants. Early in the sixteenth century, the Morality in its turn was largely superseded by another sort of play called the Interlude. The plays were given sometimes in the halls of nobles and gentlemen, either when banquets were in progress or on other festival occasions; sometimes before less select audiences in the town halls or on village greens. In the Interlude-Moralities and Interludes first appears The Vice, a rogue who sums up in himself all the Vices of the older Moralities and serves as the buffoon. One of his most popular exploits was to belabor the Devil about the stage with a wooden dagger, a habit which took a great hold on the popular imagination, as numerous references in later literature testify. Transformed by time, the Vice appears in the Elizabethan drama, and thereafter, as the clown. The various dramatic forms from the tenth century to the middle of the sixteenth at which we have thus hastily glanced—folk-plays, mummings and disguisings, secular pageants, Mystery plays, Moralities, and Interludes—have little but a historical importance. But besides demonstrating the persistence of the popular demand for drama, they exerted a permanent influence in that they formed certain stage traditions which were to modify or largely control the great drama of the Elizabethan period and to some extent of later times. The plays, therefore, must be reckoned with in dramatic history.

*Medieval theatre refers to theatrical performance in the period between the fall of the Western Roman Empire in the 5th century A.D. and the beginning of the Renaissance in approximately the 15th century A.D. Medieval Theatre covers all drama produced in Europe over that thousand-year period and refers to a variety of genres, including liturgical drama, mystery plays, morality plays, farces.*

Early Medieval theatre[ edit ] Hrosvitha of Gandersheim, the first dramatist of the post-classical era. Faced with the problem of explaining a new religion to a largely illiterate population, churches in the Early Middle Ages began staging dramatized versions of particular biblical events on specific days of the year. These dramatizations were included in order to vivify annual celebrations. These were extensive sets of visual signs that could be used to communicate with a largely illiterate audience. These performances developed into liturgical dramas , the earliest of which is the Whom do you Seek Quem-Quaeritis Easter trope, dating from ca. While surviving evidence about Byzantine theatre is slight, existing records show that mime , pantomime , scenes or recitations from tragedies and comedies , dances , and other entertainments were very popular. Constantinople had two theatres that were in use as late as the 5th century A. However, the true importance of the Byzantines in theatrical history is their preservation of many classical Greek texts and the compilation of a massive encyclopedia called the Suda , from which is derived a large amount of contemporary information on Greek theatre. Efforts were made in many countries through this period to not only convert Jews and pagans but to destroy pre-Christian institutions and influences. Works of Greek and Roman literature were burnt, the thousand-year-old Platonic Academy was closed, the Olympic Games were banned and all theatres were shut down. The theatre itself was viewed as a diabolical threat to Christianity because of its continued popularity in Rome even among new converts. They were forbidden to have contact with Christian women, own slaves , or wear gold. They were officially excommunicated , denied the sacraments , including marriage and burial , and were defamed and debased throughout Europe. For many centuries thereafter, clerics were cautioned to not allow these suddenly homeless, travelling actors to perform in their jurisdictions. As such, most organized theatrical activities disappeared in Western Europe. While it seems that small nomadic bands traveled around Europe throughout the period, performing wherever they could find an audience, there is no evidence that they produced anything but crude scenes. Hrosvitha was followed by Hildegard of Bingen d. The anonymous pagan play Querolus , written c. Other secular Latin plays were also written in the 12th century, mainly in France but also in England Babio. There certainly existed some other performances that were not fully fledged theatre; they may have been carryovers from the original pagan cultures as is known from records written by the clergy disapproving of such festivals. It is also known that mimes, minstrels, bards, storytellers, and jugglers traveled in search of new audiences and financial support. One of the most famous of the secular plays is the musical Le Jeu de Robin et Marion , written by Adam de la Halle in the 13th century, which is fully laid out in the original manuscript with lines, musical notation, and illuminations in the margins depicting the actors in motion. Adam also wrote another secular play, Jeu de la Fueillee in Arras , a French town in which theatre was thriving in the late 12th and 13th centuries. High and Late Medieval theatre[ edit ] Stage drawing from 15th-century vernacular morality play The Castle of Perseverance as found in the Macro Manuscript. As the Viking invasions ceased in the middle of the 11th century A. Only in Muslim-occupied Spain were liturgical dramas not presented at all. Despite the large number of liturgical dramas that have survived from the period, many churches would have only performed one or two per year and a larger number never performed any at all. The festival inverted the status of the lesser clergy and allowed them to ridicule their superiors and the routine of church life. Sometimes plays were staged as part of the occasion and a certain amount of burlesque and comedy may have entered the liturgical drama as a result of its influence. The use of vernacular enabled drama to be understood and enjoyed by a larger audience. The Mystery of Adam gives credence to this theory as its detailed stage direction suggest that it was staged outdoors. Economic and political changes in the High Middle Ages led to the formation of guilds and the growth of towns, and this would lead to significant changes for theatre starting in this time and continuing into in the Late Middle Ages. Trade guilds began to perform

plays, usually religiously based, and often dealing with a biblical story that referenced their profession. These vernacular "mystery plays" were written in cycles of a large number of plays: York 48 plays, Chester 24, Wakefield 32 and Unknown. A larger number of plays survive from France and Germany in this period and some type of religious dramas were performed in nearly every European country in the Late Middle Ages. Many of these plays contained comedy, devils, villains and clowns. For example, at Valenciennes in France, more than 700 roles were assigned to 72 actors. Often providing their own costumes, amateur performers in England were exclusively male, but other countries had female performers. The platform stage, which was an unidentified space and not a specific locale, allowed for abrupt changes in location. Morality plays emerged as a distinct dramatic form around 1400 and flourished until the 16th century. Though Everyman may possibly be the best known of this genre, it is atypical in many ways. Along the way, he is deserted by Kindred, Goods, and Fellowship - only Good Deeds goes with him to the grave. Secular drama was also staged throughout the Middle Ages, the earliest of which is The Play of the Greenwood by Adam de la Halle in the 14th century. It contains satirical scenes and folk material such as faeries and other supernatural occurrences. Farces also rose dramatically in popularity after the 13th century. The majority of these plays come from France and Germany and are similar in tone and form, emphasizing sex and bodily excretions. However, farce did not appear independently in England until the 16th century with the work of John Heywood. A significant forerunner of the development of Elizabethan drama was the Chambers of Rhetoric in the Low Countries. These masques were especially popular during the reign of Henry VIII who had a house of revels built and an office of revels established in 1511. All medieval stage production was temporary and expected to be removed upon the completion of the performances. Actors, predominantly male, typically wore long, dark robes. Medieval plays such as the Wakefield cycle, or the Digby Magdalene featured lively interplay between two distinct areas, the wider spaces in front of the raised staging areas, and the elevated areas themselves called, respectively, the locus and the platea. Scenery, stage machinery and costumes enabled a more realistic depiction of the message the play was trying to promote. First, the Protestant Reformation targeted the theatre, especially in England, in an effort to stamp out allegiance to Rome. In Wakefield, for example, the local mystery cycle text shows signs of Protestant editing, with references to the pope crossed out and two plays completely eliminated because they were too Catholic. However, it was not just the Protestants who attacked the theatre of the time. The Council of Trent banned religious plays in an attempt to rein in the extrabiblical material that the Protestants frequently lampooned. A revival of interest in ancient Roman and Greek culture changed the tastes of the learned classes in the performing arts. Greek and Roman plays were performed and new plays were written that were heavily influenced by the classical style. A change of patronage also caused drastic changes to the theatre. Finally, the construction of permanent theaters, such as The Theatre signaled a major turning point. Permanent theaters allowed for more sophisticated staging and storytelling. Contributions to modern theatre[ edit ] Many components of theatre that developed during the Middle Ages continue to be incorporated in productions around the world to this day, such as use of the vernacular, spectacle, stage direction and the use of farce. Performances that were spoken in the vernacular provided opportunities for larger audiences, who included members of lower socio-economic status, who would have otherwise been excluded from understanding the performances. In addition, it presented various actions on stage in time and space and presented a combination of the sublime with detailed realism. The spectacle of the later Medieval theatre made it necessary to have detailed stage directions. A sample of documented staging drawings and directions remain from the 15th-century morality play The Castle of Perseverance. The evolution to the dependence on detailed stage direction made possible the great Shakespearean stage. The surviving texts of this oral tradition were recorded in the 18th century, at a time when the industrial revolution began to break up the rural communities in which the plays were performed. Mystery plays[ edit ] Mystery Plays are still produced regularly throughout the United Kingdom. The local cycles were revived in both York and Chester in 1903 as part of the Festival of Britain, and are still performed by the local guilds. These productions differed from past performances in that women were cast in the title role, rather than men. Film adaptations of the version of the play appeared in 1908, with the film being presented with an early color two-process pioneered by Kinemacolor. Frederick Franck published a modernised version of the tale entitled "Everyone", drawing on Buddhist influence. The

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reenactment of the Passion of Christ is performed throughout the world in the late Lenten season.

*Simultaneous staging was a distinctive characteristic of medieval theatre. Fixed Staging: on the Continent (except Spain and parts of Italy) (W&G call them "platform stages) Mansions set up in available spaces (courtyards, town squares, etc.), usually arranged in straight lines or rectangles or circles, depending on the space.*

Origins[ edit ] Mystery play, Flanders , 15th century As early as the fifth century living tableaux were introduced into sacred services. At an early period chants from the service of the day were added to the prose dialogue. As these liturgical dramas increased in popularity, vernacular forms emerged, as travelling companies of actors and theatrical productions organized by local communities became more common in the later Middle Ages. Eventually the dramas moved from church to the exterior - the churchyard and the public marketplace. These early performances were given in Latin, and were preceded by a vernacular prologue spoken by a herald who gave a synopsis of the events. The writers and directors of the earliest plays were probably monks. Religious drama flourished from about the ninth century to the sixteenth. In , suspicious of the growing popularity of miracle plays, Pope Innocent III issued a papal edict forbidding clergy from acting on a public stage. This had the effect of transferring the organization of the dramas to town guilds, after which several changes followed. Vernacular texts replaced Latin, and non-Biblical passages were added along with comic scenes, for example in the *Secunda Pastorum* of the Wakefield Cycle. Acting and characterization became more elaborate. These vernacular religious performances were, in some of the larger cities in England such as York , performed and produced by guilds , with each guild taking responsibility for a particular piece of scriptural history. From the guild control originated the term mystery play or mysteries, from the Latin *ministerium* meaning "occupation" i. The genre was again banned, following the Reformation and the establishment of the Church of England in The mystery play developed, in some places, into a series of plays dealing with all the major events in the Christian calendar, from the Creation to the Day of Judgment. By the end of the 15th century, the practice of acting these plays in cycles on festival days was established in several parts of Europe. Sometimes, each play was performed on a decorated pageant cart that moved about the city to allow different crowds to watch each play as well as provided actors with a dressing room as well as a stage [7] The entire cycle could take up to twenty hours to perform and could be spread over a number of days. Taken as a whole, these are referred to as Corpus Christi cycles. The variety of theatrical and poetic styles, even in a single cycle of plays, could be remarkable. English mystery plays[ edit ] Actors portraying Adam and Eve are expelled from paradise in a performance by the Players of St Peter There are four complete or nearly complete extant English biblical collections of plays; [9] although these collections are sometimes referred to as "cycles," it is now believed that this term may attribute to these collections more coherence than they in fact possess. Also extant are two pageants from a New Testament cycle acted at Coventry and one pageant each from Norwich and Newcastle upon Tyne. Besides the Middle English drama, there are three surviving plays in Cornish known as the Ordinalia , and several cyclical plays survive from continental Europe. These biblical plays differ widely in content. In given cycles, the plays came to be sponsored by the newly emerging Medieval craft guilds. The York mercers , for example, sponsored the Doomsday pageant. Other guilds presented scenes appropriate to their trade: While the Chester pageants are associated with guilds, there is no indication that the N-Town plays are either associated with guilds or performed on pageant wagons. Perhaps the most famous of the mystery plays, at least to modern readers and audiences, are those of Wakefield. Edmund Bonner , Bishop of London c - stopped this in The epithet "Wakefield Master" was first applied to this individual by the literary historian Gayley. The Wakefield Master gets his name from the geographic location where he lived, the market-town of Wakefield in Yorkshire. He may have been a highly educated cleric there, or possibly a friar from a nearby monastery at Woodkirk, four miles north of Wakefield. It was once thought that this anonymous author wrote a series of 32 plays each averaging about lines called the Towneley Cycle. These works appear in a single manuscript, currently found in the Huntington Library of California. It shows signs of Protestant editing â€” references to the Pope and the sacraments are crossed out, for instance. Likewise, twelve manuscript leaves were ripped out between the two final plays because of

Catholic references. The Harrowing of Hell , derived from the apocryphal Acts of Pilate , was a popular part of the York and Wakefield cycles. The dramas of the Elizabethan and Jacobean periods were developed out of mystery plays. The prohibition of theatrical plays in churches by the Council of Trent eventually threatened to interrupt the yearly performance of the Misteri, but in Pope Urban VIII issued a special permit for its continuation. The oldest liturgical drama 12th century written already in old Spanish language was a codex found in the library of the Toledo Cathedral. The Auto de los Reyes Magos belongs to the Christmas cycle. It is a play about the Biblical Magi , three wise men from the East who followed a star and visited the baby Jesus in Bethlehem. Mary , into the lives of ordinary people, rather than biblical events; [16] however both of these terms are more commonly used by modern scholars than they were by medieval people, who used a wide variety of terminology to refer to their dramatic performances. Robert Chambers , writing in the 19th century, notes that "especially in England, miracle [came] to stand for religious play in general". To capture the attention of the audience, "the plays were often noisy, bawdy and entertaining". The local cycles were revived in both York and Chester in as part of the Festival of Britain , and are still performed by the local guilds.

### Chapter 4 : Medieval theatre - Wikipedia

*Three Late Medieval Morality Plays: Everyman, Mankind and and millions of other books are available for Amazon Kindle. Learn more Enter your mobile number or email address below and we'll send you a link to download the free Kindle App.*

The Domesday Book Theatre in the Middle ages covered a wide variety of genres and subject matter. Some of the most popular genres of plays in the Middle Ages include morality plays, farces, masques and drama. Medieval drama began with religious and moral themed plays. An early prominent Medieval playwright was Hrotsvit of Gandersheim of the 10th century. The early Medieval period provides few surviving records of Medieval plays due to the low literacy rate of the general population. The clergy was also opposed to some types of performance. Drama began to thrive in the late medieval period, and more records of performances and plays exist from this time. Theater in the Early Middle Ages In the early Middle Ages, churches began to stage dramatized versions of important biblical events. The churches were faced with explaining a new religion to a majorly illiterate population, so these dramas visualized what would later be able to be read in the Bible. These productions also celebrated annual religious events. These productions evolved into liturgical dramas. The earliest known liturgical drama is the Easter trope, Whom do you Seek, which dates circa Liturgical drama did not involve actors impersonating characters, but it did involve singing by two groups. An important playwright in early Medieval times was Hrotsvit, a historian and aristocratic canoness from northern Germany in the 10th century. She wrote a preface to her collection of plays which stated that her purpose for writing was to save Christians from the guilt that reading Classical Literature instilled in its readers. She is the first recorded female playwright. She is also wrotethe first identified Western dramatic works of the post-classical era. Her works were first published in and had a large influence on religious drama on the sixteenth century. Following Hrotsvit was another female playwright, Hildegard of Bingen. Secular Latin plays were an important aspect in the 12th century in England in France. Other early Medieval performances included mimes, minstrels, storytellers and jugglers who traveled in search of employment. There is not much information available about specific performances of these entertainers. Muslim-occupied Spain was the only area in which liturgical dramas were not present. However, though there is a large presence of surviving liturgical dramas, most churches only performed one or two per year. Some churches performed none at all. An important milestone in the development of comedy was the Feast of Fools. The Feast of Fools was a festival in which the lower clergy were allowed to mock the higher clergy as well as church life. Comic plays and burlesque skits sometimes filtered into the events of the festival as well. True comedy did not exist until drama and the liturgy were separated, but the Feast of Fools undoubtedly had an effect on the incorporation of comedy into religious plays. Religious plays began production outside of the church during the 12th century. The process began by merging shorter liturgical dramas into longer plays which were then performed by laymen rather than clergy. The plays were then accessible to more people which now included the working class. These plays were usually staged outdoors. Plays in the Middle Medieval Period led to the growth of towns and formation of guilds. This also led to important changes politically and economically, and more significant changes in the Late Medieval Period. Plays were produced in over different towns in the British Isles during the Middle Ages. These plays, most often Mystery plays, were written in large numbers. A large number of plays also survive from Germany and France. Common elements in these plays include devils and clowns. Plays at this time were staged on wheeled platforms which were used to move scenery. These stages were called pageant wagon stages, and were convenient for location changes. Playhouses were not a common occurrence. Contrary to popular belief, both sexes performed in plays in some European countries in the late Middle Ages. However, in England plays were performed by all-male casts. Professional actors became more prevalent towards the end of the Middle Ages throughout Europe. Decline of Medieval Theater A change in interests among popular culture, a change in patronage to the theater, and the establishment of playhouses signified the death of the theatre in the Middle Ages. The interest in religious plays was replaced by a renewed interest in Roman and Greek culture. Roman and Greek plays began to be performed, and plays that were

written began to be influenced by Greek and Roman classics. Changes in the theater were also caused by the support of nobility and monarchs. When the upper class began to support non-religious professional theater troupes, religious theater as a whole began to decline. The tastes of the nobility filtered down to the lower classes. The construction of permanent playhouses was also a contributing factor to the downfall of Medieval Theater. Because players no longer had to rely on churches and inns for staging, more creative storytelling and staging options were now available. Productions now had a more professional quality and thus a wider audience appeal.

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*the later influence of the medieval drama. The various dramatic forms from the tenth century to the middle of the sixteenth at which we have thus hastily glancedâ€”folk-plays, mummings and disguisings, secular pageants, Mystery plays, Moralities, and Interludesâ€”have little but a historical importance.*

Though initially tinged with religious zeal, Medieval theatre went through centuries of evolution and themes outside of the Bible were eventually accommodated. It continued to flourish for centuries and served as an inspiration for Renaissance stage plays. Medieval Theatre History Following the collapse of the Roman Empire, a small band of performers travelled from place to place to entertain audiences from all walks of life. These nomadic groups toured countries and regions to tell stories and jests, play music or perform acrobatic acts. Festivals emerged wherever they went. However, despite the fun and excitement they brought to towns and cities, religious practitioners were antagonistic towards these travelling entertainers. The influential Catholic Church attempted to convert them and put a stop to their street performances, which were deemed sinful. Despite the apparent hostility toward travelling performances, the Church was highly responsible for the growth of the Medieval theatre. The Medieval church offered a service that required the dramatization of Biblical stories within the church premises. It was not until the 15th century that religious dramas were held and performed outside of the church. Theatre experienced a paradigm shift over the centuries and gradually became more secular. In the 16th century, Medieval theatre ended its reign. History of Medieval Theatre quick facts: Religious plays became more prominent outside of the church during the late Middle Ages. Medieval theatre changed bit by bit since those times. The emergence of guilds, a bustling local economy and the gradual decline of feudalism were other factors that greatly contributed to the growth of Medieval theatre. Vernacular Plays Vernacular plays grew in popularity from around 1200 and took over the top spot once held by liturgical plays. A number of these plays were performed on open venues during the spring and summer seasons. Also gaining fanfare were cycle plays, which were both religious and secular in nature. Though cycle plays dealt with a wide assortment of plots, it was not uncommon or unusual to base their stories on Biblical figures, sermons and church writings. Cycle plays consisted of several episodes or chapters but without regard for chronology. They could also last for as short as a few hours and as long as several days. The author of cycle plays normally preferred anonymity. Morality Play The morality play was a special type of religious play. In the latter centuries, secular plays emerged in schools and universities to great fanfare. They mostly comprised of Latin comedies and tragedies. In France, a secular play called the farce became widely popular. Farcical stories were usually about gods and heroes and political discussions were incorporated into these plays once in a while. Actors from noble houses were the only ones privileged enough to act in secular plays. It started to loosen up its grip on play productions but still screened scripts and play contents every now and then. Towns and individuals began to take charge of arranging productions. The church, however, maintained its power to approve or disapprove a play. Dramas were mostly chanted in Latin. Since theatre productions were considered prestigious events, they required the presence of several actors, extensive special effects and large funding. As a result, directors were appointed to handle all these troubling matters. At times, stage productions were taken care of by a committee of overseers who, among others, were tasked to ensure the stage was well-constructed, its setting designed properly and that there were enough seats for the audience. Medieval Theatre Actors Different plays had different actor requirements. The number of actors varied depending on the size of the production. Cycle plays, given the fact that they could last for several days, requires as many as a hundred or so actors in some cases. Directors would hold auditions in the locality so aspiring actors could apply whenever they wished. The patriarchal nature of Medieval society did not encourage the participation of females, although in France women joined stage plays from time to time. In other countries, actors were almost always males. Actors handled several roles in a play. Medieval Theatre Stage and Costumes The church applied the conventions of the time to stage liturgical dramas. The number of mansions used for a play could increase depending on the length or complexity of the play. Mansions could be arranged in straight lines, circles or rectangles. The platea, the large space near the mansion, served as the

general acting area where actors performed their character portrayals. The church provided the costumes which could be worn along with other accessories. Actors in liturgical dramas wore church clothes but this gradually changed over the course of time. This drama was mostly performed in monasteries since the start of the Middle Ages. Romance of the Rose by Guillaume de Lorris was one of the most esteemed morality plays in Medieval times. The play was an allegory of courtly love, famous for its fictional depiction of negative qualities and turning them into characters with voices. Castle of Perseverance, written in was another exquisite morality play which gained popularity for portraying the beginnings and endings of man and the final judgement that awaited him. A Zanni mask was one of the many mask worn in medieval theatres Medieval Theatre Masks Stage actors in the Medieval times often wore masks, which came in all shapes and sizes. Most theatre masks had bizarre designs. Some were grotesque enough to scare the audience. According to historians, horrific-looking masks were meant to prevent any misbehaviour. Medieval Theatre Summary Medieval theatre is a study in contrast. Religious and secular themes coexisted in the same space. The church, which did not favour nomadic entertainers at first, became an influential figure in the history of Medieval theatre. Theatre dramas were a welcome diversion and kept inhabitants of that era highly entertained.

### Chapter 6 : Three Late Medieval Morality Plays: Mankind/Everyman/Mundus Et Infans by G.A. Lester

*Medieval Theatre. The Medieval theatre was a source of entertainment and education for residents of the Middle Ages. Though initially tinged with religious zeal, Medieval theatre went through centuries of evolution and themes outside of the Bible were eventually accommodated.*

Who were three famous authors during the medieval period? Attributed Piers the Plowman Thomas Malory: Shakespeare did NOT live in the middle ages, but rather in the Elizabethan age. The medieval period is considered to have been from about CE to CE, a period of about a thousand years. Shakespeare was not born until There are limited over cricket, test match cricket and one day cricket Share to: Who were the artists during medieval period? Middle Age art changed over time. In the early Middle Age artist were monks and priests who were based in monasteries. They broke away from the influences of the Byzantium art style and towards more realism that lead to the Renaissance art style. Lorenzo Ghiberti was a famous sculptor and painter. He was founder of the Renaissance. Donatello worked with statuary work. Giotto di Bondone was an architect, sculptor, and painter of the early Renaissance He pioneered new ideas of naturalism and created a sense of pictorial space. Leon Battista Alberti developed architectural principals were founded on the importance of painting as a base for architecture. Cimabue was the last great painter who worked in the Byzantine tradition and founded the movement towards greater realism. Filippo Brunelleschi was an artist, sculptor, and architect. He developed a technique forming the basis of Renaissance architecture and also developed the use of perspective. He built the dome of the church in Florence. Fra Angelico was the most famous artist of the Middle Ages. He did religious art.

## Chapter 7 : Medieval Theatre

*The three types of Medieval Drama both have similarities and differences. They are performed in front of an audience and give out a message. Medieval Drama is the building blocks in Drama and without it in the timeline Drama would be different.*

Medieval theatre Popular traditions and secular theatre During the Middle Ages , theatre began a new cycle of development that paralleled the emergence of the theatre from ritual activity in the early Greek period. Whereas the Greek theatre had grown out of Dionysian worship, the medieval theatre originated as an expression of the Christian religion. The two cycles would eventually merge during the Renaissance. Between the Classical and early Renaissance periods, theatre was kept alive by the slenderest of threads—the popular entertainers who had dispersed to wander, alone or in small groups, throughout Europe. These were the mimes, acrobats, dancers, animal trainers, jugglers, wrestlers, minstrels, and storytellers who preserved vital skills that survive in the theatre today. They also brought a duality to theatre that still exists: The written texts that they developed for performance were, especially in France, literate and often sharply satirical. A further, though minor, influence on the development of theatre was the folk play. This dramatic form had two main sources. The Morris dance probably Moorish in origin; from Spanish morisco , famed in England but also performed in medieval continental Europe, was strongly mimetic and had dramatic elements in its use of the fool or clown character. It can also be linked with ancient trance dances in its occasional use of the hobbyhorse. The various forms of sword dance found in Europe are another example. Both ritual and mimetic dance came together in the mumming plays that emerged during the late Middle Ages. The essential elements were some kind of fight in which one of the combatants was killed and then revived by a healer or doctor. This pattern also reflects the cycle of death and rebirth, which suggests that the origin of the plays may be much older. Later versions of the mumming plays used the figure of St. George fighting a dragon, and they employed more dialogue to balance the action. Medieval TheatreThe video Medieval Theater: This video was produced in by The Movie Show Co. When Christianity spread through Europe, clerics had great difficulty discouraging the wealth of local folk traditions that flourished in rural communities. Eventually, the reforming bishops decided that it was better to regulate than to prohibit them, so the church began incorporating pagan festivals into its own liturgical calendar and re-mythologizing local rituals. The spring cycle of festivities centring on fertility rituals and the rebirth of summer was adapted to the Christian version of death and resurrection, while Christmas absorbed celebrations around the winter solstice such as the Saturnalia and the Yule Fest, the Teutonic New Year celebration. Christian churches were built on the sites of pagan temples, and folk plays were even organized as part of the village church activities. Typical of this tolerance was the Feast of Fools , first recorded in France at the end of the 12th century, in which the lower clergy took over the church building, wearing grotesque masks, dressing as women or minstrels, electing a mock bishop, censuring with stinking smoke by burning the soles of old shoes , and generally burlesquing the mass. Most of these centred on a mock king, or Lord of Misrule , who guided the follies. Folk theatre was not a literary genre; its prime concern was to fulfill a communal function in the village. However, its significance in the development of theatre was that, being a style with which everyone was familiar, it could provide a rich stimulus for the more serious theatre that supplanted it. Many farcical scenes from folk dramas were included as interludes in the later religious plays, making them more vigorous and balancing didacticism with entertainment. Divorced from their validating mythology by the domination of Christian myths , the pagan celebrations soon began to lose their primary function, and eventually their true meaning was forgotten. Liturgical drama The tradition of medieval liturgical drama stems directly from the mass itself, a complex ritual containing many theatrical elements in its function as a visible reflection of the invisible world. Because it was believed that harmony expressed religious values, an attempt was made from the 9th century to increase the musical effectiveness of the plainsong of the church. Antiphonal singing , in which the choir was divided into two parts, was developed. From this came the trope , a musical addition or embellishment to certain parts of the liturgy, as, for example, to the final syllable of the Alleluia. It was in the trope of the Easter mass, recorded in a

10th-century manuscript from the Monastery of St. Gall in Switzerland, that the union of action, impersonation, and dialogue originated. In later versions the angel was represented by the priest in white robes and the Marys by three choirboys. Directions were added, dictating particular actions and precisely how the performers should move. In turn, a spice merchant the first secular character, who was strikingly similar to the doctor figure of mumming plays and folk dramas was added to haggle with the three Marys about the price of the ointment. During the 11th and 12th centuries, the Nativity , along with other biblical themes, received similar treatment. To accommodate these dramas, the playing areas were extended from the altar to various locations throughout the church. Sometimes scenes were suggested by raised platforms, and machinery was developed to facilitate effects, such as angels descending. One of the first such plays was Adam, which was performed in front of a French cathedral about Mystery cycles Once the theatre had been moved outside the church, production of the plays was gradually taken over by the laity, and performances were given entirely in the vernacular. Some liturgical dramas, however, continued to be presented inside the church until the 16th century. The number of short plays proliferated until they were organized into great cycles covering the whole biblical story from the creation to the Last Judgment , though centring on the Passion and designed to express the humanity as well as the divinity of Christ. Comprising up to 50 short plays, these cycles were sometimes performed over two or three days. In England the cycles of York , Wakefield , Coventry, and Chester survive, as does a cycle called the N-Town plays , but on the Continent there are many more. As the presentation of these plays grew more elaborate, they became a civic affair, and special organizations took over their staging; e. Each guild would take responsibility for a particular play, usually related to its work: Church vestments were replaced by appropriate contemporary costumes, and, because many of the plays called for complex and realistic effectsâ€™e. These mansions were usually arranged in a straight line or a semicircle with the audience in front. In Italy stages were placed around a city square with the spectators in the centre. An alternative presentation, used in England from the 14th century and later in Spain , was processional staging on pageant wagons. This is thought to have grown out of the elaborate Corpus Christi processions from , in which decorated carts displaying religious tableaux were used. The tradition of tournaments and the pageantry set up for royal entries also had an influence. These mobile stages were paraded around the town, stopping at various stations where the actors repeated their performance in front of a group of spectators, who then waited for the next cart to appear. Both audience and players were united by a common faith strong enough for the actors to rehearse months in advance and for the spectators to stand all day watching the plays. Still, the factor of entertainment became increasingly important, as this was secular theatre, the religious theme notwithstanding. It was the comic characters, especially the devils and buffoons , who were most popular, and it was here that there may have been an element of professionalism, with the minstrels and jongleurs adding their own skills and brand of humour. Furthermore, once the mystery cycles had abandoned the uniformity of Latin, national differences became accentuated when local customs, idioms , and folk traditions were incorporated into the plays. In England the juxtaposition of solemnity and humour helped to flavour the spirit of the great Elizabethan theatre that was to follow. Morality plays After the earthy humour and simple devotion of the mystery cycles, the morality plays that appeared during the 15th century show theatre taking what at first seems to be a step backward. Morality plays were virtually sermons dramatized through allegory. They portrayed the span of human life in abstract terms, with Mankind or Humanum Genus setting out on a pilgrimage in which he encountered a whole range of vices and virtues such as Ignorance, Humility, and the Seven Deadly Sins, all of which contended for possession of his soul. The principal themes were the choice between good and evil, the transitory nature of life, and the immediacy of death, reflecting a medieval preoccupation with the conflict between the spirit and the flesh. Such concerns were particularly relevant at a time when trade and finance were rapidly expanding, offering merchants the prospect of great personal wealth and a life of material luxury. Morality plays probably originated in England, the earliest known text being *The Castell of Perseverance* c. However, one of the best of the genre , *Everyman* , began in the Netherlands, and moralities were frequently performed in France. Performances initially took place in churches, then on simple outdoor stages, though without the visual extravagance that the mystery cycles demanded. Although the plots were stereotyped and the abstract characters allowed little scope for development, morality plays achieved

considerable sophistication—they were intended for an educated, middle-class audience—and moved a long way toward secularization, thus forming a significant link between the medieval and the modern theatres. Nevertheless, in the 16th century, at the height of their aesthetic achievement, morality plays were suppressed in England, primarily because religious drama was beginning to become an instrument of politico-religious propaganda under successive Roman Catholic and Protestant governments.

**Interludes** As a development of the morality play that drew on the legacy of the minstrel, interludes from Latin interludium were performed in Europe by small companies of professional actors during the 15th and 16th centuries. The term covers a wide range of entertainment, from simple farces performed on small stages in public places to dramatic sketches performed at banquets in the halls of the nobility. In both cases the plays were purely secular and more concerned with ideas than with morals. They were called *Fastnachtsspiele* in Germany and *kluchtspelen* in the Netherlands; they were also performed in Italy and Spain, but most interludes came from France, where they were known as *soties*, and from England. These pieces usually dealt with the antics of foolish or cunning peasants, exploring the relationship between master and servant or husband and wife.

**Renaissance theatre**

**Classical revival** By the early 15th century, artists in Italy were becoming increasingly aware that, while Rome had once been the centre of the Western world, its power and prestige had steadily declined since the invading Germanic tribes broke up the empire. The belief that art, science, and scholarship had flourished during the Classical period stimulated the desire for a revival of the values of that period. Both architecture and painting found new inspiration in Greek and Roman models, and the discovery of perspective in painting and drawing added new possibilities, which in turn were to have a profound effect on stage scenery. At the same time, Classical literature was reexamined: The capture of Constantinople by the Turks in resulted in an exodus of Greek scholars to Italy, and they brought with them their knowledge of Greek literature. The invention in Europe of the printing press made the new learning more widely accessible and revolutionized the whole educational system. Whereas learning had traditionally been sought in the seclusion of monasteries, the new learning of the Renaissance was more widespread and dynamic. Scholars were not satisfied with merely understanding the ideals of antiquity; they wanted to re-create them. The world was regarded not as something to be overcome in order to have a life in the next world but as something to be enjoyed. The spirit of the Renaissance was epitomized in the words of the Greek philosopher Protagoras: Indeed, the Vatican Library amassed works of Classical culture from all over the Christian world. The popes and the wealthy families of Italy became patrons of the arts, gathering scholars and artists in their courts. The Renaissance stage

**The Latin texts of Terence, Plautus, and Seneca were widely read after the development of the printing press. By the end of the 15th century attempts were made to stage their works, first in Rome, sponsored by Pomponius Laetus, and then in Ferrara. At first the stages resembled Classicized versions of the mansions used for mystery plays, though compressed onto a single raised stage with curtained entrances between pillars to represent various houses. Later efforts concentrated on re-creating the form of the Classical stage inside large halls. One of the greatest influences on the development of theatre buildings in the Renaissance was the discovery in of *De architectura* On Architecture, written by the 1st-century Roman architect Vitruvius. This volume treatise contained valuable information on the scenery used for Classical tragedy, comedy, and satyr plays farces, along with detailed descriptions of the Roman theatre, with its auditorium, orchestra, and stage backed by the *scaenae frons*. Various reconstructions of the Roman theatre were built, culminating in the Teatro Olimpico at Vicenza, designed by the Venetian architect Andrea Palladio and completed in by Vincenzo Scamozzi. Palladio had created a magnificent *scaenae frons*, but Scamozzi added three-dimensional perspective vistas of street scenes receding behind the archways. It was this preoccupation with perspective that characterized future developments of the Renaissance stage and indeed the modern theatre, though the effects were usually achieved through painted backdrops and wings. Far from liberating the creative mind, the Classical ideals had only constricted it. Partly to blame was the adoption of the so-called Aristotelian unities of time, place, and action, which became, in the hands of theorists, a set of rules so rigid that they strangled drama by forcing it into a framework where the action had to take place in a single location in the space of a single day.**

*During Medieval times most plays were religious and were used to teach people about the Bible, the lives of saints, or how to live your life the right way. There were three different types of plays performed during medieval times; The Mystery Play, the Miracle Play and the Morality Play.*

They kept theatre alive in Europe during the Dark Ages, though the Catholic Church attempted to silence them in every way possible. Players, consequently, traveled with little more than they could carry. Stages were probably not much more than an improvised trestle stage. As time went on and the world stubbornly refused to end, the church began to see less harm in entertaining diversions, but contended that they should be religious in nature. We have to keep in mind that the people of this time were illiterate and pagan. The first plays told of the nativity and the resurrection and then moved down to important events that took place in the bible. Students will now be given the opportunity in groups of to put together their own passion plays. They will each be given one of the following stories, a team leader will be chosen and they will figure out a way to teach the class their bible story and make it simple and interesting. How many of you have ever acted out the nativity at Christmas time? Well, you were performing a passion play that dates lead back to the middle ages. We have just finished talking about the Greeks and the Romans and how they have influences the theatrical practices of today. We mentioned that with the emergence of the Catholic Church, theatre was looked upon poorly and much of its growth was delayed as a result. That is, of course, until it needed theatre to spread its message during the medieval era. Medieval Theatre Theatrical practices up kept by street players, jugglers, acrobats and animal trainers “ mostly stock characters. Then the church worked to keep theatre which it had earlier banned alive through the middle ages. The Church ultimately linked its own religious holidays with these seasonal festivals and began to use dramatic form to illustrate the stories underlying these holidays so as to reinforce their religious connotation and to better communicate the stories to an illiterate congregation. At first the parts played in these simple religious re-enactments of the nativity and adoration of the Magi were played by priests in the sanctuary of the church. The priests would stand at various locations throughout the church, acting out different scenes, often with a choir singing, and the audience would move from one scene to another. Here several students could go to assigned areas of the room, each one acting out a portion of a biblical story: Mary is visited by an angel, Joseph is visited by an angel, Joseph and very pregnant Mary go to Bethlehem, Three Wisemen see the star and come, Mary gives Birth, the Shepherds see the angels, etc. The rest of the students could move as a class from scene to scene as the play progresses. Many productions that are being written and performed today in less conventional theatre use this method too! As the repertoire of the Church grew to include the passion and crucifixion of Christ, the Church was confronted with the dilemma of how a priest should portray Herod. While division of opinion in the Church continued as to the worth of dramatic interpretations, the members of the congregation clearly enjoyed and were moved by them. The dramas continued to grow, moving out of the sanctuary and into the open air in front of the Church. Ultimately, the members of town guilds began to contribute to these dramas, which continued to grow more elaborate with time. These plays became super popular, like a new movie coming out, and so to make it more interesting, they started to add subplots and elements of humor. They moved them to Pageant Wagons that they could roll from one town to the other to teach the people. The wagon could story scenery, provide dressing room space, and space for the actors to wait offstage for their next entrance. People would pay more money than they could really afford to see them. Eventually, the tradition of staging religious plays developed to holding the performance in a more permanent location, often with scenes to be dramatized centered around the life of Christ. The hellmouth became one of the most popular parts of the mansion stage, because it used a lot of flashy special effects which were favored by the crowds. Known as passion plays, mystery plays, miracle plays and morality plays, they continued their close connection with the Church and church holidays, but began to introduce elements of stock characters that were more contemporary in nature. Eventually, when the protestant reformation took hold and stable government came into Europe, theatre became more secular. The instructor will then share a short synopsis of Everyman. Everyman late 15th century. Everyman is visited

by Death. He is told that he can take one friend with him on his long journey. Only Good Deeds will join him on his journey. The moral is obvious. What is different about the morality play from the passion plays or the mystery plays? The morality play, which developed most fully in the 15th century, handled the subjects that were most popular among medieval preachers and drew considerably on preaching technique. The instructor will write the tenets of a medieval morality play on the chalkboard. She will excite the students about their opportunity to perform a real medieval morality play hopefully in a found space or outside. They will take out their slips of paper that they received on Tuesday with their team number and character. They should have come with a definition and examples of the character description. The characteristics of morality plays can be found at: Certain themes found a home in the morality plays: The class will divide into group 1 and group 2. A team leader will be chosen to keep each team on task. The teacher will walk around and observe and assist where needed. They then have 10 – 15 or so minutes to put together a 5 minute morality play to share with the class. Assessment In the last 5 minutes of class, the students need to return to their seats for last minute reminders and discussion. We will be seeing these morality plays at the beginning of class next time. So the students need to be reminded to bring all props and costume pieces then. In the remaining minutes of the class, the 2 individual groups will discuss: What message does their morality play teach? As a class, they will discuss: Why were morality or cycle plays so effective? Why would the clergy choose this way to spread their message instead of some other? What makes theatre such a great way to express a message? Where do we see this today? In the next lessons we will be moving onto Renaissance and Elizabethan Theatre and spend some quality time with our good friend, Will Shakespeare.

### Chapter 9 : What were the three main types of plays during the medieval period

*Defend your city against medieval knights and dragons. Shoot the targets with your bow and arrow. Use the mouse to aim. Your shot is influenced by gravity and.*

In the 4th Century, the Bishop of Rome, claiming to be the successor to St. Peter, established supremacy in church matters and in secular concerns. The manor large estate, headed by a nobleman, had absolute authority over the serfs, peasants who worked the land. Lords of manors were vassals, or subjects, of a king. Serfs servants owed allegiance to their lord. There are references to actors histriones, jugglers, rope dances in nomadic tribes, remnants of Roman mimes, popular pagan festivals and rites. Teutonic minstrels or troubadours scops [pronounced "shope] became the primary preserver of tribal histories, but the Teutonic tribes converted to Christianity after the 7th or 8th century, and the scops were denounced, branded as bad as mimes. But there was little written drama; none that survives, and almost no other surviving references to it. Theatre was "reborn" within the very institution that helped to shut it down. Christmas the birth of Christ, not celebrated in December till the 4th century, to take advantage of the winter festivals; Easter supplanted the spring festivals. In the 12th century, the Crusades helped bring other cultures to Europe or, to be more accurate, Europeans took from other cultures and brought them to Europe. Comes from an Easter trope interpolation into existing text, originally lengthened musical passages with words eventually added. Jesus of Nazereth, the crucified, O heavenly beings, He is not here, he is risen as he foretold; Go and announce that he is risen from the tomb. By , it had become a little drama within the service, probably played by altar boys. Usually serious, but at the Feast of Fools and the Feast of the Boy Bishops, much dancing and foolishness and parodies of church practices. At first, the church had control of the drama outside of the church, but then it gradually became more controlled by secular groups. Municipalities took over in some cities. But the church still needed to approve the scripts, even when its role diminished. Most were probably still in Latin, the language of the Church. There were two main areas for the performances to take place: Mansions -- small scenic structures for indicating location for instance, a throne might equal the palace of Pilate. In more complex plays, there were many mansions. The church structure usually served as the mansions the choir loft, for instance, could serve as heaven; the altar might be the tomb of Christ. Machinery was also used: Costumes were probably ordinary church vestments. By , some of these plays were being performed outdoors. By , plays were in the vernacular, rather than Latin. The stories began to range even further than when they were part of the liturgical services. The church seemed to support these dramas. Why did they begin to move outdoors? Probably because of the expanding needs of the plays. Medieval Drama outside of the Church: With diminishing church control, secularization led to some changes. Often very intricate need 17 people to operate Hell machinery in Belgium in Flying was a major technique. Platforms covered with cotton the "glories" held angels.