

**МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ
РОССИЙСКОЙ ФЕДЕРАЦИИ
ПЕНЗЕНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ**

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ЗАДАНИЕ

на курсовую работу по дисциплине «История и культура стран изучаемого языка»

Тема: «Культура Великобритании в период Средневековья»

Перечень подлежащих разработке вопросов:

1. Формирование и анализ корпуса источников и литературы по развитию культуры в период средних веков в Англии.
2. Исследование развития живописи, архитектуры, литературы и образования в Средневековый период Англии.
3. Анализ итогов развития живописи, архитектуры, литературы и образования в Средневековый период Англии.

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График выполнения курсовой работы

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3	Написание и сдача на проверку 2, п... главы (раздела), заключения, оформление библиографического списка курсовой работы	02.11 – 14.12		
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**МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ
ФЕДЕРАЦИИ ПЕНЗЕНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ**
Кафедра «Перевод и переводоведение»

Курсовая работа
по дисциплине «История и культура стран изучаемого языка»
на тему « English Culture in the Late Middle Ages »

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Профиль подготовки – Перевод и переводоведение

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Contents

Introduction	3
<i>Medieval Architecture</i>	4
• The Gothic Style	6
• Buildings of the Middle Ages	7
<i>Religion in Medieval England</i>	8
<i>Medieval Literature</i>	10
• Medieval Literature Major Authors	13
Medieval Arts	15
• Byzantine Art	17
• Gothic Art	18
<i>Medieval Theatre</i>	19
<i>Medieval Music</i>	22
• Ars Nova	23
• Greensleeves	24
<i>Conclusion</i>	25
<i>References</i>	26

Introduction

The Middle Ages are the period in European history from the collapse of Roman civilization in the 5th century AD to the period of the Renaissance. This period was also called “The Dark Ages”, since it was marked by frequent warfare and a virtual disappearance of urban life. Though sometimes taken to derive its meaning from the fact that little was then known about the period, the term's more usual and pejorative sense is of a period of intellectual darkness and barbarity.

During the twelfth and thirteenth centuries, the English began to consider themselves superior to the Welsh, Scots and Bretons. They perceived themselves as civilised, economically prosperous and properly Christian.

Medieval Architecture

The end of Roman Empire not only disturbed the political, social and educational culture of Middle Ages, but also, it influenced the architecture of the Middle Ages in a significant manner. The essential aspect of this change was the increasing influence of Christianity and Church in political and cultural matters. The Church virtually became the major power to manage the life style of people of Middle Ages.

Another significant reason that evolved various innovative steps in architecture of the Middle Ages was the tumultuous invasions by the barbarians and the evolution of feudal system during the Middle Ages.

Medieval architecture can be divided in two classes; namely, religious architecture and military architecture. Kings and lords of medieval period offered immense help for the spread of Christianity. As a result, they helped Church building programs. The temples of pagan and Roman religion were not designed for large gatherings.

However, to spread Christianity, it was necessary to create Church buildings where large meetings could be held easily. To provide enough space, early Christians opted for a specific architectural design which is known as basilica. This design consisted of a nave, transepts and altars. Later on, those cathedrals which were influenced by Justinian significantly used the byzantine architectural style and created huge domes. They also made use of a Greek cross.

In order to protect their land and to provide protection for serfs, Lords created castles and fortified walls which later on became most significant non-religious examples of architecture of the Middle Ages.

Furthermore, architecture of the Middle Ages can also be studied under different time spans as Pre-Romanesque Architecture, Romanesque Architecture and Gothic Architecture. With changing influences of Church and feudalism, architectural styles of Middle Ages gradually changed from Romanesque architecture to Gothic architecture.

During the early Middle Ages, most of the innovative architectural styles were influenced by modernization as architectural works were influenced by Italian, northern, Spanish, and Byzantine inputs. These architectural styles also showed the impact of religious and political competition between kings and the clergy.

The Gothic Style

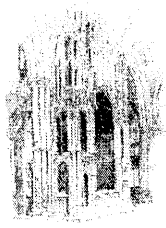
The different types of English Gothic Architecture styles. To distinguish between each style Gothic architecture is divided into three time periods:

- 1200 to 1300 - Early English Gothic Style (also called Lancet)
- 1300 to 1400 - Decorated Gothic Style
- 1400 to 1500 - Perpendicular Gothic Style of Architecture

Beginning in 12th century France a new style of architecture and decoration emerged. At the time it was called simply "The French Style", but later Renaissance critics, appalled at the abandonment of classical line and proportion, derisively called it "Gothic". This was a reference to the imagined lack of culture of the barbarian tribes, including the Goths, which had ransacked Rome in the twilight of the Roman Empire.

Gothic architecture is light, spacious, and graceful. Advances in architectural technique learned from contacts with the Arab world during the Crusades led to innovations such as the pointed arch, ribbed vault, and the buttress. Heavy Romanesque piers were replaced by slender clusters of columns. Window sizes grew enormously, as did the height of vaults and spires.

Sculpture became free standing rather than being incorporated in columns. The new expanse of window space was filled with gloriously rich coloured glass. The easiest point of reference to look for in a Gothic church is the pointed arch, seen in window openings and doors. Also, the later Gothic churches had very elaborate decoration, especially the "tracery", or stonework supporting the stained glass windows.



Winchester Cathedral

Gothic chantry chapel,

Buildings of the Middle Ages

White Tower, at the heart of the Tower of London, was begun by Bishop Gundulf in 1078 on the orders of William the Conqueror. The structure was completed in 1097, providing a colonial stronghold and a powerful symbol of Norman domination.

Durham Cathedral was begun by Bishop William de St Carilef in 1093 and completed about 1175. The choir was extended in the Gothic style between 1242 and 1280. Muscular pillars and round-headed arches make Durham one of the most imposing Norman buildings in England.

Haddon Hall, Derbyshire, was probably begun in the 12th century, but was remodelled and adapted at various times right through to the 16th century. It was then carefully restored in the early 20th century. Haddon shows the quality which characterises the great medieval house, in which function dictates form.

King's College Chapel, Cambridge, spans the period of transition between the Middle Ages and the Tudors. Its foundation stone was laid in 1446 by Henry VI and the structure, with its lacy perpendicular fan-vaulting, was completed by 1515 during the reign of Henry VIII. The windows were installed in 1546-7.

Religion in Medieval England

The Church was a powerful force in medieval England. In Medieval England, the Church dominated everybody's life. All Medieval people – be they village peasants or towns people – believed that God, Heaven and Hell all existed. From the very earliest of ages, the people were taught that the only way they could get to Heaven was if the Roman Catholic Church let them. Everybody would have been terrified of Hell and the people would have been told of the sheer horrors awaiting for them in Hell in the weekly services they attended. The control the Church had over the people was total. Peasants worked for free on Church land. This proved difficult for peasants as the time they spent working on Church land, could have been better spent working on their own plots of land producing food for their families.

They paid 10% of what they earned in a year to the Church (this tax was called tithes). Tithes could be paid in either money or in goods produced by the peasant farmers. As peasants had little money, they almost always had to pay in seeds, harvested grain, animals etc. This usually caused a peasant a lot of hardship as seeds, for example, would be needed to feed a family the following year. What the Church got in tithes was kept in huge tithe barns; a lot of the stored grain would have been eaten by rats or poisoned by their urine. A failure to pay tithes, so the peasants were told by the Church, would lead to their souls going to Hell after they had died.

The Church had a close relationship with the English state throughout the Middle Ages. The bishops and major monastic leaders played an important part in national government, having key roles on the king's council. Bishops often oversaw towns and cities, managing local taxation and government.

Bishops held considerable secular responsibilities. As tenants-in-chief of the crown, they were responsible for providing a quota of armed knights for the king's army. Although they weren't expected to be involved in actual combat, several

bishops became active military leaders; an example is Thurstan, Archbishop of York, who mustered the army that defeated the Scots at the Battle of the Standard in 1138. Bishops were also responsible for administering their huge estates and presiding in the courts that dealt with civil disputes within them.[36] They were also required to attend royal councils, and with the development of the Parliament of England in the 13th century, the two archbishops and nineteen bishops were required to take their seats in the House of Lords, along with the abbots and priors of the largest religious houses; collectively, they were known as the Lords Spiritual.

Pilgrimages

Pilgrimages to holy places enabled the faithful to atone from their sins, seek miraculous cures and extend their experience of the world. Bodily remains of saints, and also objects associated with them (such as the Virgin's mantle, the holiest relic at Chartres Cathedral), were the star attractions for pilgrims. Pilgrims might travel relatively short distances to see and touch the shrines of local saints, or undertake more ambitious (and dangerous) journeys. The most popular destinations were Rome, Santiago de Compostela in Spain, the Holy Land, and Canterbury. Geoffrey Chaucer's *Canterbury Tales*, famously set on a journey from London to Thomas Becket's shrine at Canterbury Cathedral, presents a sometimes sharply ironic view of the pilgrims and their motives.

Medieval Literature

The early portion of the Medieval period in England is dominated by Anglo-Saxons, whose language is incomprehensible to today's speakers of English. That early portion is known as the Old English period. The Old English period came to an end with the Norman Invasion of 1066. Normans spoke a dialect of French later called Anglo-Norman.

Alongside Anglo-Norman, Old English developed into Middle English. Middle English is a distinct variety of English, influenced in large part by Anglo-Norman French.

The Invasion put French-speaking people at the highest levels of society. Families that ruled England also ruled and held land in France. William the Conqueror was also Duke of Normandy, and the English King continued to hold that office and its lands until the thirteenth century. Only a handful of Anglo-Saxon families remained in any positions of power. In England, French was the language of education and literature. It was not an obvious choice for Chaucer to write his *Canterbury Tales* in English. Consequently, the High Middle Ages in England were characterized culturally by their close relation to French and Italian arts. This will change in the late thirteenth century as England and France come to loggerheads.

The Medieval Period was a time of strong religious influence. The church was the center of learning and monks acted as scribes recording the literature of the times. The French tradition of **courtly love** whereby men were expected to love from afar and treat women with chivalry was also strongly felt. Generally, the literature can be divided into two categories: secular (worldly) and religious. Religious literature frequently concentrated on teaching the reader ways to a more godly life.

After the invasion by William the Conqueror, little Anglo-Saxon literature was produced because the language of the educated was French. Middle English, as a major literary vehicle, does not appear until about 1300. Before that time, there are few instances of significant writings.

Literature, still dependent upon the oral tradition, was designed to be spoken rather than read and this required a poetic form. Some were merely ballads such as "Bonny Barbara Allan" and "Sir Patrick Spens," but many were long tales consistent in length with a modern novel.

13th Century

The thirteenth century marks the flowering of Latin literature in England. The reign of King John (1167–1216) is characterized in part by an increasingly deep cultural separation between France and England. Anti-papal attitudes (Oxford professor Robert Grosseteste called Pope Innocent IV the Antichrist) and a growing sense of nationalism helped to fuel native literary talent. English literature comes into its own. Still, very little survives, and most of it is in Latin.

The "preaching orders" of monks came into existence: the Dominicans and the Franciscans. Scholar A.G. Rigg says, "They formed a new kind of intellectual elite. Their evangelical fervour and commitment to academic training contributed to the rise of the English universities." Their squabbling and venal excesses do not become objects of widespread literary satire until the fourteenth century. In this century, they help to increase literacy and the stock of books in England.

14th Century

During the fourteenth century English literature comes into its own. This is the century of John Gower, Geoffrey Chaucer, and William Langland. We also have a number of surviving vernacular romances such as Sir Orfeo, as well as Sir Gawain and the Green Knight.

The Battle of Bannockburn (1314) and the defeat of the English by the Glorious Scots is only one of many upheavals and revolutions during this tumultuous century. Other calamitous events include the Black Death (or Plague) in the middle of the century; the Peasants' Revolt of 1381; and the Hundred Years' War.

Perhaps the single most important development for our purposes is the wholesale replacement of the French language in government and law by the English language. Anti-French attitudes (due to the war, among other things)

helped displace French from polite society and from literature. John Gower, Chaucer's friend, wrote one of his major poems in Latin, another in French, and a third in English.

15th Century

1422 marks the death of Henry IV and a subtle shift from medieval to humanistic themes in literature. For our purposes, one of the interesting developments concerns the Mystery Plays. (Mysteries were unions or guilds.) These plays were performed in a number of towns and involved much of the working population. They retell the story of the Bible, sometimes humorously.

Another remarkable literary phenomena of the early fifteenth century is Scottish interest in Chaucer. Like today's "fan fiction," Scots authors copied Chaucer's style so well that for centuries some of their stories were thought to be Chaucer's own.

At the end of the century, a German silversmith named Johannes Gutenberg invented moveable type. The printing revolution made books cheaper and more widely accessible. The first successful printer in England was William Caxton. He printed self-help books and romances, including the tales of King Arthur.

Medieval Literature Major Authors

Anonymous Many of the works of literature from the Middle English period are anonymous and obviously the authors are not listed here. There are anthologies of Middle English literature in which the works in question – or extracts of these – are to be found, e.g. «*The Owl and the Nightingale*», «*The Fox and the Wolf*» (both poems in the popular ‘debate’ genre, from the late 12th century and early 13th century respectively), «*The Bestiary*» (a set of animal descriptions in verse which survives in an East Midland manuscript). Verse romances are also found in the Middle English period, e.g. «*King Horn*» (mid 13th century) and «*The Lay of Havelock the Dane*» (late 13th century), both tales of adventure with sub-plots concerning love

Geoffrey Chaucer (c.1343-1400)

The major poet of England in the late Middle Ages and the most significant writer before Shakespeare. Born and educated in London, Chaucer served in the court and the army and went abroad on diplomatic missions. His oeuvre can be divided into three periods, an early one based on French models, such as the *Roman de la rose*, and which contains the allegorical «*Book of the duchess*» (1369). The second period lasted to about 1387 and is characterised by his use of Italian models above all Dante and Boccaccio. The main works of this period are «*The house of fame*», which concerns the adventures of Aeneas after the fall of Troy, «*The parliament of fowls*», a story about the mating of birds on St. Valentine’s Day, «*The legend of good women*» (an unfinished work on classical heroines and *Troilus and Criseyde*, for which he drew on Boccaccio. The third period is that of greatest maturity and contains his masterpiece, «*The Canterbury tales*», an unfinished work of approximately 17,000 lines. It tells the story of a group of pilgrims travelling to their patron saint and who pass the time of day by telling each other stories. A number of literary genres are represented such as the light-hearted fabliau or the more serious homily. Chaucer also offers much insight into medieval social attitudes to love, marriage and religion. The linguistic importance of Chaucer is that he established the dialect of London (south-east

midlands) as the input form for the standard in the late Middle English period. Later modifications of this language took place with the introduction of printing in the 15th century.

John Gower (c. 1330-1408)

An English poet of courtly love who is remembered as the author of the *Confessio Amantis*, a collection of exemplary tales (from both classical and medieval sources) about courtly and Christian love. To judge by the language of this work, Gower was from Kent.

Langland William (c.1332-1408)

The supposed 14th century author of *Piers Plowman*, an allegorical poem on a variety of religious themes written in simple language which could be understood by the laity at its time. The poem can the figure of the Dreamer who Langland is sometimes regarded as a veiled portrait of Langland himself. The identification of William Langland as author rests on a reference to him in a manuscript of the poem held in the library of Trinity College Dublin. Langland was probably from the West Midlands and the language of the poem reflects West Midland usage in the Middle English period. Traditionally three versions – A, B and C – are assumed and version B is often used as a reference version.

Mallory Sir Thomas (c. 1405-1471)

The author or at least compiler of *Le Morte d'Arthur*. Little definitive information is known about him, though he was twice voted into Parliament and apparently was involved in criminal behaviour during his life, something for which he was imprisoned a number of times; he is also known to have been explicitly excluded from a number of pardons by Edward IV. Mallory wrote the *Morte* at the end of his life. *Le Morte d'Arthur* is an account in prose of legendary Celtic King Arthur and the Knights of the Round Table (based on previous French romances), a topic which had captured the imagination of many writers then and since. The work was printed by William Caxton in 1485.

Medieval Arts

In an attempt to specify the types of medieval arts, historians tried to classify them according to major periods of the middle ages as well as style. The generally accepted classifications were:

- **Early Christian art (650-900)**
- **Migration Period art (300-900)**
- **Byzantine art(500-1400)**
- **Romanesque art (1000-1140)**
- **Gothic art (1180-1520)**

History of Medieval Art

European art during the Middle Ages developed out of the artistic heritage of classical antiquity, the Roman Empire, as well as Christian iconography. To this mixture, must be added the influence of the Middle East in the forms and ideals of Byzantine culture. Interestingly, at the start of the Medieval period, nearly all works of art were commissioned by religious authorities (for churches/monasteries) or secular leaders (for public edification), and most were actually created by monks. By the end of the period, the arts industry had broadened considerably from its original monastic base: not only were most artists laymen, but a number of artworks were commissioned by wealthy bourgeois patrons for personal enjoyment.

Medieval England produced art in the form of paintings, carvings, books, fabrics and many functional but beautiful objects. A wide range of materials were used, including gold, glass and ivory, the art usually drawing overt attention to the materials utilised in the designs. Stained glass became a common form of English art during this period, although the coloured glass for these works was almost entirely imported from Europe. Little early stained glass in England has survived, but it typically had both an ornamental and educational function, while later works also commemorated the sponsors of the windows into the designs.English

embroidery in the early fourteenth century was of an especially high quality, and revived its international reputation from Anglo-Saxon times; works produced by nuns and London professionals were exported across Europe, known as *opus anglicanum*.

During the period manuscript painting in England became again the equal of any in Europe, in Romanesque works like the Winchester Bible and the St Albans Psalter, and then early Gothic ones like the Queen Mary Psalter and Tickhill Psalter. English illumination fell away in the final phase of the Gothic period as elite patrons began instead to commission works from Paris and then Flanders. Competition from a strong French industry also eclipsed English ivory-carving. Some of the extremely rare survivals of English medieval panel paintings, like the Westminster Retable and Wilton Diptych (the artist's nationality here is uncertain), are of the highest quality. Wall-paintings were very common in both churches and palaces, but now very little survives. There was an industry producing Nottingham alabaster reliefs, made in Nottingham, but also Burton-on-Trent, Coventry, and perhaps Lincoln and London, ranging from commissioned altarpieces to single figures and narrative panels, which were exported across Europe. English monumental carving in stone and wood was often of very high quality, and much of it survived the Reformation

Byzantine Art

Byzantine art began with the foundation of Constantinople in AD 324 and ended in 1453 following its capture by the Ottoman Turks.

Byzantine influence first came to Britain via Italy, to which the style had travelled in the early fourth century from the new seat of the Roman Empire, Constantinople, with the result that the first great churches in Rome were basilicas, with saucer domes over impressive rectangular naves, round-topped arches and increasingly richly decorated apses.

Byzantine art history started with mosaics decorating the walls of churches, domes as well as fresco wall paintings. These forms of arts were taken up in Italy, Rome and Ravenna with it its beauty and sophistication.

Byzantine arts were mostly concerned with religious expression. One of the most profound Byzantine art characteristics was the translation of church theology into artistic forms such as sculptures, mosaics and paintings. These art pieces were produced in such rigid tradition that resulted in a highly sophisticated artistic style, which had remained unequalled in Western art.

However, Byzantine art was highly marked by the revivals of classical aesthetics. Art historians believed that it was influenced by new modern aesthetics later on. One of the characteristics of classical art was its closest representation of reality or at least an attempt to mimic it.

However, Byzantine art characterized anti-naturalistic and abstract ideas. The transformation which was said to have largely taken place during the late antiquity had been subject to scholarly debates throughout the ages. Other scholars attributed this shift in style to the decline of artistic style and standards before the Renaissance period.

Gothic Art

This new Gothic style flourished in England from about 1180 until about 1520, and evolved in a similar way to its French counterpart. There are three main periods of English Gothic: (

- **Early English Gothic** (1180-1250)
- **Decorated Gothic** (1250-1350)
 1. **Geometric** style (1250–90)
 2. **Curvilinear**"style (1290–1350)
- **Perpendicular Gothic** (1350-1520)

Gothic Art characteristics

Like Continental Gothic, the English variety is characterized by its pointed arches, vaulted roofs, flying buttresses, enlarged windows, and spires. Introduced from France, where it first came together in the choir of Abbot Suger's Saint-Denis Basilica north of Paris, dedicated in June 1144. In England, the first large-scale application of English Gothic architecture occurred at Canterbury Cathedral and Westminster Abbey, while a good example of how it evolved naturally from Norman architecture can be seen at Durham Cathedral which has the earliest-known pointed rib vault. Gothic art took root in England some 50 years later than it did in France, but it endured for longer. In fact it continued to flourish in England for a century after Filippo Brunelleschi (1377-1446) designed the dome of Florence Cathedral (1420-36) thus formulating the principles of Renaissance architecture that kickstarted the cultural revolution of the *quattrocento*. Many of England's medieval cathedrals were built in the Gothic style, but so were numerous castles, palaces, universities and great houses. Although it declined in the sixteenth century, English Gothic reappeared three centuries later during the Gothic Revival, one of the most popular movements of 19th century architecture (1820-1900).

Medieval Theatre

The Medieval theatre was a source of entertainment and education for residents of the Middle Ages. Though initially tinged with religious zeal, Medieval theatre went through centuries of evolution and themes outside of the Bible were eventually accommodated. It continued to flourish for centuries and served as an inspiration for Renaissance stage plays.

Medieval drama is known for its highly stylized character and action, its verse dialogue and its religious themes. Drama developed roughly from the 10th to 16th century, peaking in the 15th century. Most of the authors were anonymous and there are very few surviving texts. As the plays moved away from the church they took

Three types of plays grew out of the Medieval period: Mystery, Miracle, and Morality. All three flourished in different areas of Britain and Europe and yet each had a short life. In England, for example, the plays were either changed or banned as Protestantism came into power.

Mystery Plays

Mystery Plays were based on scenes and stories from The Bible and were often performed together in a series called a cycle. Depending on the cycle, the series could take all day, or span multiple days. There are four intact cycles that remain from the era: Wakefield, York, Chester, and N-town. The Wakefield Cycle was the most comedic and irreverent of the four, often mentioning contemporary events. Chester was the most faithful to the religious nature of the original stories. In the N-town Cycle, N stands for the Latin word “nomen” which means name. Any town could use their own name for that cycle. Cycles could range from the Fall of the Angels to Judgement Day. A common theme of Mystery Plays was to show a fall, then Redemption. Story examples include:

- Adam and Eve
- Abraham and Isaac
- The Last Supper

- The Resurrection

In England, Mystery Plays were performed on pageant wagons. Each wagon held a different story and moved from location to location around the town. Each wagon was also the responsibility of a different trade guild (such as bakers, blacksmiths, carpenters, and plasterers.) The guild produced the play, took care of the wagon, built the sets, and made the costumes. Guilds often received stories related to their craft.

- The shipwrights performed Noah's Ark.
- The goldsmiths performed the Three Wise Men.
- The shepherds performed The Nativity.

There is a misconception that Mystery Plays, because of their origin and subject matter, were dour and serious. Certainly some were. But as they moved away from the church's control, the more secular they became, and elements of humour found their way through. For example, in *The Second Shepherd's Play*, a shepherd and his wife steal a sheep and try to hide it for comic effect. They pretend the sheep is their newborn son.

Even in the Medieval era, theatre had to relate to its audience. The Medieval audience could not read or write. For the most part they were blue collar working men and women. In order for the plays to connect to the audience, they had to speak the language of the audience, have modern references, and feature characters who were familiar to their audience.

The Miracle Plays

The Miracle Plays were some of the earliest in the era, developing during the 12th century. In some areas the terms Miracle and Mystery are interchangeable when describing Medieval drama, particularly in reference to English plays. But true Miracle Plays have their own focus. Miracle plays, or Saint's plays, are now

distinguished from mystery plays as they specifically re-enacted miraculous interventions by the saints, particularly St. Nicholas or St. Mary, into the lives of ordinary people, rather than biblical events;[16] however both of these terms are more commonly used by modern scholars than they were by medieval people, who used a wide variety of terminology to refer to their dramatic performances.

Morality Plays

Continuing the development of Medieval Drama, Morality Plays emerged during the 15th century. The Castle of Perseverance is often described as the first and most complete Morality Play while Everyman is the best known. Morality Plays differ from Mystery and Miracle in that they focused neither on The Bible nor the saints but on the common man. The main character in a Morality Play represents all humanity: Everyman, Mankind, Humanum Genus. The theme of every Morality Play dealt with the struggle for salvation. The main character must make a conscious decision against temptation to be saved, thus showing the free will of man. It's the universal battle between good and evil. Vice versus virtue. Which will mankind choose?

Morality Plays used allegory. Allegory is often seen in Medieval Drama, where a message or meaning is expressed through symbolic representation: ideas and values, vices and virtues become personified. Some examples: the character of Knowledge in Everyman, The Seven Deadly Sins in The Castle of Perseverance, Mercy and Mischief in Mankind.

As with Mystery Plays, it's easy to assume that Morality Plays are serious from beginning to end. Many used humour to tell their story. The main character in Everyman has to find a companion to go with him to God. His cousin explains he can't go because he has a cramp in his toe...

Medieval Music

Medieval music is simply defined as western music written during the medieval period, which began after the fall of the Roman Empire in the 5th century. The influences of medieval music spread throughout Europe up until the early 15th century.

However, it was in the 12th century when the medieval repertory actually began. Medieval music was mostly characterized by courtly love and romance, and was highly influenced by Arabian love songs.

Medieval musicians had a wide variety of instruments available to them. The Anglo-Saxon scop and gleeman were replaced in the thirteenth century by the minstrel.

England retained unique forms of music and of instrumentation, but English music was highly influenced by continental developments, while British composers made an important contribution to many of the major movements in early music in Europe, including the polyphony of the Ars Nova and laid some of the foundations of later national and international classical music. English musicians also developed some distinctive forms of music, including the Contenance Angloise, the rota, polyphonic votive antiphons and the carol and the ballad.

The impact of humanism on music can be seen in England the late fifteenth century. Edward IV chartered and patronised the first guild of musicians in London in 1472, a pattern copied in other major towns cities as musicians formed guilds or waites, creating local monopolies with greater organisation, but arguably ending the role of the itinerant minstrel. There were increasing numbers of foreign musicians, particularly those from France and the Netherlands, at the court. The result was a very elaborate style which balanced the many parts of the setting and prefigured Renaissance developments elsewhere.

In the early Middle Ages, ecclesiastical music was dominated by monophonic plainchant. The separate development of British Christianity from the direct influence of Rome until the eighth century, with its flourishing monastic

culture, led to the development of a distinct form of liturgical Celtic chant. Although no notations of this music survive, later sources suggest distinctive melodic patterns. The version of this chant linked to the liturgy as used in the Diocese of Salisbury, the Sarum Use, first recorded from the thirteenth century, became dominant in England. This Sarum Chant became the model for English composers until it was supplanted at the Reformation in the mid-sixteenth century, influencing settings for masses, hymns and Magnificats. Singing techniques called gymel, a technique of temporarily dividing up one voice part, usually an upper one, into two parts of equal range, but singing different music, were introduced in England in the thirteenth century. Church music was often accompanied by instruments such as the guitar, harp, pipes and organ. The earliest evidence of two handed, polyphonic organ music is in the Robertsbridge Codex, from around 1325.

Ars Nova

In the fourteenth century, the English Franciscan friar Simon Tunsted (d. 1369), usually credited with the authorship of *Quatuor Principalia Musicae*: a treatise on musical composition, is believed to have been one of the theorists who influenced the 'Ars Nova', a movement which developed in France and then Italy, replacing the restrictive styles of Gregorian plainchant with complex polyphony. The tradition was well established in England by the fifteenth century and was widely used in religious, and what became, purely educational establishments, including Eton College, and the colleges that became the Universities of Oxford and Cambridge. The motet 'Sub Arturo plebs' attributed to Johannes Alanus and dated to the mid or late fourteenth century, includes a list of Latinised names of musicians from the English court that shows the flourishing of court music, the importance of royal patronage in this era and the growing influence of the ars nova. Included in the list is J. de Alto Bosco, who has been identified with the composer and theorist John Hanboys, author of *Summa super musicam continuam et discretam*, a work that discusses the origins of musical notation and mensuration from the thirteenth century and proposed several new methods for recording music

Greensleeves

Greensleeves is a very popular English folk song and tune which was composed sometime during the 16th century. There are many theories regarding the origin of the song. Some legends trace it back to the time of King Henry VIII, claiming that he originally composed and wrote the song for his second-queen and former-mistress Anne Boleyn. More historical evidence exists to suggest that the song was actually created in the reign of Queen Elizabeth. Actual historical data shows that the song was first registered as a ballad in 1580 and then became a popular tune for musical manuscripts and publications in the 16th and 17th centuries.

Composition of Greensleeves

The composition of greensleeves is one of the key factors which makes the song and tune very unique. It contributed significantly to the immediate popularity of the song in England. The song is composed in the ground of romanesca in the reprise. This style of composition uses sequences of four chords which are repeated with the help of a simple bass and ultimately, the tune keeps changing around this basic structure. Alternatively, it has been speculated that the song actually incorporated Andalusian progression in verses and a passamezzo antico in its reprise. What is known for sure is that the original greensleeves song was not in sync with the prevalent English music of the 16th century, and its origins could be traced back to either Spanish or Italian music.

Conclusion

The Middle Ages were marked by the diversification and growth of economy and society and by the subsequent social tension and political and religious conflict. These developments also led to creative new approaches in artistic expression, legal theory, and philosophy. The dynamic, lively culture that emerged from medieval European economy, society, politics, religion, scholarship, and the arts brought Europeans onto a world stage.

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