

Church Of England Liturgical Calendar 2015

Liturgical Calendars, Saints and Services in Medieval England
The Southwell Diocesan Church Calendar, Clergy List and General Almanac
The Church calendar and ecclesiastical almanack for the dioceses of Durham and Newcastle
The Lincoln Diocesan Church Calendar, Clergy List, and General Almanack, for the Counties of Lincoln and Nottingham, for the Year of Our Lord ...
Digital Humanities and the Lost Drama of Early Modern England
The Theory and Use of the Church Calendar in the Measurement and Distribution of Time
Lichfield Diocesan Church Calendar
The Church of England: The English Reformation
The Official Year-book of the Church of England
A-E
The Church of England Year Book 2004
Subject Index of the Modern Works Added to the Library of the British Museum in the Years ...
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British Museum in the Years 1885-1890 The English Catalogue of Books "The" English Catalogue of Books Renaissance Drama & the English Church Year Living Church Quarterly *Richard W. Pfaff Church of England. Diocese of Southwell Church of England. Diocese of Lincoln Matthew Steggle Samuel Seabury Church of England. Diocese of Lichfield and Coventry Henry Donald Maurice Spence-Jones Church of England Library of Congress. Office for Subject Cataloging Policy Church House Publishing British Museum British Museum. Department of Printed Books British Museum. Department of Printed Books George Knottesford Fortescue Sampson Low Rudolph Chris Hassel*

this book includes four hitherto unpublished papers together with a substantial introductory historiographical and bibliographical overview many of the studies concern the liturgical views of figures like lanfranc st hugh of lincoln and william of malmesbury an edition of william s abbreviatio amalarii is included and the ways thomas becket and the venerable bede were viewed liturgically others reveal the achievement of an 11th century canterbury scribe lay out a hagiographical puzzle as to the saints venerated on the 19th january ask why calendars come to be attached to psalters demonstrate that monks at canterbury cathedral were still reading old english homilies in the 1180s and present a fascinating previously misunderstood psalter owned by bishop ralph baldock c 1300 two final papers deal with sarum services in late medieval parish churches and with the devotional practice called st gregory s trental

this book establishes new information about the likely content of ten lost plays from the period 1580 1642 these plays authors include nashe heywood and dekker and the plays themselves connect in direct ways to some of the most canonical dramas of english literature including hamlet king lear the changeling and the duchess of malfi the lost plays in question are terminus non terminus 1586 8 richard the confessor 1593 cutlack 1594 bellendon 1594 truth s supplication to candlelight 1600 albere galles 1602 henry the una c 1619 the angel king 1624 the duchess of fernandina c 1630 42 and the cardinal s conspiracy bef 1639 from this list of bare titles it is argued can be reconstructed comedies tragedies and histories whose leading characters included a saint a robber a medici duchess an impotent king at least one pope and an angel in each case newly available digital research resources make it possible to interrogate the title and to identify the play s subject matter analogues and likely genre but these concrete examples raise wider theoretical problems what is a lost play what can and cannot be said about objects in this problematic category known lost plays from the early modern commercial theatre outnumber extant plays from that theatre but how in practice can one investigate them this book offers an innovative theoretical and practical frame for such work putting digital humanities into action in the emerging field of lost play studies

includes entries for maps and atlases

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this important and original study demonstrates the existence of a tradition of performance at court of plays and masques which are relevant to the feast day of their performance evidence has long been available in the records compiled by e k chambers and gerald eades bentley that the plays and masques which entertained the english court from 1510 through 1640 were likely to occur on the same ten festivals of the english church year during elizabeth s reign nine of every ten recorded court performances occur on one of the seven holy days between christmas and ash wednesday during the jacobean and caroline periods eastertide michaelmas and hallowmas performances are added to the tradition for the entire period almost 70 percent of all recorded court performances take place on these ten religious festivals prompted by such facts professor hassel has investigated the correlations between these performances and the thematic imagistic and narrative facets of their recurrent festival occasions the self conscious appropriateness of many of the masques to the festival on which they were commissioned to be performed lends the strongest support to his argument the frequent appearance of festival motifs in plays with festival titles like twelfth night and michaelmas terme strengthens it still further that plays of purely secular genesis olde fortunatus volpone the winter s tale king lear the merchant of venice are also so frequently apposite to their liturgical occasion even suggests that some might have been selected for their appropriateness an inference reinforced by the testimony of two seventeenth century witnesses to the general tradition griffin higgs and the stage acquitted

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