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مركز البحوث متعددة التخصصات
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الانهيار والازدهار.

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**AMERICAN
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Medieval theater between decline and prosperity

Dr. Nermin Yousuf Ibrahim Al-Houti

Research Prelude:

The art of theater since its inception in the fifth century B.C., until now went through four basic stages, and each stage had a prosperity and a decline period, yet the foundation remained the same.

The stages are:

1. Greek and Roman theater
2. Religious theater in Middle Ages
3. Renaissance era
4. Nineteenth and Twentieth centuries

The research will deal with the second stage “the theater in the Middle Ages”, starting from the ninth century until the start of the renaissance era in the 15th century. The research was divided into chapters:

Chapter I: The Middle Ages at the crossroads between old and modern eras.

Chapter II: The emergence of ritual drama in the Middle Ages.

Chapter III: The Theater in the ninth and tenth centuries under the church umbrella.

Chapter IV: The eleventh century theater and the competition of national languages with the Latin language.

Chapter V: 12th Century theater and the semi ritual drama era.

Chapter VI: 13th Century theater and the influence of the crusades.

Chapter VII: 14th Century theater and the influence of water and food war and the search for the miracle plays.

Chapter VIII: 15th Century theater and the end of Middle Ages and emergence of universities and the start of the renaissance.

Chapter IX: Effect and signs of drama in the Middle Ages.
Conclusion and research results.

CHAPTER I:

THE MIDDLE AGES AT THE CROSSROADS BETWEEN OLD AND MODERN ERAS.

Europe, before the Middle Ages was part of the Roman empire, but when the Middle Ages ended Western Europe included what was known as the Holy Roman Empire and the Kingdoms of England and France, and several small countries.

Middle Ages were also known as the “Middle Centuries”, also the Dark Ages. The word Dark indicate the supposed absence in the field of knowledge during that era, but we now realize that the Middle Ages were not totally in the dark, even if it seemed as such for the scientists of the renaissance era that was relatively advanced, and to the late historians who were influenced with those scientists later on.

The Dark Ages lasted from nearly the 5th century to the 11th, as the education and culture level then was way down to earth, and the documented information about the history of this period was limited and influenced with myths and legends.

The history of the Middle Ages expands from the fall of the Roman Empire until the 16th century, and historians of the current time do not give certain dates about the demise of the Roman empire, because the demise was gradual and during a period that lasted several hundreds of years.

The 15th century is considered a star of the Middle Ages, as the Roman Empire at that time was very weak to a point that Germanic tribes were able to conquer it.

The Germanic way of life was united with the Roman way gradually, and they formed the civilization that we call the Middle Era Civilization.

The history of Middle Ages is a reading of the European society's journey with the feudal system that prevailed in Europe during the period from the 9th until the 14th century as the general rules of the system were almost the same, but when applied in the various European countries, produced differing systems.

France emerged from the feudal system a strong Monarchy, and it was represented in Louis XIV expression "L'Etat, C'est moi", while England came out a restricted monarchy as the King has no power, while Germany came out a shredded country.

The role Germany played in the Middle European History, following the long struggle between the Papacy and the empire, the European society during the Feudal era and the German role in the Middle Era, and the popes' program of the spiritual/sovereignty over the church, and the control of the state, in addition to the secular tradition in Germany all the way the Hohenstaufen Sim era in the history of the holy Roman empire.

It is an irony that the church that considered theaters illegal during the decline then demise of the Roman Empire, was among the main reasons for the survival of the theater during the Middle Ages.

This was due to the church need to establish itself in the society that was immersed in myths and paganism, which was apparent with seasonal festivals. The church linked its religious occasion with these seasonal festivals and began using the theatrical form to represent the stories within the religious days in order to strengthen the religious indication and deliver the stories in a better fashion to the ignorant worshippers.

The monks played the roles in the beginning at the church campus, that were linked to re-establish the religious legislations related to the Magis' worship, then the church's plays and roles ammo increased to include the Massiah's pain and crucifixion, while the division of opinion at the church continued due to the multiple theatrical interpretations, the worshipers were affected and highly entertained.

The theater continued to develop and moved out of the church campus in the open air, then top merchants and industrialists began to participate in these works which flourished as time went by, and they included the "Massiah's Pains" and the "Miracle and Ethics" plays that were linked to the church and religious occasions, then they began to present contemporary characters as they are.

Then as cities developed, and existence of permanent governments in Europe, the theater stage was established for the purpose of protestant reform and the catholic movement in opposition of reform, and the earthly tendency of the theater which came out of the influence of the Middle Ages church.

ART IN THE MIDDLE AGES:

Why did Western Europe reach a high degree of arts in the 12th and 13th centuries that is equal to what Athens reached during the Era of Barclays and Rome during August's reign.

The truth is that there are many reasons for this art renaissance. Europe repulsed the raids of the Northern people and Arabs, the crusader wars created in the people a strong innovative activity and went to Europe with a thousand ideas and art from Byzantine Muslim East and was arose from reopening the Mediterranean and the Atlantic Ocean for the Christian nations trade. Also, from security and organization which the trade that was transported in the rivers of France and Germany, Northern Seas, and the expansion of Industry and Financial Affairs. We say that out of all this arose a wealth Europe did not experience since the days of Constantine, and new classis emerged, and each was able to help art with money, and rich autonomous cities, each working hard to build a large church that is more beautiful than the last Church in it.

The safes of the heads of monasteries, Bishops and Popes full of money that comes from the tithe, merchants' gifts, nobles and kings' grants.

The movement that was destroying pictures was eradicated, and art was no longer described as it used to be that it is a return to worshipping idols, and found in the church a beneficial means in which it instills its ideologies in the non-ignorant, and spread in them the piousness that made it raise the towers into the skies, as if they were prayers rising to God.

Add to this that the new religion of Mary, that is emanating from the people's hearts by itself, emptied what love and confidence he has in elegant temples thousands of people can gather in them at ones, and being loyal to it and ask for help. These influences and others came together to cover half the continent on earth with a torrent of unprecedented art.

Arts remained in scattered places, that were not destroyed by the barbarians' actions and their impressions were not erased by what countries experienced in the form of weakness and decay. Old talents people of the Eastern Empire were known for were not lost at all, and the Greek, and Byzantine Italy countries where the ones many artists and art subjects entered the Western life that was resurrected again.

Charlemagne introduced in his service Greek artists who escaped from the Byzantine pictures destroyers, and this is what made another art that couples the tenderness and Byzantine Sufism with the solidity and worldliness of Germany.

The artists monks of Cluny Abbey began in the tenth century began a new era in the art of Western architecture and decoration, and the first thing they did is transferring the Byzantine models. Teachers of the Abbey art schoolteachers that was established by Monte Cassino, Abbot Desiderius (1072) from Greece following the Byzantine methods. When Honorius III (1218) wanted to decorate the walls of San Paulo with wall inscriptions, he sent for Venetian Mosaic makers and those who came were imbued with Byzantine traditions, and it was possible to find communities of Byzantine artists in many Western cities and their style of drawing was what formed the Duccio, Cimabue and Giotto himself at the start of his era.

The Byzantine or Eastern topics, like the composite inscriptions from Palm Wicker or something similar and the animals inside the medallions, those topics came to the West on textiles, Ivory and decorated manuscripts, and lived for hundreds of years in the Roman inscription style.

The Syrian, Anatolian, Persian architecture style, the rood hold, dome, the front surrounded by towers, compound column that has various styles, the combined windows two or three under a connecting arch, returned in the Western architecture, but history does not know leaps, and nothing is lost at all.

As the development of life requires difference as it requires heredity, and as the society's development needs experimental renewal and to the custom that brings stability, the art development in Western Europe did not include continuity of old traditions in skills and forms, and the incentive developed from the Byzantine Islamic examples, rather it included, in addition to this, the artist's return once after another from the art school he belongs to the nature, and from ideas to objects, from the past to the present, and from imitating models to self-expression.

Among the dark Byzantine art characters gloom, rigidity and stillness, and among the characters of Western engraving is the feminine fragile agility, and such characters cannot represent what was in the West at the time in the form of vital masculinity, and its return to barbaric tendency and vigorous activity.

The nations that were emerging from the dark ages to the light of the 13th century preferred the agility of Noble Giotto women over the rigid Theodore pictures engraved in the Byzantine Mosaic, and ridicules the fear of Semites from pictures and statues, and for this reason the purely engraves were transformed into the smiling angles pictures seen in Reims Great Church, and the virgin's gold picture in Amiens, and that is how the joy of life overcame fear from the Gothic art.

Monks were those who maintained the artistic styles of the Roman, Greek and Eastern art and spread it, they also preserved the old Greek and Roman literature.

That is because monasteries were keen on being independent and trained its residents on the art of decoration and trained them on practical crafts.

The monastery's church used to ask for an altar, furniture for the niche (Mihrab), communion cup, a box to keep leftovers, mausoleums, prayer blocks, and those may need mosaic inscriptions, pictures on walls, and statues and pictures that send piety in the hearts. Monks use to make most of that with their hands, in fact they were making the plans for the monastery and build it, as the Benedictine did in Monte Xino monastery, which is still standing witness to date on the efforts they made to build it. Most monasteries had large factories, and an example for that is Bernard de Tiron who established a religious house in which the brought carpenters, blacksmiths, sculptors, jewelers, engravers, builders and other skilled laborers in all delicate works.

The decorated manuscripts that were written during all eras were the work of monks. The best textiles were made by monks and nuns, and the architects who built churches with the Roman style were monks.

Cluny Abbey supplied West Europe in the 11th century and start of the 12th with architects and many statue makers. The monastery of St. Denis was a major center for various arts in the 13th century, in fact the Cistercian monasteries themselves, which closed its doors without the decoration works during the days of Bernard the Alert, gave up to the temptations of shapes and joy of colors, and began building monasteries that are no less in their decoration than cluny Abbey or Saint Denis Monastery.

Even when the major English Churches are usually churches of monasteries, the regular clergy or monks remained in control of building churches until the end of the 13th century in England.

The monastery, regardless of how fit to be a school and resort for the soul, to be a warehouse for traditions, not a place for live experiments, because it is more fit for storing more than innovation. The life of the Middle Ages did not find the fertile expression in shapes that were not bored with repetition, and reached with the Gothic art to perfection. That life did not find this expression until after the wide ranged demands of the rich, other than the clergy, supplied the earthly arts with their needed food, then the freed specialized seculars in Italy first, then the majority of them gathered in France and few of them in England in the crafts unions, and ripped the arts from the hands of the Monasteries masters and manufacturers, and built the major churches.

Despite that, the theater appeared in the Middle Ages amidst the religious rituals within the space of the catholic Christian church.

The dramatic texts that were held during religious or folkloric occasions (Dimanche des Rameaux), and during this period, the Gospel stories and its ritual and sacred events in generating theatrical performances that depicts the struggle between what is earthly and others, and the struggle of Mary and the Messiah against whims and demons.

The actors used Kinetic arts and special drama costumes and this was a fetal start of theatrical direction.

As the Roman theater was linked to the space of the Greek Empire Architecture, the theater in the Middle Ages was linked to a religious ritual space, that does not go out of the Evangelical church or cathedral, or the religious spaces that had the religious evangelical decoration that embodies the heaven and hell dualism, and whims and discourse of miracles and religious sanctities.

Among the texts that goes back to that period the text of Anonymous Anglo-Norman titled (Adam's game), that has 942 poem verses, and theatrical guidance that are rich, clear and written in Latin.

It is noted that during this period it is possible to speak about three types of the Middle Ages theater:

- a) The holy theater (religious)
- b) Defiled theatre (comedy mundane theatre)
- c) The ethical theatre that took from the gospel and its disciplinary values.

CHAPTER II

The emergence of ritual drama in the Middle Ages.

“All religions are drama as long as man faces his fate in it”.

The birth of the theatre in the old world be it in the East or West was born with this phrase. The theatre grew up in the domain of religion, and went through stages of prosperity then decline, be it the era of the Greeks or Romans, which Seneca is considered the last play wright that has an importance in the history of Roman theatre, he died in 65 A.D., then theatrical shows continued until 476 A.D., which is the year Rome and its Western Empire had fallen, and the theatrical shows began to deteriorate slowly until it reached the end of cheapness and obscenity, and this is the reason that made the church take over, or to seize it to be accurate, banning the theater completely in any of the known forms, and that if religion creates the theatre, it was also the reason of its demise after the defeat of the Roman Empire as the religion and its men forbade this art and described it as an influence from the devil, and considering actors in the same category with thieves and prostitutes and others who are shunned by the society. Despite that few nuns and monks continued pursuing this art in secret away from the clergy.

So, the church controlled all aspect of life in Europe in the Middle Ages and it became the source of Art and beauty, even if it was not successful in all its moves, and the reason may be is the church’s fight against all that Green or Roman, and so, many teachings came far away The Messiah’s teachings because the church during its first days was to announce that this life is temporary and we are on the way from the immortality of the previous existence to the immortality to the next existence, so the church seeks to cover the human body who the Greek Civilization was proud of, so the church hid it as if it was something scandalous, the church also fought the Greek’s concept of art, as they see beauty in art among the most noble of the human’s functions, while the church sees it as an unwanted activity because it requires pleasure and vanity. The church asked its followers to the faith and discovery of this religion’s greatness, and discovery of the secrets of life and death as the Greeks do.

This view cause playwrighting to freeze since the death of Seneca, until we reach the so-called Middle Ages (from the 9th to the 15th centuries A.D.) even if some

art works appeared and presented by roaming actors, which did not disappear at all, rather it continued most of the time. There was an attempt by a Nun from Saxony named Rosveta, who wrote several pious comedies similar to Terence the Roman Comedies.

So we can say that the Middle Ages cannot be called dark, as they were really dark in regards to the history of playwright, and despite that the return of the theater during the 10th century is not attributed to the roaming bands, and not the writings of Rosveta, rather it goes back to the church which made the start of the theater once again a religious one, which proves that the theater in each stage of its launch and starts, will be the religious start, as the case with the pharaonic, Greek and the religious Middle Ages theaters.

So, we found the role of the church taking shape through a small play of four lines that is introduced in the rituals of Easter Church Mass, and it follows that the link of performing religious rituals with some acting, then those small plays developed and exited the church and organized in groups known as the “secret rings” and they are plays derived from the Bible and remained holding to its religious function.

Despite the Churches keenness to keep the plays religious, the hand of the playwright reached it in order to include the people and their humanitarian issues in these works, so we found out the start of reflecting the people’s spirit as the case in the religious play that presents the story of Prophet Noah, that soon gained some comedy and more entertainment while presenting Noah’s feisty wife as she refused to board the ship until she took with her all the old women chatters.

The ritual drama began to appear following the fifth century B.C., but in total secrecy away from, the clergy although the start was by some of them, and the way for that was by the monk who used to wear black while returning from his prayers and worship carrying a manuscript by Terence, and as he does that, his conscience remembers that the new Latin language is an offering to God.

The pious pastors and Monks were adding something in an attempt to imitate Terence by writing few pages of the theatrical dialogue, that were being read every now and then between the closed walls of the Monastery away from the church itself.

Maybe Christianity is superior to other religions by caring for highlighting the world’s drama and the human conscience, because the history of humanity that

only see a tragedy that ends with the cross, and the nation and the world are three scenes: The Sky (Paradise), Earth and hell... out of this point the monasteries monks and Nuns, as we mentioned away from the civil church, as the Monastery is an isolated place, using the Latin language and it is the basic one, and through it was the knowledge of its monks and nuns, who found for killing time is to read what the Romans wrote, particularly Teranis and Seneca, and the attempt to revive this art that was fought by the clergy themselves, and so the first attempts to revive this art with a drama of a purely religious nature.

Those monks and nuns used the human conscience which is considered a home for ongoing dispute between the old man who lives under the yoke of the first sin, and the new man who was created by baptism another creation, and religious rituals took over this drama material.

Monks and nuns found in that true story a fertile material through which they made their philosophical perceptions that quickly became a dramatic material when they added to it, and included chants, clothes, and church signs, then they transformed it to religious parties through which it is possible to teach the faithful people, and stir up their feelings. The church was the place where humanity unified this type of anxiety it was searching for in the theater.

The factors that helped create the ritual drama, is the priest use to clothes and organized and accurate moves and they are the acting part of holding prayers, and that helped as most people then did not know the Latin language which was the tool of acting.

Senior Duchene says in the regard: the Dalmatian Cloak became a special theme for the Pope and his men, and that, as it is seems, after the common people began looking at it as an old costume.

CHAPTER III

THE NINTH AND TENTH CENTURIES THEATER IN THE ARMS OF THE CHURCH

From the ritual drama which began since the fourth century until the Eight A.D., amidst the huge danger from the clergy... despite that there were theatrical attempts inside monasteries, but through religion itself, as if it used the holy book an escape item to achieve the goal with it. This first ritual drama and its spread in

secret, it appeared some what...at the start of the ninth century, this type began to achieve what is hoped from it, which is to transform the Psalms and chants to dialogue parts in the dialogue has essential role, and that is like the play of the resurrection from the grave that was done in the Abbey of Saint Gall, in Switzerland, and it was written by Monk Tutilon, and it was being played at the start of Easter prayers including:

- For whom are you looking in the holy grave?
- About Jesus the Christian, O, inhabitants of the sky.
- He is not here, he is resurrected: as he previously said, come on and announce that he came out alive from the Holy sepulcher.

This simple dialogue is considered ritual religious drama, which means that the confrontation takes place between two sides, and the start is the question, and the research and end is the soliloquy the inquirer announce that Jesus is resurrected, and despite that the event is simple it is there.

The Church prayers is considered due to what it includes in the form of planned inquiring movement, and stunning theatrical staging, accompanied with music, even more than that approaching the dialogue in a hymn structure that take place alternatively between two sides of the chorus when one answers the other, yet what distinguishes the true birth of the theater inside the church is the introduction of the dialogue we mentioned earlier in the Easter play, as the mass was being held, and scientists called the events in this mass called it "Mass Play", that is serving the mass in church, or religious service or prayer or mass...these steps are the early steps towards the play of mysterious secrets play, or the unions plays or the complete play about one of the bible's topics.

This was the start point and this innovation from which a drama revolving around two seasons of the year, they are Easter then Christmas that are considered the two centers of religious rituals.

Rosveta the Nun and the first signs to instill the rules of directing the ritual drama:

Due to the appearance of the beginnings of the ritual drama which met some popularity inside the church itself, it led to passing laws in the form of instructions that shows the path church actors must follow. The senior priest must approach the grave without drawing attention to it...he should sit quietly and should have a palm found...that means the start of the 10th century the formation

of ritual drama and legalize it by what is called today by theatrical direction, which came out from those instructions at the time.

Meanwhile at the same time, another star shined to add to the author Tutilon new dialogue paragraphs, he is San Marcial Limoges during Christmas prayers...also the Drama form in delivering sermons of Christmas eve mass which is the sermon attributed to Saint Augustine, in which Prophets speak one after the other to announce the arrival of Jesus. Those were forms of ritual drama that were written in Latin in the Monastery and from it moved to the religious rituals in most churches and are considered a truly dramatic masses.

These religious rituals that had a touch of drama, was not more than individual improvisation may be to simulate what was being read or for the wish to have true expression and reflection of the meaning to the people in general and to satisfy their desires through religion which was considered a full life for those monks and nuns.

There was serious attempts following those improvisation that produced religious plays within several attempts...the Nun Rosonia or Rosveta from the Gendoshim Monastery in Saxony, and it is six amusements like the amusements of Terrance, but the difference was in the subject itself as the amusements of Rosveta contained purely religious subjects while she seeks to create material and literary gain to the Christian religion that promotes chastity and decency, and those were not available in Terrance amusements. If the attempt of Rosveta is considered a bold attempt, it was written in a clearly superficial manner that is somewhat far from the theatrical feeling.

The amusements were directed by amateur directors and in the same Monastery, and among the amusements Rosquta wrote was the Mother of Christ, with its value is limited to being containing several hundreds of poems taken from "Yeredz" plays, and among them phrases that they do not exit except in that play.

The remaining plays indicate that there was huge monastic activity, monks used to do it in order to simulate the classical play, and this drama that was done at this period despite its shortness, it is without a doubt a play, as all elements of theatric display were ready, for example...a clearly marked place...a dialogue despite its shortness in addition to the extras that were being added to this dialogue from the bible, and the audience that see and hear the roles played by the actors, then the move that inspire the event or that agrees with the dialogue... and out of that the

ritual drama was born, and it is that form that appeared in that period of the 10th century, in which the dialogue and movement are part of the ordinary rituals.

Also the Church drama that appeared in the 9th century “Resurrection from the Grave” which only had a dialogue of four lines...we see how that evolved somewhat in the tenth century, as it asks for the three Marys to announce the resurrection of Christ which led to the addition of two new characters Peter and John, and this is considered a theatrical addition that has its artistic weight, also it adds other scenes which is the appearance of Christ himself after his resurrection in front of Mary Magdalene, then scenes follow, which is considered a development in that ritual drama.

If the dialogue that was added and created other characters accordingly, it required scenes and several places.

This development also added shapes to the theater without planning, rather it was spontaneous, which that actors joined the audience, and built a series of platforms or small structures to indicate some places such as: “the tomb, garden, shop...etc.”, and the acting space expanded and movement between more than one space and the use of buildings as a place for acting.

CHAPTER IV

The Theater of the eleventh century and the competition of national languages with the Latin language.

The 11th century is considered the Golden Century of the Church drama, but it survived for a long time after it. The main dramas at the time were concentrated on the “Shepherds Mass”, Innocent Saints Mass, Prostration of the Magi, and this according to the Christ Mass cycle, then the resurrection and Emmaus Pilgrims according to Easter Cycle.

This means this period was distinguished with multiple topics than what it was in the 10th century as those dramas covered all churches of Europe with additions in the dialogue and the multiplicity of scenes and its variety which added to that drama some modernization to become a true nucleus for what came after that.

It is worth mentioning that these works that were presented by the Church and monasteries were in the Latin language, the language of the church, which made the audience like it without understanding anything other than their belief that its subjects come out of the bible, and as well as priests and monks are the ones who present it, then it should be accepted as it is.

Yet the 11th century witnessed the birth of another development in these dramas, which is the introduction of national languages to Latin, so the audience, each in the domain of their country find a true response and notable understanding for what is presented to them, and a sentimental participation to experience what is presented, as the representational art was able to separate from religious rituals when national languages dominated this art instead of the Latin language, as in the works that were presented at the end of 12th century, especially “a piece from Resurrection”, and the play of “Adam”, we find out that those works became more attached to the church rituals as far as its subjects are concerned, and as far as introduction of some ritual text in the drama, but they are distinguished with two essential advantages, they are that the dialogue in them in slang language and the event was no longer takes place in the church, rather in a the after that it is built in the yard in front of it or may be in the monastery.

The French theater arose from these works that were called “semi-ritual dramas”, which will lead to the appearance of secrets.

The religious drama in the Middle Ages maintained, from its ritual origin, the full theatrical character, as we see the scenes, singing, music, dialogue and even dancing happening each with its role to contribute to excite the viewer, or entertain or educate him.

Adam play is the oldest written play in the French language, and some sources that it as the French language was used side by side with the English and Latin Languages which was the language of sciences and education. It has been said that the first play written in English at the time also the “Jacob and Eyo” play, from the Wakefield secrets plays, yet Adam play, even if it was complete, it is a well done story, it has starts whose characters were drawn in away that has much of the theatrical originality, even if was not something of anything literary, and there is no offense that it was written to represent the church, as it is indicated in its theatrical instructions the entry of the “Lord” and his exit from the church, then the lack of many scenes in it may make ideal to act in the church shed.

So the introduction of national languages to the Latin gave those drama work what make them understood by the viewer and additions by the author who found in the languages large domains to include some dialogues and to give the drama work a national tint.

In addition to changing the language from Latin to more Latin and common language until it became French German of any popular tongue, at the end, and as a result the singing and chanting, and were replaced by ordinary talk, and the singular event becomes a series of event, until the preparation of Easter items necessary for the true "Passion Play", the Christmas material for the birth of Christ, the materials of ascending for the resurrection, also the stories of those plays are taken directly from the Holy Book and it was necessary for sometime before the earthly topics take their way to what is related to the popular additions, and may be the natural graduality when the first event was successful is the digressive story that occupies the second place in the legendary story.

So, the 11th century saw revival and expansion because of the entry of national dialects to share with the Latin language, as it brought out an understanding by the viewer, who liked the entry of his native language in the Drama works which a true nucleus for the drama independence from Church later, to find a fertile ground from which it gets subjects and valid material to build an artistic drama edifice that was the foundation for an international theatrical renaissance, and a clear theatrical development in which Philosophers and writers excelled.

From the Religious Drama to the family plays:

The theatrical art remained loyal for the origin from which it came despite its separation from the church and religion, also the light that is coming out of the bible remained glowing and did not follow what the "Adam's Charade" which sees the human in the center of the scene being disputed by natural forces and divine mercy.

There was not in existence what is similar to the beauty of mentioning Christ the Savior, but this enthusiasm was not enough for the emergence of a brilliant poet, that has personal feelings which helps to speak about the sufferings, this tormented heart, and despite that this spirituality appeared in Christmas hymns, with the people of Falun province, and in the method of "Saint Nicholas" play, that is full of the Eastern magic that influenced the Crusaders minds after returning from it.

Its author the poet Jan Yodel, who is from Amras town in Jazam in 1210 A.D.

In the Altars Friars of the Franciscans, so the name of Jack de Todi (1230-1306) was linked with the most beautiful dialogues that speak of the divine love, with which he increased the people's faith for along time from the mobile theaters in villages.

Meanwhile, in the 13th century the love of the virgin inspired plays of "the Miracles of our ladies", and they are small plays all full of piety, devout and imagination, in which the reality aspect became weak influenced by the noble discipline, and the Teufel play authored by Watpiev, which more similar to the Tragedy of Dr. Faust. (The second half of the 13th century).

In 1264 the "God's Day" celebrations to celebrate the anniversary of the Eucharist, so it combined the two major groups of the Divine Tragedy. Those holy celebrations were decorated with parades in Spain, Italy and England, as the decorated carriages used to display live scenes, and they are a mixture from the holy book scenes, local news and the familiar scenes in town.

CHAPTER V

Twelve century theater and the Semi Ritual Drama Era The renaissance era in the 12th century:

It is a period with many changes in the beginning of the higher Middle Ages that included social, political and economic changes, and thought activation in Western Europe with strong philosophical and scientific roots.

Some historians said the changes paved the way to make later achievements such as the literary and art movement during the Italian renaissance era in the 15th century and the scientific developments in the 17th century.

It also mentioned the third and last cretaceous revivals, as the foundations for returning to educations were built on the political crystallization and centralization of Kingdoms in Europe.

The centralization process began with Charlemagne (768-814), the King of the Franks, and the Roman Emperor later (800-814). The movement of building several churches in school within Charlemange interest in education which

required students to learn the Latin and Grecian languages in the name of the Carolingian renaissance.

The rule of Otto I (the great) (936-973) the king of the Saxons and Emperor of the Holy Roman Empire since 962, witnessed a second renaissance. Otto succeeded in unifying his Kingdom and affirming his right to appoint pastors, and archbishops through the Kingdom. The claim of Otto of his Christian power led to him being closer to the most brilliant and most educated in the Kingdom.

The Roman Empire and the Kingdom of the Saxons witnessed many reforms due to the communications between Otto and those skilled men, and so the Era of Otto was named the Ottoan renaissance.

So, the renaissance of the 12th century is considered a third and final wave of the European renaissances in the Middle Ages, but the 12th century renaissance was pivotal an continuous from the Otto renaissance of the Carolingian Renaissance.

The Carolingian renaissance that was made by Charlemange was distinguishing for charlemange himself and it was a “crust for a changing society”, and not a renaissance instilled in the society, and this description may also apply for the Ottoan renaissance.

The 12th Century in Europe:

A new and refreshed life era, the events of the crusades, the establishment of the municipality, and the early forms of the Bureaucratic states in Europe, that period witnessed an accumulation of Roman art and the start of the Gothic art, and the appearance of the Vernacular literature, and the revival of the Latin classics, Latin poetry and law, rediscovery of the Greek sciences with the Arabic additions, and most of the Greek Philosophy, and the birth of the first European Universities.

The 12th century left its mark on higher education and on the school Philosophy, and the European law systems on construction and sculpture, and on the celebratory drama, Latin and common poetry.

British historian Kenneth Clark wrote about the “era of the great civilization in Western Europe and he considered its start in the year 1000.

He wrote, since 1100 monasteries and ancient cathedrals were built and decorated with statues and ornaments that belong to the most advanced art eras, and it brings out a difference with the circumstances of the monotonous and busy life circumstances during that period.

Abbot Suger from Saint-Denis Cathedral was among the first supporters of the Gothic architecture, and he thought that love of beauty brings the human closer to God: “the dull mind ascends to the truth through the material”.

Clark describes it as intellectual background for all fine art works of the following century, and it was the foundation of the doctrine of the value of art, until today, and this is what the legal historian Vanja Hamzic.

The 12th century was full of events and paradoxes of some sort, as it witnessed quick appearance of economic works and universities in South and West Europe, those establishments sought to build bridges between worlds thought to be unmeasurable, it also witnessed the era of school Philosophy era which will lead to the 14th to the 17th centuries renaissance.

For this reason, the medieval researchers described these continued changes as the “12th century renaissance”, and on the other hand the same century witnessed catastrophes and violent atrocities: starting with the internal merciless Christian fighting, to the first explosion of the Jews, and stressing the importance of reclaiming the Islamic Andalus and invading it and shedding blood in the German second and third crusades.

So it is suitable to describe that period with the deep crises period in which the impressions of an oppressed society were drawn.

Hamzic said, during to his interest in Gender and sexual variety in that period, to the appearance of difficult appearance of the new Roman European law and the primary legal model for a Seljuk house and its structural influence for the 12th century about the general, legal and theologian stand towards Sodomy: one in the system of Saint Benedict and the other among Ahnaf.

He argues that those debates let to “come to terms with differences, and it is not possible to overlooked them to understand the legal and social aspects of the 12th century about the sexual and gender variety, and so in the way we understand the existence of the various multiplicities at that era.

That shows the complicity of the 12th century, as it was a progressive era, but full of crises at the same time in regards to the legal, religious and social developments.

The most important element distinguishing theatrical art during the Middle Ages is the existence of the religious plays, as after the clergy banned acting and went after actors, we began to see new art adopted by the church, and the roles are played by the church men themselves, as they saw in the art of acting a form of proselytizing during an era of much ignorance and the spread of religious sorcery in addition to the many wars between feudal lords and the resulting famines and diseases, and the clergy at the time were the educated group in the country and they had the biggest burden toward the society that is full of evil.

The use of national dialects with Latin in the 12th century had a major influence on the development of the drama and its content that did not differ from one country to another except for the author began introducing certain events from the environment the ritual drama that was purely religious drama, which means a religious play with an earthly material, but the spirit is tinged with religion, and its is presented in the name of religion, but addition made the religious theater a wider scope for the audience that sees the religion and life represented in his small country away from comprehensively, and this step is a renewal and a prelude for the creation of a national theater in which the entire population sees itself and the problems away from the arms of religion completely, so this was a major step to get out of church.

We see since the start of the 12th century we found a recording for the Saint Catherine play who acted in Dunstnil which is an accident that occurred for a Norman writer called Jeffrey, who borrowed clothes from the monastery to act, so his house caught fire and those clothes were burnt, so his conscience was hurt and he became a monk, and this miserable incident had a good effect because it gave it the first authenticated register for a play from the saints plays or the plays of miracles.

As for the second half of the 12th century, it also witnessed development as far as the semi-ritual drama, and that the appearance of two very important scripts, they are “A Piece of Resurrection and Adam’s Charade”, that were strongly connected to the church rituals as far as their subject is concerned, and introduction of some ritual texts in the drama, but they are distinguished by two essential advantages, they are: the dialogue in them is the slang language, and no longer in Latin and the even is not happening in the church, rather in a theater built in the yard in

front of it or in the monastery, and the French theater came out of this works which was called the semi-ritual dramas which will lead to the appearance of secrets.

Those religious plays began with short scenes, then evolved to long play, in which the dialogue played an important role in building them, and the public meet each type of the religious theater which highly excited feeling, specially during the years when the crusades were highly heated.

The clergy continued to author and act the plays until the time they had to get help from non-clergymen, from members of Trade Unions who are good at authoring plays or acting them, also they were helped by supervision with their money and influence.

The oldest text that reached us from the religious plays is what the English Monk Saint Rotwald (915-975 A.D) about Easter, also we received the “Birth of Christ” that goes back the 11th century that witnessed a large number of these plays.

It seems that priests who used to act were enjoying it, so they attempted to improve the theater by introducing exciting scenes, they also attempted to bring the plays closer to the life’s reality, so they introduced non-religious elements and topics which led to the development of the theatrical literature and theatrical art in general, and the appearance of what historians called “the semi-religious theatrical art”, also the churches feared to become homes for acting and the alter becoming the stage, so priests had to use the churches yards for this purpose.

The semi religious plays began in England then moved to France and from there to Italy. So they play moved from one country to another, from the countries that adopted Catholicism, then developed and moved as the priests were fluent in Latin, and at the end of the 13th century A.D., we find another development in these plays, as it was noticed that skits that took from religion were written in Latin, then half of it was written in Latin and the other while the Latin language European languages, while the Latin language did not disappear until the skits parties moved from the church to public places.

These developments that were introduced to the ritual drama and mixed with it produced another form of drama that is not purely ritual nor purely earthly, rather a mixture of both, and this was a step for drama independence from the religion, when even if it had the credit in creating this drama, it limited it to the narrowest

domain, and repeated it in all countries of the region, as the subject is the same in all churches, and the source is one which is the Bible.

The theater then contributed to the literary art creation due to that change that distinguished the second half of the 12th century, and this new development of the dramatic literature is due to the Episcopal schools prevailing over the monastic schools due to the increasing importance of these schools, from which universities were established with the ecstasy of cities liberation, that liberation that let to the move to culture centers.

Barett, Bronte and Tamlin confirm in the renaissance of the 12th century that the school opened its doors for new classes, so its spirit changed with the change of its people, and the owners of culture all are the deacons, so the cultural spirit became an earthly one, even if it was not civil, but it allowed them to satisfy their literature tastes, and to take their scientific knowledge out of the clumsy religious commandments, laugh and compete...because those teachers became exposed to competition and envy, and to get into heated argument in the middle of the road, and at the same time they slowly began to feel the importance of agreements between them to protect their rights and advantages against the bourgeois who emerged from among them, as the Episcopal school started to reflect all the aspects civility was distinguished with.

This refreshed environment with the life that we should imagine and make it a foundation for the victory of the written theater in Slang language if it was not for its existence.

Also it appeared in this century, and it was done by the church servants on new year, in the fools day, Donkeys Day in France, and from there it was spread it the rest of the continent's Catholic countries.

CHAPTER VI

The 13th Century and being influenced by the Crusades. “The Theophile Charade”

Discussions about the origins of the non-religious theater be it the drama or farce are still controversial, but the continued ideas of popular traditions that is stemming from the Latin Comedy and tragedy until the 9th century seems improbable.

Most historians refer the origin of Middle Ages drama to the enlightened church dialogues and “liturgical metaphors”.

The rituals in the beginning were just plays, specially the rituals linked to Christmas and Easter.

Plays were finally moved from the monastery church to the classroom or clerks hall and finally to the open air.

You find in the 12th century that the oldest worn out clips in French seem as if they were far from the “liturgical metaphors” in Latin, such as Saint Nicholas (Patunian patron Saint of students) play, and Saint Stephen play.

Dramatic plays in French from the 13th Century:

- Logo Adam (1150-1160) written in Octagonal clips with the directions of the Latin period (which means that there were clergymen who speak Latin, wrote it for commoners).
- Saint Nicholas game, Jean Bodel, written in Octagonal clips.
- The Theophile – Rot beuf miracle (around 1265).

The origins of farce and comic theater are still controversial in the same amount. Some liter at historians think in the none liturgical origin of it (among the Yonglor or in Pagan and folk festivals), others see the influence of the liturgical drama (it includes some of the Dramatic works mentioned above comic sequences) and monastic readings of Plautus and the Latin comedy theatre.

The non-dramatic plays from the 13th Century:

- Herberry Rotbeuf’s tale.
- Courtois Dara (around 1228).
- Cards game (1275) Adam de la Halla.
- Robin and Marion game (Pastoril) – (1289) Adam del la Halla.
- Pilgrim game (1288).
- The boy and the blind (1266-1282), the oldest remaining French farce.
- Ocassin and Nicolette – a mixture of a mixture of prose and lyric passages.

The theater continued to progress in the Middle Ages at steady pace and with an open mind, and most of its authors found the audacity to abandon religion with a drama that may take from the spirit of religion subjects, but the characters became human beings with their problems and life, and among the names that enriched drama at the time Birzam Janboudel, and he was a roaming poet in Arras, and he previously wrote the feats songs and named them the “Saints”. Then Rutbef who

may exceed his predecessor in the songs lyrics by establishing a type that reaches a large range during the 13th century, and it is the type of the virgin's miracles. That was who he wrote to a society "Theophile Miracle", which is considered a preliminary planning for the legend of Faust that is sometimes imperfect, but is not void of art always and it is distinguished with being highly effective. This play deals with the story of a man who gave his soul to the devil, and Theophil the Priest was not convinced with this attribute and was able to sell his eternal existence by a magician called "Salatin" who speaks to the devil whenever he wanted, and the hero is not safe from doubts, but the devil himself gives treatment, as a person who became fed up with getting people back from them and he was very careful in this deal, because he was deceived a lot in the past, following a life full of sins, then without any warning Theophil becomes regretful and prayed for the virgin, but she kicked him away first then helped him and succeeded in recovering the document that Theophil signed it, and takes it to his bishop who keeps repeating some appropriate sermons and the play ends with the hymn of thanks.

With this form and method, it was a signal of the approaching of the French theater of miracles "the Paranormal the virgin encountered".

The name of Adam de Lahal became well known, who wrote the plays and compared to its era was a wonderful theatrical work, with its roots going back to Aristophanes, and its branches point to the new word, and this is a play that can be considered the oldest comic opera titled "Robin and Marion", and they are the names of two heroes both Shepherds in which he included mixing reality and imagination and this mixture is inseparable, and has a scene of dream so that land of faerie is embodied...the existence of the theatrical form is an evidence on the existence of full theatrical power, that was waiting for the renaissance era to be set free and its range expands.

The shape of the play in Theophil was not decided so it became a separate unit and these parts kept their independence, even when the episodes of miracles plays developed and the episode was no longer showing a long story that expands from creation to resurrection, rather it became a collection of separate plays and those plays are made of two parts, the first is showing the man's sins and the second is showing the miracle that makes wonders, that is repentance and conversion... with this division that shows the play material earthly first then religious...the first half which is earthly had the largest share of the play, and the second half which is the religious had a small share which is the miracle only.

As for the formal division of miracle plays it is summarized into three types:

1. The miracle that is the peak in the play which the writer attempts to direct his story towards the closing wonder.
2. Plays in which the miracle is necessary to solve the story's complex even if it seems to have inclinations in the worldly material.
3. Plays in which the miracle is just an additional material for a purely worldly subject.

That is the drama during that period, started to peel away from religion slowly slowly in this division, as we see the third part of plays the religious material in it, which is the miracle, a mere existence in name only.

So the ritual drama used to be considered a source or a goal, as in the second half of the 13th century the turnout increased for the pains scenes, and it seems that it was coming out of the ritual dramas, but it was also influenced by the narrative poems roaming point were writing...this type flourished to a point that groups and societies were created in various places with the only goal is to use it.

From those roaming poets, the worldly material began to permeate those ritual plays, to take its natural place and dominate the events, as the audience found themselves through them, and this increased turnout for them and encouraged writers to derive more true and not-true stories as long as it is the path of the fan.

In the 13th century, minstrels were singing the pains of Christ in poetry in markets, and they pair it up with silent acting stands, then the first local group was formed, and the first permanent theater in Paris when a group got obtained the acting privilege by special license from King Charl VI and continued until the time Corney began his theatrical activity.

Among the works that portrayed the pains of Christ in French, we mention three of the most famous that were written in Arras, the first is primitive chants with the signature of "Eustace Mercadet" in 1420. The second is written by composer in the Church Arnogrippan in 1450, and it has well-established poetic art.

Then a third quoted one from the previous one that were collected by Jean Michel in 1468, and has some changes, he collected in around 45 thousand poem verses, and its presentation and recitation used to take 10 days. The writer was evaluated in terms of the colorful style, and most scenes are scenes from the ordinary life like Azar's life or Madeline's life and it affects us with its artistic colors.

The theater was a huge wooden scaffold on top of its stands, and the stands were boards decorated with flags, and in front of the show stand that its width was more than its length and divided into 10 parts, each for a special scene, and it can

be called a checkbox, because acting was being made in one after another, if it being shown in the parade.

So there were more than 70 consecutive scenes and done by more than 150 actors, each of whom have more than just one role, and that is apart from the characters who do not have a certain role. On the right of the platform, there is the Hell Crater, and it is large and emits flames and touches a wheel that carries the tormented, but as for the small devils it comes out around large utensils and has thorns on its handles, while on the other side of the theater the wheel of heaven turns with the angles on them as if it is a crown around the head of the Lord, and the Mount Tabor was prepared to show the scene of the incarnation and next to it a sea and a boat and rowing paddle, while it drools, and the head of saint john the Baptist while his head flying away from his body.

In 1548 a decision from “Paris” Parliament was issued banning the “Christ Pains” scenes, but they continued in the regions until the end of the classic era. They attempted to introduce renewals on the scenes and leaving the national aspect, but this artificial renewal which came later, did not produce anything other than transitional writings, and we can conclude by saying that the art of secrets plays took us to Shakespeare.

Before we move to take about the comic theater, it is necessary to explain that the secrets plays took several stages in its appearance and development. The first stage which is a play that shows the tortures of Christ, the second stage is called the Miracle plays and the third stage or third type is called Ethical plays.

We also have several religious plays that belong to this period, they are “Adam Play” and “The Miracle of the Woman the Virgin rescued her from the fire”, and they are complete texts, and we will analyze them.

CHAPTER VII

14th Century theater, and being affected by the water and food war and the search for the plays of Miracles

It was not long, before the relation with the church was severed, and plays were being shown in rural regions, and the plays of miracles and Ethics began to appear next the religious secrets plays, and the miracles plays that was dealing with saints lives including (Saint Catherine – Saint Nicholas), and those plays used to revolve around a miraculous event in the saint’s life. As for the Ethical plays were

dealing with diagnosing the human characteristics of vices and virtues from them is (Every neighborhood play).

The ethical plays followed by three narrative chapters and the enjoyed the vital personality including (Castrated ram by John Herdvie in England and Hans Satchez, in Germany).

The 13th century saw more turnover to see the Miracles plays and writer and poets resorting to more additions the audience like.

The theater then was in a state of overflow and upheaval, and the play of pains, as was shown in Italy differs from what was shown in Paris or Basel, or sung are different as far as language is concerned, or its last term, and also differs in the means and method of direction and décor, then the difference as far as worldly appearance because each country has its own independent life, and the artist comes out of the living reality that differs from one country to another which led to moving it away from the church and the European world began racing in flow with theatrical movements from its lone source in the types of metaphors as the ritual play completely abandoned its status for the Paranormal play, also the play that deals with Paranormals and miracles became the leader of the theater which made playwrights excel in the addition with great audacity to make humor interspersed these works that are coming out of the religion spirit.

The 14th century witnessed the transformation of the theater from churches alters and sheds to public markets, and from the supervision of the clergy and their control to the hands of the seculars, that is businessmen who have nothing to do with religion.

With this huge move and total liberation of the theater as far the place or material are concerned or those supervising it, each one with talent competed in writing for the new theater, and there is now in the National Library in Paris a manuscript that contains 40 miracles of the Virgin with its characters, and it entirely goes back to the second half the 14th century. Those plays that are derived from totally different sources by presenting to us in some of its scenes a reflection of the contemporary bourgeois life, that is derived from reality, it also contains in general an address in honoring the virgin and all end with a miracle from her.

A manuscript written in 1380 was found in England before the start of the 15th century, containing a role for an actor who had the leading role in a play called "Duke Murud", and he wrote his role in poetry stanzas similar to the form the

miracle plays were written with, it is about a melodramatic story, and it is considered purely worldly, announcing the separation of the theater from church later on, as the subject was excitingly tangible such as the subjects writers exploited in the late era of Elizabeth, and this type of theater at the time included changes in the chapters and characters in a way that similar to the romantic world and songs. The miracles theater gave writers unlimited opportunities to use the new theatrical material.

This development was not hindered by any obstacles, and the miracles stories were many, and it was the easiest thing to take any subject either in comic or serious, realistic or romantic, then at the end of it a miracle for the virgin will be attached.

If the religious play, which is the original, gave us the second serious element and the broad reflection, miracles taught people how to express the family scenes and adventure legends.

French writer Jean Boudel is considered one of the greatest writers for this theater which dealt with Paranormals or Miracles.

The secrets play, or the Miracles Play, is a type of religious plays that spread from the 10th to 16th centuries, the first deals with events derived from the Bible, while the second deals with subjects derived from saints lives.

These plays use to originally be played in Latin, then later in English, French and German.

The plays developed and its scope broadened, and became out of churches, and increased in subject and variety, and non-religious topics were added to them, so the ethical and pains plays evolved from them and continued until the modern era.

The miracles play was being presented in the beginning as part of the Roman Catholic Church rituals, then moved out of the church to the streets or public yards, and members of trade unions in England were performing these plays during the religious festivals, and they used to flourish every now and then.

Yet, the interest of this type of play became literary in the first place, then the play continued to be supplied with additions after Boudel, until t started to include a scene of a battle between the Crusaders and Arabs and another scene for a court,

then another for a Jan, religious dialogues, paranormal, then praises and glorification chants, that is normally at the end of the play.

CHAPTER VIII

15th Century Theater and the end of the Middle Ages and appearance of Universities and sings of renaissance

The theater of the Middle Ages the theatrical performance in the period expanding between the fall of Western Roman Empire in the fifth century and the start of renaissance in the 15th century.

The Middle Ages theaters category is vast and covers the dramatic performance in Europe for more than 1000 years. The broad spectrum of types must be taken in consideration, including the secrets plays as well as the ethical, farce and the mask plays, and the subjects in them were religious almost permanently. The more famous examples include the series of English drama, the secrets plays in York, and the secrets plays in Chester, secrets plays in Wakefield and the in-town plays in addition to the more lesion plays such as Everyman.

The student and Girl Break Play (around 1800) is considered among the first of non-religious plays that held fast by the English language.

There is a small number of sources that remained from the middle centuries period due to records not holding until today, also due to the drop of knowledge percentage in reading and writing by the public and opposition of the clergy for the texts.

Shows, under all circumstances and in a late time of the period, began to become more secular which made a larger number of records hold until today.

With the fall of the Western Roman Empire in severe decline in the 4th and 5th century the Roman Authority premise became in Constantinople and the Eastern Roman Empire which was named the Byzantine Empire.

Current records show, with the existence of small quantity of holding evidence about the Byzantine theater that silent acting, and the art of suggestive

movements, scenes or the recitations of tragedies, comedy, dancing and other means of entertainment were very popular.

It was found in Constantinople two theaters that were in a later time of the fifth century, and under all circumstances, the real importance of the Byzantines in the theatrical history was to keep many classic Greek texts and author a huge encyclopedia named Suda, from which a large quantity of contemporary information about the Greek theater were derived. Emperor Jiestan closed down theaters permanently.

Many considered theaters Satanic threat to Christianity, specially that the new converts continued to attend. Church Fathers like Tatyán, Tertullian and Augustine considered the theater a tool of corruption while acting was considered a sin because its imitation of life was considered a mockery of God's creation.

Roman actors were banned from contracting Christian women or slaves, or wearing Gold, and were officially rejected by the church, and were deprived from the holy secrets including marriage and burial, and their reputation was tarnished all across Europe. Clergy men were warned for several centuries after that not to allow roaming actors perform within the domain of their authority.

It was inevitable for the development that took place in the religious theater from the start and the additions that are done every century, and the major gradual transformation from the church to the outside, all that gave an opportunity for all who attempted to approach the theater to create, and renew as they found the opportunity is their and no one is watching them, as they are writing as they like without being held to account.

The theater made large strides towards the worldly prosperity with its inexhaustible material as if it is a tune liked by many, and when this humanitarian tune was crawling to the Kharijite play as if it was a sign about the near appearance of playwrights during Elizabethan era, the type of plays was totally different in the ethical play. Things ended with this type with prosperity at its best in England, and as one of its best examples is a play that goes back to 1405, which is "the perseverance Castle", and the ethical play in the field of playwrights agrees with writings in the poetic literature, and the characters of the ethical play are abstract figures, and the major project of the play or the struggle, and rarely the struggle is a true play, it is conflicts between good and evil within the human

being, or between good and evil “God and Satan” for the sake of the human being, this is what the playwrights of this century shown, which is only an echo of previous centuries.

The 15th century was also distinguished by the victory of the secrets. The secrets were somewhat short in the beginning, simple, then began to expand little by little, and combines, in its melodious dialogue all known lyrical forms at the time, and Oshtas Markade, the canonical judge to Courbet is the first to point to the main idea of the subject in an introduction in which he discussed the multiplicity of the human being in front of God between “Justice” and “Mercy”, and that in the pains play that takes four days.

Author Arnaud Jriban added to it and named in around 1450 and testify to the success of this work that was originally written for the Parisian Assembly of the members of Eifel commune who received the manuscript to act it in their society. This play was developed and amended in 1486 and simplified until it started taking 10 days by Jean Michel, the Angers doctor although he limited its topic to Christ’s life.

It is worth mentioning that the secrets plays are among the collective works, as each author start his work at the point where his predecessor stopped in attempt to build on his work but this work itself diminishes in the midst of additions that enriched it and reached its completion by Jriban.

This period was distinguished with a directorial renaissance due to the multiplicity of scenes and decors that used to require to be present at the same time such as the English Perseverance Castle as it used to require having scenes at the same time similar to what used to what was taking place in the Secrets plays, as the majority, be it French or English did not require more than one simple platform.

This means the plays were able to come out of the amateurs world and prepare itself for what these small professional teams that came to existence near the end of the 15th century.

So the ethical play is the correct link between the Middle Ages and Modern Theater and that meant the beginning of renaissance as Shakespeare himself saw the acting of the secrets plays in his youth and joined several teams that did not have anything other than the ethical plays.

That means if we compare Shakespeare's theater and its development, we can say that the credit and renaissance owes to all what was presented before it of the secrets and paranormal plays that were able to find a more spacious place outside the confines of the church .

This material that changed from one country to another and developed until it reached the epics and that is clear in one of Kamyutz's from Portugal works in his epic about the Portuguese discoveries in the 15th century through which he highlighted the powers of metaphysics to influence the same characters destinies as they were being transformed sometimes to mythical beings that brings the paranormal as Beowulf did when he slayed the beast.

Also in Milton's epic "the lost paradise" which it reaches the climax of its epic poetic pinnacle, all characters are transformed to metaphysical beings in all aspects and they influence his life everywhere even if he was not fully aware to recognize them.

So, the additions the 15th century witnessed as far as form and content are concerned. Which encouraged some to be involved in this field that expanded all who worked in it.

The theater in the Middle Ages knew another type of drama that appeared and developed during the Middle Ages or it may be old that did not disappear which is known as the "Comic Interlude Plays", and it is also possible that the rise of these interludes are due to the ethical plays or the presentations of the roaming actors.

Whatever the case may be these "interludes" represent an important in the history of playwrighting , as the theater became worldly through it again and returned to performing its first duty which is entertainment and leisure, and there remains several excellent models from this type of plays.

In France

The most famous of these models is a play from France titled "Mr. Pierre Bathline" that the contemporary fans are still enjoying it. The play speaks about one of Pierre's adventures, as one man accused of stealing sheep to represent him so the lawyer advised him with a courageous trick that guarantees him innocence, and that was to answer with a sheep's voice, that is to answer only by saying "maa" to every question the judge or prosecutor asks, but Pierre fell in his evil

deeds and found out that his client was not clumsy anyway because when Pierre asked for his fees the man answers him with “maa”.

In Germany

Maybe the best charades of the Middle Ages were those from Germany, as there were tens of such plays directed by “Hans Sachs” (1494-1576), the beloved Poet and cobbler, who lived in the “old Nuremberg” (home of Brecht later on). Despite the simplicity and naivety of these plays, they are characterized with cheerfulness and fun, and we give an example of the “man who pretends to be dead” in which we see a naïve husband who doubts his wife’s love of him so he decides to test her love with a naïve trick which is to lay down and pretend of being dead, and there is no doubt that he will not go back to this trick again because his bullying wife discovers his trick immediately and begins to torture him by expressing her joy about what she will enjoy as she became a widow, so all what he could do is get up amazed and distressed, and although his wife admits that she only meant to tease him, the confused man was not able to be sure about that at all, and his trick caused more doubt and torture. And so the saying “it is better for the man not to deceive his wife at all” is right.

In England

England knew this type of interludes also and the most famous of which is what “John Heywood” around (1497-1580) wrote, rather there is no large difference between a play like Johan Johan play that was written by Heywood and a play like the one written by Ralph Roister Duester or the Needle Jammer Jotun play that are considered the start of the playwrighting during the renaissance era in England, and there the start developed until it reached its peak in the Shakespeare genius.

Features of the comic theater

It is known that humor sprouted from the people and within the people, as it is for the minor people a way to take revenge and used with caution, and the truth is this theater was of little echo. So, was this theater affected with the time’s sadness and events? The truth is that it narrowed the horizons and the people become happy if

the cunning was able to defeat the cruel and unjust, and under the cover of this theater it is possible not to trust nature, and it is inherited in this (such as the ill treatment of woman) but this sarcasm was not gracious in sending joy to people.

The harlequin comics also used the symbolic images as a myth as if they were a secondary mask, as the mutt wears the costume of the palace crazy and speaks very frankly about the political situation, and even if he attempted to support the person of authority, he offended him unintentionally such as the “Prince of fools” play that supports King Luis VII against pope Julius II to a point that king Francois I changed this popular criticism and erased it.

The most productive countries in this field were France and England. As in France there was among the comics that deals with fools and were played by groups of morons, and they are groups that flourished towards the end of the Middle Ages, several writings that due to there theatrical buildup, its characters and its special spirit can be considered among the theatrical masterpieces.

Among these plays is “Pierre Batillan” around 1469 and it a play whose playwright is not known, in which the hero Batillan succeeded in cheating the fabric seller, by stealing from him then he feels ascetic for his ingenuity so he teaches a shepherd how not to pay his debts, so his luck was that his student had learned the lesson and was able to avoid paying the teacher’s fees. The trick turned on the trickster and here we find something more than just rural naivety. Comics approach the realm of comedy which is truly one of the signs of the renaissance.

The comic plays and interludes are considered one of the products of the 15th century which was true passage to the renaissance era be it in France or Italy from which many countries have taken.

These plays that were dominant at the of the Middle Ages and beginning of the renaissance era has a significant importance in the history of the theater and appeared in several countries.

In Germany there appeared plays of Nuremberg city that are prepared for the pre-fasting from which the Hans Sachse comics evolved, and he is an author who has talent and he gave plays that were written by unknown playwrights his own impression and we see that in the “Student who Snuck out of Paradise” play.

The 15th century is distinguished by the victory of secrets, as in the beginning these secrets were somewhat short and somewhat and of simple style.

Then it began to expand slowly slowly as mentioned above and this was the start of that development that led to the exit from a narrow domain to a broader one in everything which made this development a trigger for the emergence of the renaissance era and a foundation for it as it has all means that allow this era to progress and flourish.

Everyman Play

Everyman is the most important ethical play that reached us from the Middle Ages. We do not know who wrote it towards the end of 15th century or the start of the 16th century.

Many critics thought over hundreds of years that the play is of historical importance only, but it was revived again when it was played in theater at the start of the 20th century and since the ethical play became the most scene on world theaters.

The play gained a great deal of critical compliments due to the deep ethical message it presents with much wit and kindness and due to simple, beautiful and vital characters in it.

We have with us four different editions of the Everyman Play that reached us from the start of the 19th century , and in the period between the appearance of these editions to the start of the 20th century the play was being considered as only historic masterpiece. It was printed in the collections of plays that preceded the Elizabethan theater as historical documentation of the English dramatic literature and was translated to other world languages and it was very popular when it was played in Salzburg 1911.

Such as any moral play from the Middle Ages the Everyman Play presents a lesson through persons each of whom represents a pure attribute.

The play focus's on the main character and his name is "Everyman" , who is rich at a young age and suddenly claimed by death to appear in front of God for questioning. And in his final journey all his family and friends forsake him and his wealth does not help him in anything. Even the good deeds find itself weaker than being able to accompany him because he ignored it many years, but the good deeds gives advice to resort to knowledge which represents awareness of the sin and confessing to it. The knowledge accompanies him in his journey to the confession which advise him to repent. Everyman accepts the advice and works on implementing it and with that the good deeds gain strength and become able to accompany him in his journey to the spiritual salvation, and beauty, power, acumen, and the five senses go along with him.

“Everyman” donates his wealth for the cause of charity and accepts the advice of “knowledge” and “acumen” so faith gets into his heart while at the same time “acumen” and the five senses speak about the corruption of priests. When “Everyman” approaches his grave all his companions parts way except “knowledge” and “good deeds” and at the end “knowledge” moves back while “good deeds enters the grave with “Everyman”.

The aim behind this work, as it is clear, is to direct the recipient religiously and morally in ways of dealing with his Lord and people around him.

Some critics see “Everyman” as a theatrical work that dramatically deals with the idea of death as the Catholic church sees it in the Middle Ages when the human being gives up all what is in the worldly life and prepare himself for salvation, yet the dialogue between “knowledge” and “good deeds” about the priests corruption may point to the stand of the Protestant reform movement also.

Also for all friends abandoning “Everyman” except for “good deeds” indicates the belief that existed in the Middle Ages that the human being must try people before taking them as friends.

“Everyman” play since its initial showing at the start of the 20th century was considered the finest moral play from the Middle Ages. Critics thoroughly discussed many aspects from it including its origins and the religious belief on which it is based and its style.

Many critics suggest that the origin of “Everyman” goes back to a Dutch play names “Elckerlijc” , rather some of them go further and say that “Everyman” is a translation of the Dutch play due to the extreme similarity between the two works. And about the dramatic form of the play, some critics say that the presented religious belief determines the form of moral aim and helps in placing the play in the place it deserves as the best moral play in English literature. Some critics were interested in the moral significance of the play, and some of them said that the most important thing the student may understand is that the good deed at the end is a savior and possible.

Some lauded the poetry in which the play was written for its clarity and directness. Most critics agree that the drawing the characters is lively and enjoyable and the clear poetry that is far from embellishment as well as the the story all make “Everyman” an unparalleled work of art.

Direction in the Middle Ages Theater

Maybe the origin of Middle Ages innovations in theater arena is limited to the associated direction that was used in the 12th century and continued until “Cornys” era.

This direction is confined to placing all scenes from the start next to each other so persons move from one to the other according to the acting necessities. We are able to recognize the features of the direction in regards to the theatric scenes from the “resurrection” prelude, that piece that was translated by “Sibih” in which he mentioned the places that were prepared be it the place of the cross, then the tomb and the jail cell then hell and the sky....etc.

In the “Adam Play” there are three places at least: the worldly paradise in a raised place, surrounded with fronts ending with small rooms and decorated with the flowers twigs, then earth where he sees “Adam” and “Eve” working after their sin, then hell where devils come out who spread among the audience, and that the Middle Ages theater was also using the method of connecting the hall with the stage.

Chapter IX:

Effect and signs of drama in the Middle Ages.

There is no doubt that the theater in the Middle Ages since its start in the 5th century, when it was just ideas in the minds of priests and nuns in secret, took from the renaissance of the previous theater specially the Roman one the user of the official Christian language and made that renaissance an assisting factor to come close from the light the church hid.

The theater in the Middle Ages which had a religious beginning like any theater, and was initially guided by the Roman theater and developed over 10 centuries during which it faced many difficulties but its men were patient and added a lot, attempted and succeeded to be independent, even if partially from the church, but the move was the base the following generation used as a pillar to reach this base and take it away from the church to find a broader place and absorb a richer material.

If the theater in the Middle Ages started with the purely ritual drama, then the development was being made by forming additions to this drama to find enough material from the bible first which contains more than a story that were used as a base to build the dramas of “Joseph Story, Noah Story, God and the devil , etc.”.

The holy book is rich with its material that is fit to be a theatrical story, and the author then use this book and began to add from him and this is the face of development and developing.

These were the most notable features of this drama in the beginning, and the theater began to reject some types of shows that were disgusting especially during festivals and feasts “Donkeys-Fools” as those interested in theater found an opportunity to get out of the church and this was a beginning.

As soon as the theater came out of church it saw the light of the outside life and was influenced with it and dialogues and subjects were being added to the main material that is taken from the holy book , and with the exit of the theater from inside the church that was always using the Latin Language “language of the clergy” in the shows, and this language was being used in all churches of the catholic continent which made any show in any country completely matching.

With the exit of the theater from inside the church, the national or local language start to mix up with the Latin as was added to the story of event or events related to the human being or the world, ad so the development started to get into the one play and became different with the difference between countries according to the language in use.

The signs of the theater development began out of this multiplicity of the theater with the introduction of new subjects out of the writer’s imagination or quoting his perceptions in which he was believing in such as the secrets, dignities, and the paranormal plays that gave the writer then a fertile material and broad imagination and religious philosophy.

This development also reflected on all that is related to the theatrical drama such as direction that attempted, each according to his capabilities, to look and write the written instructions to implement the theatrical work, also the multiplicity of scenes was among the features of influences of drama at the time. In addition to creating melodramatic endings that appeals to the audience, then the addition of of interludes and comics side by side in one work taken from a religious story such as Noah’s Wife when the author embodied in a comic situation, which made this style spread in some works.

With the spread of this theater until the arrival of the 15th century and was completed and its features began to appear clearly after the European writer left all topics with extreme audacity.

Critic G. Cohen said “there is a main reason that hinders the secret from taken its place in the line of great drama that imposes itself permanently on impressing the Western world and that is that it did not know how to limit its ambitions, and it wanted to embrace the history of the human race and the entire universe in its arms, it wanted to present the human being as a Devine theater.

The features of the drama in the Middle Ages focused on the clear development that elevated this art from the start with four lines to nearly 138,000 verses in the 14th century.

With those large differences many scenes and topics came to existence, as well as the major move in the departure of this theater from inside to the outside of the church then finally to the outside permanently was among the features of this era as well as the multiplicity of subjects which had a major effect on all that came after in the beginnings of the renaissance era, who built this renaissance with effects on the drama that emerged from the Middle Ages.

Acting in the Middle Ages

The old art of acting before the start of the Middle Ages because it descended to dissolute skits, then was replaced by games displays, and the plays of Seneca and Hroswitha were a mere sports moves no more, and it seems that it did not make its way to the theater.

Two aspects remained after that of the acting activity aspects linking the old past the time that followed the Middle Ages: the first is the simulation scenes that were taking place during agricultural festivals, and the second are the comic plays the roaming singers and clowns used to act in the lobbies of palaces, squares or villages, but the most famous sources of acting in the Middle Ages are the church rituals the same as the old Greece.

The liturgy itself id a staged scene, and the sanctuary is a sacred theater and the priests who serve the liturgy were wearing symbolic costumes and they along with the church servants were carrying out the dialogue, the priests and reciters exchanged chants, and the reciters with each other indicates that acting had developed from the dialogue the from which the Dionysian play arose.

In the festivals that were being held during some holy festivals, the acting element rose very clearly, as people in some rituals held during Christmas in the 11th century were entering churches in shepherds costumes and they were greeted by a boy “an Angel” from among the singers saying “good news” and pray in front of a child’s statue made of gypsum in a manger, then three “kings” enter from a door to the east and are led to the manger by a star that is pulled on a wire. Some churches used to act on the 28th of December the “massacre of the innocents”, as the reciting boys walked in the middle and wings then fall to the ground as if Herod had slaughtered them, then they get up and walk towards the sanctuary symbolizing the ascending to the skies, and during the sad Friday many churches were raising the pictures of the crucified Christ from the altar then carry the pictures in place that is similar to the holy shrine, then they are returned to the altar in the morning of Easter in a solemn celebration as a symbol of Christ’s rising.

Gregory Nazianzen while on the Constantinople Road in 380 the story of the Passion of Christ in an Euripidian representation and the play of the Christ Passion is still of great status ever since with Christians.

Books mentioned that the first play of this kind is the one that was played in

Sinai around 1200, but it is more likely that many more plays of this type were played long before that date. While the church was using construction and sculpture, drawing and music to imprint in the minds of the faithful the scenes and main ideas of the Christian epic, it was resorting to the people’s imagination and increase their belief by what it adds on the acting scenes during major holy days , as the explanatory texts that were added to the religious rituals to give it the musical grander, were sometimes turned into short plays.

Among that is a text that explains Easter in a manuscript from the 10th century in St, Gall, has the following dialogue in a Hymn to represent the angels and the three Marries and the religious scenes were taken since the second century and becomes more complicated in time to a point that its acting became impossible inside the church, so a high fence was built outside and the play was acted by actors selected from the people and are trained to memorize long written roles.

The oldest examples we have for this type of acting is the “Adam” play that was written in French in the 12th century that included lines in Latin in red ink to be as instructions to the actors.

In this play Adam and Eve appear in white clothes playing in a heaven represented by grass and flowers in front of the Church, then devils appear in tight red clothes that became since then their special clothes in the acting homes. The devils run among the audience while twisting their bodies and they frown in a scary way and they offer Adam the forbidden fruit but he rejects it, then they offer it to Eve and she eats it and she convinces Adam to do the same.

Adam and Eve are convicted with their wish to have knowledge so they are tied with chains and are dragged by the devils to hell that is represented by a hole from which a scary sound that indicates happiness, while in the second chapter Cain gets ready to kill Abel and shouts "Abel you will die", so Abel asks him "for what I will die"? Cain answers "do you want to know why I want to kill you?" ... I will tell you. The reason for that that you overwork on your quest to gain favor with God. Cain throws himself on top of Abel and kicks him until he dies.

Yet the author is taken by compassion and writes between the lines in red ink: "there will be under you Abels dry clothes, then later these plays that were taken from the bible the name "the hidden actions" and the word is derived from the Latin ministerium and it means action and this is also the meaning of drama, then when the story began to represent events that took place following the time of the Holy Book and named the Miracles' plays, and they usually were about some amazing acts the Virgin or some saints have made. Hilarius, the student of Applar, wrote a lot of these plays around 1125 in a mixture of Latin and French, and by the middle of the 13th century the national languages became the means in which the Miracle Plays were written in.

the increasingly frank comics became of steady importance and their subjects began to take a worldly and non-religious direction.

Meanwhile the charades began to independently develop towards plays, and this development is represented in two short plays that reached us by Adam de la Halle around 1260 who is a hunchbacked man from Arras. One of these plays, *Li jus Adam*, is about the life of the author himself. He was thinking about becoming a priest, but he fell in love with the beautiful Maria, then in a beautiful Summer day while the birds were making their sweet sounds I noticed between the high trees on the river bank a girl who is now my wife, I now quenched my thirst from her now, and he tells her this in a funny frankness and he intends to go to Paris and the university.

The author gets in this private chapter in his and his wife's affairs, a doctor, madman, and a monk who begs from people and promises them with miracles and a group of fairies chanting and this reminds us of the dancing roles that are interjected in the modern lyrical skits.

Adam offends one of the fairies so she spells a cast on him that keeps him from leaving his wife forever, and out of this nonsense, the plays began to continually develop until it reached Bernard Shaw plays.

The more the plays go farther from the religious subjects and get closer to worldly subjects, its acting moved away slowly slowly from the church and its surroundings to the public market or the other fields in town.

Then, there were no acting homes, so when they wanted to act those few plays which is normally in one of the Summer holidays, they build a temporary theater and place seats for the audience and place decorated umbrellas for those with high stature.

It was possible to use the surrounding homes to act the background scenes and others as the actors need, and those who played the roles in the religious plays are the young clergy men, but in the non-religious plays the actors were from the city's libertine men or roaming singers and rarely women participate in acting.

The more the plays went farther from the church in its scenes and subjects, the plays moved towards clowning, profligacy and obscenity, as the church in which the serious plays arose decided to declare that the village plays are contrary to virtuous morals.

So, we see Grosseteste, Bishop of Lincoln, join the plays including those of Miracles to the drinking sessions and Fools' Day, and he said that these acts must not be seen by any Christian, and similar orders were issued after him (between the years 1136 and 1144) stating that all actors who participate in these plays are deprived of religion.

But as for Saint Thomas, he was more forgiving and said acting profession was found as a consolation for humanity and the actor who practices it very well may be saved from hell with the grace of God.

We can say that the Middle Ages era, the roaming theater which is considered the residue of classic plays as well as the ecclesiastical theater for preaching and guidance. There also appeared religious and moral groups of historical value, but from the artistic point it mixed the lyrical, acting and narrative poetry, for example Dante Allegri (1318 A.D.) named his story "Holy Comedy", although it is a story not a play, and he explained that its beginning is sad and the end is happy.

Conclusion and results of the research

It is clear that the theater in the 20th century until our current time owes completely to what it took from the Middle Ages theater, and the best examples are the generous duo of the tragic and comedy plays, and we mean the English Shakespeare and the French Moliere who took from those arts by either viewing, reading or participating in acting, as each one of them owes a lot to the world of theater those Middle Ages Centuries.

Yet the theater by its nature at the world level, arise first from rituals or religious celebrations be it in the East or West as a start and that is not strange as religion is the first source of human beings culture and from it man takes and imitates then fulfills his human self away from the religion which was the foundation, yet man is the man in every place and time.

And regardless of what the civilizations mentioned, they are repeated with the same context despite the differences in them, that is the beginnings are all the same even if the method differs with the difference of countries and continents because the source of the intellect is first and foremost is human.

The Middle Ages theater, out of this approach, made its early renaissance that came out of the monastery then the church with very narrow scale m but the start will develop as long as there is who takes it further, and the beginning wad developed with additions and attempts that took almost 1000 years to produce a specialized theater in the 15th century with all types of shows run by groups and unions that took known and recognized names by countries , as writers competed for innovation and creating additions so these works move from countries to others as ambassadors to transfer culture.

And the result of all that is:

- 1- The starts of the theater is always religious, although the clergy themselves banned this art at the atart of the 5th century they themselves revived its roots.
- 2- Each start regardless how small it is will develop as long as it finds who works on that, and this what was imbodyed in the theater by reaching to this level.
- 3- The true wish must materialize what the artist is thinking about and this will come to existence as it is clear in the many attempts the artists of this

era and their success in showing what they imagined, and develop it again until it reached miraculous levels with “era’s standard”.

- 4- Using the national languages as a foundation to enrich any theatrical movement due to the difference in people’s nature from one place to another and this is clear in the development of the theater in the Middle Ages with the use of Latin local dialects which made it develop and deal in subjects neither the church nor the Latin language would have reached.
- 5- The art of any theater, under the local freedoms, can flourish as it is clear in the flourishing of this theater in dealing with audacious subjects in total freedom which made that period more rich than its predecessor and the best example for this freedom and the immortal leading work the “Divine Comedy” for Dante.

Freedom is considered a rich material through which everything can be discussed and the opening of the door for anyone to attempt, and all that serves culture in general and the theater in particular.