

2023

# LATIN PASSION GROUP

MICHELE DI BENEDETTO



# Latin Passion Play Its Origins Development

**Denis Hollier**



## **Latin Passion Play Its Origins Development:**

*The Latin Passion Play* Sandro Sticca, 1970-01-01 In this first comprehensive study of the Latin Passion play Professor Sticca examines the medieval liturgical ceremonies commemorating the events in Christ's Passion and traces their gradual change in character from the contemplative to the dramatic The author shows that while Christ's Passion became increasingly popular as one of the sacred mysteries beginning in the tenth century new forces that allowed a more eloquent and humane visualization and description of Christ's anguish first appeared in the eleventh and twelfth centuries Professor Sticca analyzes the earliest extant Latin Passion play the twelfth century Montecassino codex and compares it with other Latin and vernacular Passion plays He refutes the traditional view that the Planctus Mariae is the germinal point of the Latin Passion play and then offers a new theory of its inception As a literary form the Latin Passion play appears to Professor Sticca as a creation of the Montecassino monastic circle which was inspired by the liturgical services of Good Friday and the Gospel accounts Particularly influential also were three themes that developed in the eleventh century in liturgy a concentration on Christocentric piety in art a more humanistic treatment of Christ and in literature a consideration of the scenes of the Passion as dramatic and human episodes In the course of this investigation Professor Sticca also reappraises traditional views of the origin of the medieval liturgical drama indicating that it should not be traced exclusively to the tropes from the schools of St Gall and St Martial of Limoges but rather to a number of sources The Medieval Drama Center for Medieval and Renaissance Studies (Los Angeles, Calif.), State University of New York at Binghamton. Center for medieval and early Renaissance studies. Annual conference, State University of New York at Binghamton. Center for Medieval and Early Renaissance Studies, State University of New York at Binghamton. Center for Medieval and Early Renaissance Studies. Conference, 1972-01-01 The religious medieval drama like the Church which produced it was international As such from its earliest beginnings in the tenth century Quem quaeritis to the thirteenth century Ludi Paschales and Passion Plays it exhibits a cultural and thematic unity binding the various plays a thematic unity from the fabric of Christian thought and a cultural unity from the fact that these productions at least up to the end of the thirteenth century generally share a technical philological medium the Latin language In later centuries this religious drama expressed in the vernacular remained an act of faith its purpose being to strengthen the faith of the worshippers and to express in visible dramatic terms the facts and values of Christian belief These essays were in their original form addressed to the third annual conference of the Center for Medieval and Early Renaissance Studies at the State University of New York at Binghamton The work of international authorities on the medieval drama they span many centuries and bear witness to the growth of the religious dramatic form and of the dramatic movement and temper of the liturgy in which that form finds its origin Omer Jodogne establishes a difference on the aesthetic level between dramatic works and their theatrical performance by pointing out that the surviving texts whether they were meant for reading or for a theatrical performance reproduce only what was said on the stage and

succinctly what was done Wolfgang Michael suggests that the first medieval drama did not originate in a slow growth from the Easter trope *Quem quaeritis* but was rather an original creation of the author or authors of the *Concordia Regularis* He indicates that subsequent dramatic endeavors in their slow process of change and expansion reflect the working of tradition rather than an original spirit and form Sandro Sticca examines the creation of the first Passion Play and shows that Christ's passion became increasingly popular in the tenth century and that the new forces which allowed a more eloquent and humane visualization and description of Christ's anguish first appeared in the eleventh and twelfth centuries He also refutes the traditional view that the *Planctus Mariae* is the germinal point of the Latin Passion Play V A Kolve seeks to account for certain central facts about *Everyman* which have never had close critical attention He analyzes the Biblical and Patristic references within which the story is shaped and which are central to the understanding of other actions and to determining the meaning of the play Glynn Wickham after exploding on the evidence of reference alone the old categorizing of English Saint Plays as by products or late developments of Mysteries and Moralities turns to a critical discussion of the three surviving texts of English Saint Plays and of their original staging by means of diagrammatic illustrations providing a vivid visualization of their performance William Smolden takes an unaccustomed approach to the controversial question of the origins of the *Quem quaeritis* He maintains that when musical evidence is called on it brings about on a number of occasions a confutation of the theory of a textual writer From a detailed consideration of the two earliest *Quem quaeritis* he feels convinced that the place of origin of the trope was the Abbey of St Martial of Limoges

**The Saint Gall Passion Play**  
 Larry E. West, 2024-10-02

**The Latin Passion Play** Sandro Sticca, 1970-06-30 In this first comprehensive study of the Latin Passion play Professor Sticca examines the medieval liturgical ceremonies commemorating the events in Christ's Passion and traces their gradual change in character from the contemplative to the dramatic The author shows that while Christ's Passion became increasingly popular as one of the sacred mysteries beginning in the tenth century new forces that allowed a more eloquent and humane visualization and description of Christ's anguish first appeared in the eleventh and twelfth centuries Professor Sticca analyzes the earliest extant Latin Passion play the twelfth century Montecassino codex and compares it with other Latin and vernacular Passion plays He refutes the traditional view that the *Planctus Mariae* is the germinal point of the Latin Passion play and then offers a new theory of its inception As a literary form the Latin Passion play appears to Professor Sticca as a creation of the Montecassino monastic circle which was inspired by the liturgical services of Good Friday and the Gospel accounts Particularly influential also were three themes that developed in the eleventh century in liturgy a concentration on Christocentric piety in art a more humanistic treatment of Christ and in literature a consideration of the scenes of the Passion as dramatic and human episodes In the course of this investigation Professor Sticca also reappraises traditional views of the origin of the medieval liturgical drama indicating that it should not be traced exclusively to the tropes from the schools of St Gall and St Martial of Limoges but rather to a number of sources A New

*History of French Literature* Denis Hollier, 1998-08-19 This splendid introduction to French literature from 842 A D to the present decade is the most imaginative single volume guide to the French literary tradition available in English     The Cambridge Companion to Theatre History David Wiles, Christine Dymkowski, 2013 A wide ranging set of essays that explain what theatre history is and why we need to engage with it     *The Vengeance of Our Lord* Stephen K. Wright, 1989 Analyzes the medieval dramatic tradition of history plays *Vengeance of Our Lord* on the siege and destruction of Jerusalem 70 CE which enjoyed widespread popularity in the 14th 16th centuries in Germany France England Spain and Italy Describes the development of the tradition and shows how medieval dramatists made use of antisemitic stereotypes and transformed the distant non Christian past to address contemporary Christian audiences Traces the sources of this dramatic tradition to Hesegippus s translation of Josephus Flavius in which the fall of Jerusalem is interpreted by Hesegippus as God s punishment of the Jews for deicide to Church sermons on the Gospels and to the *Vindicta Salvatoris* genre describing Titus as a recent convert leading a Christian crusade against deicide Jews who reject the true faith Includes microfiche reproductions of *Ludus de assumptione beatae Mariae virginis* Gothaer Botenrolle and Eustache Marcade s *La vengeance Jhesucrist*     *The Making of Memory in the Middle Ages* Lucie Doležalová, 2009-11-17 Memory in the Middle Ages has received particular attention in recent decades yet the topic remains difficult to grasp and the research on it rather fragmented This book gathers particular case studies on memory in different parts of medieval Europe and in a variety of fields including literatures languages manuscript studies history history of ideas philosophy social history and art history The studies address on the one hand memory as means of storing and recuperating knowledge arts of memory and memory aids and on the other hand memory as remembering and constructing the past including the subject of forgetting It should be useful to all interested in medieval culture literature and history Contributors are Milena Bartlov Bergsveinn Birgisson Irene Bueno Vincent Challet Greti Dinkova Bruun Lucie Dolealová Dvid Falvay Carmen Florea C dric Giraud Laura Iseppi de Filippis Farkas G bor Kiss R diger Lorenz Else Mundal El d Nemerkyi William J Purkis Slavica Rankovi Lucia Raspe Kimberly Rivers Victoria Smirnova Francesco Stella P ter T th Tam s Visi Jon Whitman and Rafa W jcik     *Dante s Performance* Francesco Ciabattoni, 2024-08-06 Through an historical and philological lens this book explores passages from Dante s *Commedia* which reveal elements inspired by processions pageants liturgical drama psalm singing or dance performance The sacred poem finds influence in medieval theories of the performing arts as well as actual performances which Dante would have seen in churches or town squares *Dante s Performance* opens a new perspective from which to consider the *Commedia* Dante expected his contemporary readers to recognize references to and echoes of psalms sacred plays and performative practices Twenty first century readers are tasked with reconstructing a cultural framework which allows us to grasp those same textual references From the dramatization of the harrowing of hell in *Inferno IX* to Beatrice s celebratory return on top of Mount Purgatory to the songs of the blessed this study connects Dante s language to coeval theoretical and practical texts

about performance If hell is the Middle Age s theatrum diaboli purgatory stages a performed purification through songs and acting while paradise offers the spectacle of blessed spirits within the heavenly spheres as an aid to human understanding  
Par IV 28 39      **Pathos in Late-Medieval Religious Drama and Art** Gabriella Mazzon,2018-05-23 Pathos as

Communicative Strategy in Late Medieval Religious Drama and Art explores the strategies employed to trigger emotional responses in late medieval dramatic texts from several Western European traditions and juxtaposes these texts with artistic productions from the same areas with an emphasis on Britain The aim is to unravel the mechanisms through which pathos was produced and employed mainly through the representation of pain and suffering with mainly religious but also political aims The novelty of the book resides in its specific linguistic perspective which highlights the recurrent use of words structures and dialogic patterns in drama to reinforce messages on the salvific value of suffering in synergy with visual messages produced in the same cultural milieu      **Early English Stages, 1300 to 1660: Plays and their makers to**

**1576** Glynne William Gladstone Wickham,1959      **The Medieval Theatre** Glynne William Gladstone Wickham,1987-07-09  
This is a thoroughly revised edition of Glynne Wickham s important history of the development of dramatic art in Christian Europe Professor Wickham surveys the foundations on which this dramatic art was built the architecture costumes and ceremonial of the imperial court at Byzantium the liturgies of countires in the Eastern and Western Empires and the triumph of the Roman rite and the Romanesque style in Western art Within this context Professor Wickham describes three major influences upon the drama religion recreation and commerce The first produced the liturgical music drama rooted in praise of Christ the King vernacular Corpus Christi drama Saint Plays and Moralities centred on the humanity of Christ The second gave rise to the secular theatres of social recreation based on the games and dances of village communities ad the more sophisticated sex and war games of the nobility The section on commerce shows how the development of the drama was intimately related to questions of funding and management which led during the sixteenth century to the substitution of a professional for an amateur theatre and to a growing emphasis on stage spectacle For this third edition the author has added a substantial section on monastic reform and its effect on Biblical translation and the use of allegory a final chapter charts the transition in different European countries from this medieval Gothic theatre to the neoclassical methods of play construction and representation which flourished for the next two hundred years The book gorges a coherent pattern through a very large and complicated subject It is an excellent introduction to medieval theatre for undergraduates and to the growing number of theatregoers who enjoy contemporary revivals of medieval plays A large plate section gives a pictorial version of the story using photographs of contemporary manuscript illuminations mosaics frescoes paintings and sculptures

Plays and their Makers up to 1576 Glynne Wickham,2013-09-05 This volume forms part of the 5 volume set Early English Stages 1300 1660 This set examines the history of the development of dramatic spectacle and stage convention in England from the beginning of the fourteenth century to 1660      **A Companion to the Medieval Theatre** Ronald W.

Vince,1989-03-27 Vince has provided a useful and for the most part usable reference work His introduction should be required reading for anyone approaching medieval theater Choice Scholars increasingly see medieval theatre as a complex and vital performance medium related more closely to political religious and social life than to literature as we know it Reflecting the current interest in performance A Companion to the Medieval Theatre presents 250 alphabetically arranged entries offering a panoramic view of European and British theatrical productions between the years 900 and 1550 The volume features 30 essays contributed by an international group of specialists and includes many shorter entries as well as systematic cross referencing a chronology a bibliography and a full complement of indexes Major entries focus on the theatres of the principal linguistic areas the British Isles France Germany Iberia Italy Scandinavia the Low Countries and Eastern Europe and on dramatic forms and genres such as liturgical drama Passion and saint plays morality plays folk drama and Humanist drama Other articles examine costume acting pageantry and music and explore the theatrical dimension of courtly entertainment the dance and the tournament Short entries supply information on over one hundred playwrights directors actors and antiquarians whose contributions to the theatre have been documented This informative guide brings new depth to our appreciation of the richness and color of medieval public entertainments and the symbolism and pageantry that were a part of daily life in the Middle Ages Designed to appeal to general reader this volume is also an attractive choice for libraries serving students and scholars of theatre history English and European literatures medieval history cultural history drama and performance

The Cross Robin M. Jensen,2017-04-17 The cross stirs intense feelings among Christians as well as non Christians Robin Jensen takes readers on an intellectual and spiritual journey through the two thousand year evolution of the cross as an idea and an artifact illuminating the controversies along with the forms of devotion this central symbol of Christianity inspires Jesus s death on the cross posed a dilemma for Saint Paul and the early Church fathers Crucifixion was a humiliating form of execution reserved for slaves and criminals How could their messiah and savior have been subjected to such an ignominious death Wrestling with this paradox they reimagined the cross as a triumphant expression of Christ s sacrificial love and miraculous resurrection Over time the symbol s transformation raised myriad doctrinal questions particularly about the crucifix the cross with the figure of Christ and whether it should emphasize Jesus s suffering or his glorification How should Jesus s body be depicted alive or dead naked or dressed Should it be shown at all Jensen s wide ranging study focuses on the cross in painting and literature the quest for the true cross in Jerusalem and the symbol s role in conflicts from the Crusades to wars of colonial conquest The Cross also reveals how Jews and Muslims viewed the most sacred of all Christian emblems and explains its role in public life in the West today

**Handbook of Medieval Studies** Albrecht Classen,2010-11-29 This interdisciplinary handbook provides extensive information about research in medieval studies and its most important results over the last decades The handbook is a reference work which enables the readers to quickly and purposely gain insight into the important research discussions and to inform themselves

about the current status of research in the field The handbook consists of four parts The first large section offers articles on all of the main disciplines and discussions of the field The second section presents articles on the key concepts of modern medieval studies and the debates therein The third section is a lexicon of the most important text genres of the Middle Ages The fourth section provides an international bio bibliographical lexicon of the most prominent medievalists in all disciplines A comprehensive bibliography rounds off the compendium The result is a reference work which exhaustively documents the current status of research in medieval studies and brings the disciplines and experts of the field together Medieval Latin Frank Anthony Carl Mantello, A. G. Rigg, 1996 Organized with the assistance of an international advisory committee of medievalists from several disciplines Medieval Latin An Introduction and Bibliographical Guide is a new standard guide to the Latin language and literature of the period from c A D 200 to 1500 It promises to be indispensable as a handbook in university courses in Medieval Latin and as a point of departure for the study of Latin texts and documents in any of the fields of medieval studies Comprehensive in scope the guide provides introductions to and bibliographic orientations in all the main areas of Medieval Latin language literature and scholarship Part One consists of an introduction and sizable listing of general print and electronic reference and research tools Part Two focuses on issues of language with introductions to such topics as Biblical and Christian Latin and Medieval Latin pronunciation orthography morphology and syntax word formation and lexicography metrics prose styles and so on There are chapters on the Latin used in administration law music commerce the liturgy theology and philosophy science and technology and daily life Part Three offers a systematic overview of Medieval Latin literature with introductions to a wide range of genres and to translations from and into Latin Each chapter concludes with a bibliography of fundamental works texts lexica studies and research aids This guide satisfies a long standing need for a reference tool in English that focuses on medieval latinity in all its specialized aspects It will be welcomed by students teachers professional latinists medievalists humanists and general readers interested in the role of Latin as the learned lingua franca of western Europe It may also prove valuable to reference librarians assembling collections concerned with Latin authors and texts of the postclassical period ABOUT THE EDITORS F A C Mantello is professor of Medieval Latin at The Catholic University of America A G Rigg is professor of English and medieval studies and chairman of the Medieval Latin Committee at the University of Toronto s Centre for Medieval Studies PRASIE FOR THE BOOK This extraordinary volume joint effort of dozens of scholars in eight countries will be in constant use for research for advising students and designing courses and for answering the queries of nonmedievalist colleagues Medieval Latin provides a foundation for advances in research and teaching on a wide front Though Mantello and Rigg s Medieval Latin is a superb reference volume I recommend that it also be read from beginning to end in small increments of course The rewards will be sheaves of notes and an immensely enriched appreciation of Medieval Latin and its literature Janet M Martin Princeton University Speculum A remarkable achievement and no one interested in medieval Latin can afford to be without it Journal of



Ecclesiastical History Everywhere there is clarity conclusion judicious illustration and careful selection of what is central This guide is a major achievement and will serve Medieval Latin studies extremely well for the foreseeable future The Classical Review

**Subjects on the World's Stage** David G. Allen, Robert A. White, 1995 In this collection eighteen scholars offer various readings on British literature of the Middle Ages and the Renaissance Although the period covered ranges from the thirteenth through the seventeenth centuries the essays are tied together by a common interest in one of three topics poetic personae dramatic production and the influence of social context upon authors or dramatists Common to these topics is the crucial point of contact between an artist and society that prompts the literary imagination to respond either with the creation of a new character or with the demonstration of change in an old one BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved

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**Women Rewriting Boundaries** Precious McKenzie, 2016-12-14 Women Rewriting Boundaries expands the work of gender and literary scholars by offering fresh insights on how to read travel writing by women It analyzes the connections between class gender physicality and sexuality as found in nineteenth century literature The authors discuss the myriad ways in which women writers reinforced and challenged Victorian social norms Inspired by a special topics panel Women Writing Boundaries presented at the 2013 Rocky Mountain Modern Language Association's annual convention this edited collection will be a thought provoking resource for college level humanities and gender studies students and their instructors

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