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Chapter 1 : Literary Terms and Definitions M

Abstract. Latin passion plays and saint playsMiracle plays; description, enumeration, dramatic valuesMoralitiesAppendix: topical outline and calendrierdelascience.com

Download source code - 4. So I did a Google search for the same, and found a lot of information; different ways in which people implemented this functionality. However, all the solutions I found suffered from one or more of the following: How To Use the Code Using the code is quite easy. All we need to do is add one file: So we go ahead and declare it as usual: Now to add stringizing support, we need to declare the enum again, but in a different format uses helper macros: Now we can convert from a string to a Master enumerator and vice versa, quite easily. The following code shows how to do that: From Monkey ; assert masterStr. Imagine that the enum is declared like this in the library: So we create a separate header file in our project, in which we will declare stringizing support for the required library enum. For the declaration, we have 3 options: Saturday will yield "SomeLibrary:: Saturday", and not just "Saturday". Now the workings of the usage become clear. Drawbacks As with most things, the code does have some drawbacks. The two most important ones are: An attempt to convert such an enumerator will yield an empty string which can be tested for. Conversion performance might be a bottleneck for some applications. So lookups during conversions are not in constant time. A conversion from an enumerator to a string will be in linear time, although a vice versa conversion should be very fast. Closing Since the code makes extensive use of templates, it may not work with older compilers. The code has been tested with the following compilers: If you make changes to the code, improve it, or simply have an entirely different and better way to solve this, please share it with me also; I might just dump my code and use yours instead!

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Chapter 2 : Everyman Summary - calendrierdelascience.com

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Tragicomedy Definition of Tragicomedy Tragicomedy is a literary device used in fictional works. It contains both tragedy and comedy. Mostly, the characters in tragicomedy are exaggerated, and sometimes there might be a happy ending after a series of unfortunate events. It is incorporated with jokes throughout the story, just to lighten the tone. Examples of Tragicomedy in Literature Example 1: Hence, the feeling and mood of the play at the end is neither happy nor gloomy. Though, this play definitely has a comic structure, it also has a strong tragic story. Therefore, it can be classified as a tragicomedy. It is the story of an elite family that is on the verge of losing its inherited estate. As this play is based on an inevitable social change, which came with the dawn of the 20th century, it presents the end of an aristocratic era, blended with tragic and comic elements. The comic elements can be seen in the behavior, humorous aspects, and lack of responsibility of the characters. There are many gestures, dialogues, actions, and situations that are filled with pure comedy. All types of musical devices have been used to create laughter. The overall atmosphere is that of a dark-comedy. However, the latter keeps pleading with him to listen. Similarly, Estragon takes off and puts on his shoes several times while Vladimir plays with his hat again and again. On the other hand, comedy turns into a tragedy due to the haplessness of these tramps. Vladimir and Estragon wait for somebody who does not come, which makes them disappointed. During the course of time, they indulge themselves in meaningless activities. The first three acts are both tragic and serious, while the final two acts are based on pastoral romance , roguery, songs, humor , and reunion. A sheep-shearing celebration with the elegant, innocent Perdita serving as a hostess, dancing and singing with shepherds, is suggestive of rural life in England. The blend of suffering, sorrows, humor, romance, forgiveness, and reunion in the play confirms its label as a tragicomedy. There are different aspects of the tragicomedy in the play that include: **The Caretaker By Harold Pinteris** The Caretaker, written by Harold Pinteris, is mixed with two modes, tragedy and comedy, and is a fine modern example of tragicomedy. The comic elements come out in the monologues of Mick and Davies, and even the interactions between characters sometimes approach farce. The double plot encompasses the idea that marriage both creates hope and brings regrets, it both opens possibilities and denies opportunities. **Function of Tragicomedy** The main purpose of tragicomedy is to describe the dual nature of reality, where both modes can coexist, perhaps simultaneously. Therefore, the interweaving of both aspects gives both a comic and tragic view of life. Tragicomedy is mainly used in dramas and theater. Since tragic plays focus exclusively on protagonists, while comic plays are devoid of focus and concern, therefore plays that fell between these two categories were developed. These types of plays present both modes of life through absurdity and seriousness.

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Chapter 3 : Morality play - Wikipedia

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Performer playing Sugriva in the Koodiyattam form of Sanskrit theatre. The earliest form of Indian drama was the Sanskrit drama. Sanskrit drama The earliest-surviving fragments of Sanskrit drama date from the 1st century AD. The Treatise is the most complete work of dramaturgy in the ancient world. It addresses acting , dance , music , dramatic construction , architecture, costuming , make-up , props , the organisation of companies, the audience, competitions, and offers a mythological account of the origin of theatre. Actors may have specialised in a particular type. It was patronized by the kings as well as village assemblies. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. April Learn how and when to remove this template message Rabinranath Tagore was a pioneering modern playwright who wrote plays noted for their exploration and questioning of nationalism, identity, spiritualism and material greed. Vijay Tendulkar and Mahesh Dattani are amongst the major Indian playwrights of the 20th century. Modern Urdu drama of India and Pakistan[edit] This section possibly contains original research. Please improve it by verifying the claims made and adding inline citations. Statements consisting only of original research should be removed. December This section needs additional citations for verification. April Learn how and when to remove this template message Urdu Drama evolved from the prevailing dramatic traditions of North India shaping Rahas or Raas as practiced by exponents like Nawab Wajid Ali Shah of Awadh. His dramatic experiments led to the famous Inder Sabha of Amanat and later this tradition took the shape of Parsi Theatre. Agha Hashr Kashmiri is the culmination of this tradition. Urdu theatre tradition has greatly influenced modern Indian theatre. Theatre has flourished in Urdu which was called Hindi by early writers , along with Gujrati , Marathi , and Bengali. Urdu drama has had an important influence on Bombay Film industry and all the early works of Urdu theatre performed by Parsi Companies were made into films. Urdu dramatic tradition has existed for more than a years. Prof Hasan, Ghulam Jeelani, J. Maulana Azad is his most important play both for its content and style. Sathya is a modern classic that uses newer theatre techniques and a contemporary perspective. His other plays are Sahir. Zaheer Anwar has kept the flag of Urdu theatre flying in Kolkata. Unlike the writers of previous generation Sayeed, Shahid, Danish Iqbal and Zaheer do not write bookish plays but their work is a product of performing tradition. Hence this is the only generation after Amanat and Agha Hashr who actually write for stage and not for libraries. Theatre of China A U. Chinese theatre has a long and complex history. Today it is often called Chinese opera although this normally refers specifically to the popular form known as Beijing opera and Kunqu ; there have been many other forms of theatre in China, such as zaju. It developed in the 14th and 15th centuries and has its own musical instruments and performance techniques, which were often handed down from father to son. It is still performed in Japan today. Kabuki drama, developed from the 17th century, is another comic form, which includes dance.

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Chapter 4 : Tragicomedy - Definition and Examples of Tragicomedy

Book digitized by Google from the library of the University of California and uploaded to the Internet Archive by user tpb. Latin passion plays and saint playsMiracle plays; description, enumeration, dramatic valuesMoralitiesAppendix: topical outline and references.

Cecchini MS Dramatic play can be defined as a type of play where children accept and assign roles, and then act them out. It is a time when they break through the walls of reality, pretend to be someone or something different from themselves, and dramatize situations and actions to go along with the roles they have chosen to play. And while this type of play may be viewed as frivolous by some, it remains an integral part of the developmental learning process by allowing children to develop skills in such areas as abstract thinking, literacy, math, and social studies, in a timely, natural manner. However, when we actually watch children play, we see them reinventing scenes that might take place in other areas of life such as gas stations, building sites, department stores, classrooms, or libraries. Setting the Stage Any dramatic play area should be inviting. Presentation alone should inspire creative and imaginative play. This should be an area where the children can immediately take on a role and begin pretending. In establishing these areas, you will want to consider the following. Each area should incorporate a variety of materials that encourage dramatic play, such as hats, masks, clothes, shoes, tools, vehicles, etc. You can include both teacher-made and commercial materials. Part of your materials list for each area should include items that stimulate literacy activities, like reading and writing. Paper, pencils, a chalk board, wipe-off board, address books, and greeting cards are all examples of materials that might be used to promote the development of literacy skills. Materials should be developmentally appropriate and allow for both creativity and flexibility in play. This includes materials that can be used by all children unisex and those that may be used in more than one way a table as a table, or with a blanket over it, as a dog house. The goal of all areas should be to reinforce grade level appropriate physical, cognitive, and social skills. Finally, try to change the materials or props, as they are sometimes called on a regular basis. Different materials on occasion will enhance the area, spark new interest in a much used area, and allow the children to incorporate new experiences in their play. The Dramatic Play Skill Set There are basically six skills children work with and develop as they take part in dramatic play experiences. Role Playing “ This is where children mimic behaviors and verbal expressions of someone or something they are pretending to be. At first they will imitate one or two actions, but as time progresses they will be able to expand their roles by creating several actions relevant to the role they are playing. In the beginning they will mainly rely on realistic materials. From there they will move on to material substitution, such as using a rope to represent a fire hose, and progress to holding in their hands in such as way to indicate that they are holding an actual hose. Children pretend to be the mother, fireman, driver, etc. As the use of dramatic play increases, they begin to use words to enhance and describe their re-enactments. As children climb the social skill ladder of development through play, they will move from pretending at the same time without any actual interaction, to pretending that involves several children playing different roles and relating to each other from the perspective of their assigned roles. Communication “ Dramatic play promotes the use of speaking and listening skills. It also teaches them to choose their words wisely so that others will understand exactly what it is they are trying to communicate. Dramatic Play and Development Dramatic play enhances child development in four major areas. And by recreating some of the life experiences they actually face, they learn how to cope with any fears and worries that may accompany these experiences. They also develop the skills they need to cooperate with their peers, learn to control their impulses, and tend to be less aggressive than children who do not engage in this type of play. Physical “ Dramatic play helps children develop both gross and fine motor skills “ fire fighters climb and parents dress their babies. And when children put their materials away, they practice eye-hand coordination and visual discrimination. Cognitive “ When children are involved in make-believe play, they make use of pictures they have created in their minds to recreate past

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experiences, which is a form of abstract thinking. Setting a table for a meal, counting out change as a cashier, dialing a telephone, and setting the clock promote the use of math skills. By adding such things as magazines, road signs, food boxes and cans, paper and pencils to the materials included in the area, we help children develop literacy skills. When children come together in this form of play, they also learn how to share ideas, and solve problems together. Language “ In order to work together in a dramatic play situation, children learn to use language to explain what they are doing. They learn to ask and answer questions and the words they use fit whatever role they are playing. Personal vocabularies grow as they begin to use new words appropriately, and the importance of reading and writing skills in everyday life becomes apparent by their use of literacy materials that fill the area. Dramatic play engages children in both life and learning. Marie is the author of five books. She continues to write articles for parents and teachers. Articles and activities listed on this website may be printed for single use. No article or activity may be duplicated or distributed in any form, in whole or in part, without permission from the publisher, Excelligence Learning Corporation.

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Chapter 5 : Saryu Baraiya: Miracle, Mystery and Morality Plays

"" *"Criticism, interpretation, etc."* @en "en" *"Latin passion plays and saint plays. -- Miracle plays; description.*

Characteristics[edit] Morality plays typically contain a protagonist who represents either humanity as a whole or a smaller social structure. Supporting characters are personifications of good and evil. Morality plays are the result of the dominant belief of the time period, that humans had a certain amount of control over their post-death fate while they were on earth. The personified meanings of these characters are hardly hidden. At the same time, most morality plays focus more on evil, while *Everyman* focuses more on good, highlighting sin in contrast. They blatantly represent moral ideals. Another change envelops in the character of Justice during the sixteenth century in morality plays; Equity replaces Justice and assumes the judiciary duties previously performed by Justice. This changing of rulers, or preceding justices, is done when Equity declares that his brother Justice has been banished from the country and that he Equity will from now on take on the duties of the former monarch, Justice. Therefore go you, Equity, examine more diligently The manner of this outrageous robbery: And as the same by examination shall appear, Due justice may be done in presence here. One may readily observe the evolutionary progression of Justice as portrayed in the plays of the fifteenth and sixteenth centuries. One encounters Justice in the early-fifteenth-century moralities as a performer playing the role of a theological virtue or grace, and then one sees him develop to a more serious figure, occupying the position of an arbiter of justice during the sixteenth century. It is a journey of discovery and great change on which Justice welcomes one to embark as one leafs through the pages of morality plays. Pre-Reformation versus post-Reformation[edit] Although the purpose of all morality plays is to instruct listeners on the means of receiving redemption, morality plays after the Protestant Reformation are of a distinctly different didacticism than the morality plays before the Reformation. Morality plays before the Reformation teach a Catholic approach to redemption, with an emphasis on works and the sacraments, a view originating with Tertullian c. The emphasis on works can be seen in the final speech in one of the most well-known of medieval morality plays, *Everyman* , in which there is a clear statement about the necessity of good works for the one who desires heaven: This moral men may have in mind; Ye hearers, take it of worth, old and young, And forsake pride, for he deceiveth you in the end, And remember Beauty, Five-wits, Strength, and Discretion, They all at last do *Everyman* forsake, Save his Good-Deeds, there doth he take. But beware, and they be small Before God, he hath no help at all. None excuse may be there for *Everyman*. In this play, the sacrament of penance is emphasized when the allegorical character Mercy speaks to Mankind: Many of the morality tales were allegories and involved characters with names of Vices e. Their purpose was to direct the playgoers to pursue virtue and renounce vice. Frequently a character representing a Vice would state, upon his first appearance, that he was evil. Very often, the Vice presented will bring his character into criticism by the manner in which he presents himself to his audience, thus further demonstrating his wickedness. For example, the Vices in the earlier morality plays often spoke using vulgar language and by blasphemous swearing. Often, these curses were spoken in Latin , which being considered the holy language, made these curses even more offensive to the audience. Moreover, the Vices often made a mockery of religious practices sacred to the audience, thereby castigating themselves in the eyes of their audience. Deceit is another means by which the Vice exposes his wickedness to the audience and serves as an example to them of what to avoid in a righteous life. Furthermore, in the pre-Reformation play, the Vices denounce their own characters by acting violently toward each other, and toward the Virtues. Although post-Reformation morality plays were like its predecessor in that it also was concerned with the salvation of its audience, it differed in that it believed that the theology promoted by pre-Reformation plays was antithetical to salvation. The wave of Protestantism which fuelled the content of these plays dictated that more attention should be given to warning people against the Catholic Church than of their sinful nature. At times this depiction is achieved through their physical appearance. For example, Vices in post-Reformation morality plays would be dressed as cardinals, friars,

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monks, or the pope. Other times, the Vice comes out and states he is a Catholic, or elucidates that he is Catholic by swearing a Catholic pledge. Oftentimes, the Vice in post-Reformation plays admits that Catholic theology is flawed, and that by being Catholic the Vice is committing treason. Moreover, Vices often appear ignorant and naive, especially when it comes to their biblical understanding and knowledge of the New Testament. Often, morality plays coming out the post-Reformation period ridicule ritualistic Catholic practices. Furthermore, these plays postulated that Catholics were opposed to moral behaviour and truthfulness, and that the Catholic Church warped the text of the Bible to justify sinning. To deceive the victim of post-Reformation morality plays, the Vice typically assumes a new name to disguise what actual Vice he is. Therefore, the Vice served as a central component to discrediting the Catholic Church in post-Reformation morality plays. Cambridge U P, Stanley Appelbaum and Candace Ward. Everyman and Medieval Miracle Plays. Retrieved 7 August Computing in the Humanities and Social Sciences.

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Chapter 6 : Drama - Wikipedia

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Department of English University: Play is very old form of literature. It started form many hundred years ago. The age of Elizabeth is known on the name Queen Elizabeth, who contributes her whole life for just sake of literature and England. That era of time is known as Golden Era of Literature in England. That time period is written in Golden Words in history of England. That era was started in 16th Century, approximately in , when Queen Elizabeth came as Monarch of England. Before it England was known as Dark Place. But Queen Elizabeth came as ruler and in mean time fall of Constantinople happened and scholars reach at England. They get life and people of England get education and knowledge. So, this is beginning of development of play in Elizabethan Era. But this development takes lot of time. All development of play is divided into three periods of Drama. Because of illiteracy of people, Priests of Church use to make people fools. That is the time of Dark Era. But after it everything was changed. Drama plays vital role in development of society. So, here we are going to discuss these three periods of development of drama: The Religious Period 2. The Moral Period of the Drama 3. The Artistic Period of the Drama Development of drama is considered as very natural process. This development takes place in very simple form as per my understanding. That time era has great treasure of scholars, who contributes a lot in development of drama. Most of them write play on old stories, myth, and history. And for children it is very enjoying to see a story performing on stage which they listen during bedtime. Story and drama gives them a chance to imagine them self as hero for some time. Drama gives them chance to create their own dramatic and utopian world. So, because of these points drama becomes more and more popular among children, youth and old generation of that time. It means that drama is most popular entertainment among all the class and generation of the society. And as we all know that, in that time drama performance is the only entertainment for the people so, it developed powerfully is natural. In Europe and Greece drama is invent for the purpose of humanity and moral values. Entertainment was considered as very cheap word for drama. Basic motive of drama performing is to give moral lessons, moral values to the people. And main and hidden rezone to perform drama is religion. Drama was performed in the church in olden times and it is performed on Sunday in prayer to give morals, lessons and knowledge of religion to the people. At another side performance of play make the church service more impressive. Priests make use of play to show good and evil and they know that performance create a perfect and powerful impact on mind of the people. But corruption enters into play and level of play goes lower and lower. Because of corruption and cheap style of play all kind of play is prohibited in church but mankind love to watch plays an it is usual that mankind loves a spectacle and so, soon the Church provide replacement itself. They turn plays into the renowned mystery and miracle plays. Miracle plays are almost absent in discussion of literature of England. These plays stories are almost common. All those plays who talk about life of any saint are known as Miracle Plays in France. Many plays are also based on short stories of the Bible, so those all plays are known as Miracle Plays. In short the word miracle was used for all those plays who has story from the holy book Bible or which contains life and incidents of any saints only. So it shows that basic purpose of showing plays in the Church is to give moral values, knowledge of religion, knowledge of good and evil and hidden meaning was to keep all people in control so priests can rule over them very easily. But these miracle plays are very old form of literature so we have weak record of it. The earliest Miracle of which we have in record is from England. It was performed first in Dunstable about the year This play contains story of St. In that time plays are use to performed in the Churches and plays are performed after Sunday prayer. It gives moral to people and it makes the Church more impressive and interesting. That all plays were performed by Priests of the Church. But because of popularity of plays they have to perform many times so they take common people as an actor in plays. And after some time number of actors were increasing. And because of popularity, liveliness and

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mixture of common actors plays were overflowed to the Churchyards. By the year Miracle Plays were eagerly adopted and becomes handy by the people of England and town guilds, too. These types of plays were performed by priests and common people together in ground of the Church. In the following two centuries the Church started preaching against the abuse of the religious drama which had introduced by the Church itself, which was introduced with the purely purpose to spared religion and to give right vision to the society but afterwards it was spoiled and turned into forbidden plays, with the help of Miracle Plays. Because of all these things Miracle Plays becomes more popular among the society and people and as the same Miracle Plays had taken strong hold upon English People. Those plays were immensely popular till the sixteenth century. And after half 16th century Miracle Plays position was changed. The Miracle Plays were replaced by the drama of Elizabethan Era. This type of play is different than Miracle Plays. These plays were contains story of life of Jesus Christ or these plays were based on stories from old myth, Old Testament and which are associated with the coming of Messiah. The plays which contain the theme like this were identified as Mystery Plays. These type of plays shows that kind of story that once a god or a messiah will be take re-birth on the Earth for saving the Earth from sin and many other bad deeds. At some extent the main theme of these plays were also connected with the story of the Bible. As most of the people believe that Bible is words of the God and in the Bible we can find in written form that when the Earth becomes like hell, means full of sin and bad deeds he will be take re-birth for save life of innocent people and to give punishment to the people who makes the Earth a hell. So, the Bible or any religious epic gives mental peace to the people and hope that when something happens the God will be with us and the God will be take rebirth for the mankind. So we can say that Mystery Plays are related with Miracle Plays but at some point and some extent. Otherwise it is also an individual part of play writing in olden times. Stories based on rebirth of the Christ Cycles of Plays: At the very beginning the Miracle Plays of England were divided into two classes: The first one at the Christmas. They all were performed on the celebration of the Christmas. These types of plays were performed on the Christmas and all the plays were related with the life of Christ, on the birth of Christ. These all plays were containing incidents related with the birth of the Christ. The Miracle Plays means a play based on life of any saint because of that time and culture. So, this first type of plays were related with Christ, who is main saint of Christianity. The second one is related with the death and triumph of the Christ. How the Christ worked for the society but society misinterprets him. By the beginning of 14th century all these plays were, in various localities, united in single cycle of plays. The cycle of play is beginning with the creation and ending with the final judgment. But so here we can have a question that what is this Cycle of Plays? As we know that all incidents and plays were very lengthy and in that olden times fox lights and many other facilities which we can easily find in theaters now days were not there. Even we can say that in that time theaters were not there. People were never use to go to the theaters for enjoyment but theaters were use to go to the people. All people leave rural life and they have no special time to go to the theater and to watch a play. So, we can find a group of people which was performed plays in village and after that moved towards another village. One group cannot stay in a village for long time. So, they created a cycle of play. Like one group played a single part of an incident from the life of the Christ and that group moved towards another village. Then another group came into that village and performed another part of the same incident. And like this the cycle moved on and on, one village to another village. This type of group of performers and plays were known as Cycle of Plays. The complete cycle was presented in every spring. As the presentation of so many plays were there in spring. The people enjoyed it as a festival.

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Chapter 7 : Enum to String and Vice Versa in C++ - CodeProject

The history of the European theatre, not only west of the Channel, but upon the Continent as well, bears resemblance to the history of the little English robin, who, as his strength waxes and his breast brightens and his song grows tuneful, turns his ungrateful bill against the parents who have.

Sin may look sweet at first, but in the end it causes the soul to weep in pain. All living creatures are unkind to him. They live with no spiritual thought in their worldly possessions. The crucifixion is a lesson they forget. Human beings turn to the seven deadly sins, and every year their state grows worse. Therefore, God decides to have a reckoning, lest humankind become more brutish than the beasts. At an imperative summons, Death comes to receive his instructions. He is ordered to search out all human beings and tell them that they have to make a pilgrimage to their final reckoning. Spying Everyman walking unconcernedly about his business, his mind on fleshly lust and treasure, Death bids him stand still and asks him if he forgot his maker. Death announces that God dispatched him in all haste to warn Everyman. Everyman is to make a long journey, and he is to take with him his full book of accounts. He is to be very careful, for he did many bad deeds and only a few good ones. In Paradise, he will soon be forced to account for his life. Everyman protests that Death cannot be further from his thoughts. Death, who sets no store by worldly goods or rank, is adamant; whom he summons must obey. Everyman cries in vain for respite. Then he asks if he must go on the long journey alone. Death assures him that he can take any companions who will make the journey with him. Reminding him that his life is only his on loan, Death says he will return very shortly, after allowing Everyman an opportunity to find companions for his journey. Weeping for his plight and wishing he was never born, Everyman thinks of Fellowship, with whom he spent so many agreeable days in sport and play. Fortunately, he sees Fellowship and speaks to him. Everyman tells him he is in deep sorrow because he has to make a journey. Fellowship reminds him of their past friendship and vows that he will go anywhere with him, even to Hell. Fellowship thinks of the long trip from which there will be no return and decides against accompanying Everyman. He will go with him in sport and play, he declares, or to seek lusty women, but he definitely refuses to go on that pilgrimage. Cast down by this setback, Everyman thinks of Kindred. Surely the ties of blood are strong. His Kindred swear that they will help him in any way they can, but when they hear that Everyman has to account for his every deed, good or bad, they know at once the last journey he has in mind. They refuse unanimously to go with him. Everyman appeals directly to his favorite cousin, who says he would go willingly were it not for a cramp in his toe. Everyman think of turning to Goods. All his life he loved Goods. Goods hears his plea and offers to help him, but when asked to go on the journey to the highest judge of all, Goods promptly refuses. Everyman reminds him that money is supposed to right all wrongs. Goods disagrees with him. Anyway, if Everyman takes Goods with him he will be the worse off for it, for worldly goods are not given, only lent. Everyman becomes ashamed of having sought unworthy companions. Calling aloud to Good-Deeds, he asks again for help. Good-Deeds answers feebly, for he is lying on the cold ground, bound by sins. Good-Deeds already knows of the projected journey and wants to go along, but he is too weak to stir. Everyman learns that Good-Deeds has a sister, Knowledge, who will stay with him until Good-Deeds can regain strength. Knowledge promptly offers to go with him and guide him in his great need. Knowledge led him to Confession, who lived in the house of salvation, to ask for strength for Good-Deeds. Confession in pity gives penance to Everyman to shrive his soul. Accepting penance joyfully, Everyman scourges his flesh and afterward Knowledge bequeaths him to his Savior. Thankfully Good-Deeds rises from the ground, delivered from sickness and woe. Declaring himself fit for the journey, Good-Deeds promises to help Everyman count his good works before the judgment throne. With a smile of sympathy, Knowledge tells Everyman to be glad and merry, for Good-Deeds will be his true companion. Knowledge gives a garment to Everyman to wear, a garment of sorrow that will deliver him from pain. Asking Good-Deeds if his accounts are ready, Everyman prepares to start his pilgrimage. Good-Deeds reminds him that three other companions will go part of the way:

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Discretion, Strength, and Beauty. Knowledge proposes also the Five Wits, who will be his counselors. After Knowledge calls the new companions together, Everyman, now well fortified, sets out on his last journey. Knowledge says that their first stop must be to see the priest, who will give Everyman unction and ointment, for priests perform the seven unctions as intermediaries of God. After receiving the last rites from the priest, Everyman prepares to meet Death. Again he is troubled, however, for one by one his companions leave him. Even Knowledge refuses to go with him into the presence of his maker. Only Good-Deeds stays with Everyman until the end. Thus it is with everyone who must die. Knowledge, Strength, Beauty—all the other companions are a help in the journey, but only Good-Deeds can face Death. The Angel greets Everyman as an elected spouse of Jesus. Taking him on high, he announces that Everyman is thus exalted by reason of his singular virtue. Thus shall it be with everyone who lives well before the end. Finally a Doctor appears to remind all human beings that on the last journey, Beauty, Strength, Discretion, and the Five Wits forsake everyone at the end; only Good-Deeds avail at the final judgment.

Chapter 8 : Liturgical drama | medieval drama | calendrierdelascience.com

The Miracle, Mystery and Morality Plays were written for the sake of society. Main purpose of all the Miracle, Mystery and Morality Plays are to give moral values, principals to the society. In olden times all themes of plays were based on life of saints, The Christ because all plays were performed by priests only in that era because plays were.

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Liturgical drama: Liturgical drama,, in the Middle Ages, type of play acted within or near the church and relating stories from the Bible and of the saints. Although they had their roots in the Christian liturgy, such plays were not performed as essential parts of a standard church service.