Lecture #23
7-31-52

CHURCH TO CRAFT (SECULARIZATION)

Anglo-Norman Adam one of best transition texts. Fairly early example of dialog in vernacular. Yet associated with Church. The liturgical connection, however, are not close: responses do not belong to any one particular feast or service.

Elaborate stage-settings indicated; elaborate instructions for actors. Indicates that otherwise actors might take liberties.

Best edition, Paul Studer, Le mystère d'Adam (Manchester, 1918). Esp. good on degree of incompleteness, how much more was intended (cf. intro.)

Was it to lead to Nativity plays?
" " " " a Passion play?
There is no answer — but cf. below.

Better English example of vernacular creeping in:

Skeat (c. 1880) found "Shrewsbury Fragments" — published first in

Adams & Manly have the text.
↳ p. 73 ff.

We have only one actor's part in each of these 3 plays:

1) VISITATIO — part of 3rd Mary
Latin first. Then repeated in English (immediately). Longer in English.
2) PEREGRINUS. part of Cleophas
3) SHEPHERDS' PLAY — part of 3rd Shepherd

N.B. — Latin accompanied by music. English is not. Getting rid of Latin + music simultaneously.
"You have to do this to get a play. As long as it's sung, esp. in a foreign language, it's OPERA." — Baugh.