

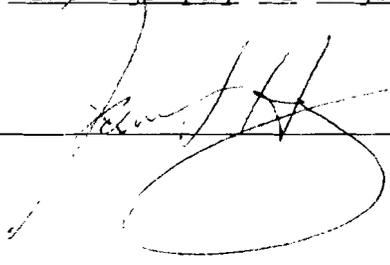
AN ABSTRACT OF THE THESIS OF

James E. Hewitt for the Master of Arts
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Title: An Annotated Bibliography of English Medieval Drama:
1981-1985

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A large, stylized handwritten signature in black ink, appearing to read 'James E. Hewitt', is written over the signature line and extends upwards into the title area.

Abstract

Carole Persin Ferguson's An Annotated Bibliography of English Medieval Drama: 1976-1980 (Master's thesis, Emporia State U, 1984) brought to date Maria S. Murphy's An Annotated Bibliography of English Medieval Drama: 1969-1975 (Master's thesis, Emporia State U, 1975), which in turn brought to date Carl J. Stratman's Bibliography of Medieval Drama (2nd ed. 2 vols. New York: 1972). The purpose of this present thesis is further to bring to date Stratman's original. To that end all pertinent books, periodical articles, and dissertations for the years 1981 through 1985 concerning themselves at least in part with medieval drama have been entered and annotated.

Chapter I summarizes and analyzes the directions that medieval drama scholarship has taken during this five-year period and relates it, where applicable, to the trends noted by Murphy and Ferguson in the twelve years prior to 1981. Special attention is given to the interdisciplinary nature of the scholarship between 1981 and 1985; the burgeoning area of records collection; the rekindled controversy over the liturgical and typological development of medieval drama; and the comparatively greater interest given the moralities and minor forms of drama written during that historical period between the mystery cycles and the Elizabethan age. Chapter I takes further note of the role that one trend noted by both Murphy (9) and Ferguson (1) in their studies of the years 1969-1980, the modern-day revivals of the plays and cycles, has had in the changing focus of much of

the scholarship of medieval drama. Chapter I contends that a significant portion of medieval drama scholarship has taken an experimental focus -- testing theories on staging and characterization through analysis of play productions, pretesting modern editions of plays in production, and developing texts for the purposes of production.

AN ANNOTATED BIBLIOGRAPHY OF ENGLISH MEDIEVAL DRAMA:

1981-1985

A Thesis

Presented to

The Faculty of the Department of English

Emporia State University

In Partial Fulfillment

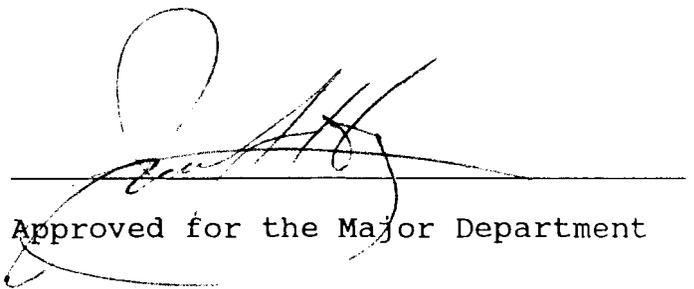
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Master of Arts

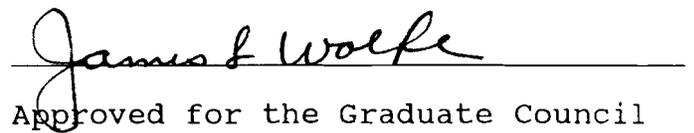
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Preface

Carole Persin Ferguson's An Annotated Bibliography of English Medieval Drama: 1976-1980 (Master's thesis, Emporia State U, 1984) brought to date Maria S. Murphy's An Annotated Bibliography of English Medieval Drama: 1969-1975 (Master's thesis, Emporia State U, 1975), which in turn brought to date Carl J. Stratman's Bibliography of Medieval Drama (2nd ed. 2 vols. New York: 1972). The purpose of this present thesis is further to bring to date Stratman's original. To that end, all pertinent books, periodicals, and dissertations for the period 1981 through 1985 concerning themselves at least in part with medieval drama have been entered and annotated.

Chapter 1 summarizes and analyzes the directions medieval drama scholarship has taken during this five-year period and relates it, where applicable, to the trends noted by Murphy and Ferguson in the twelve years prior to 1981. In an attempt to maintain consistency, the same sort of documentation used by Murphy and Ferguson to identify entries is employed in Chapter 1 -- parenthetical entries with the numbers to the left of the decimal denoting year of publication, the numbers to the right denoting the number assigned to the individual entry by the bibliographer.

Further to aid consistency, the spelling and punctuation within the thesis (involving such variants as N-Town/N Town and British versus American spelling) have been standardized in favor

the American spelling, except in the titles of the works where accurate reproduction would prove beneficial in locating those works. Furthermore, variant spellings within quotations are not standardized, but are given as originally written. Unlike my predecessors, I have chosen to spell out the names of the various journals within the individual entries rather than abbreviating them -- primarily from a personal aversion to having had to turn to the front of the MLA Bibliography or the Annual Bibliography of English Language and Literature to decipher cryptic acronyms.

Works consulted for compiling this bibliography include the standard Dissertation Abstracts International, the MLA International Bibliography (both on-line and bound) and the Annual Bibliography of English Language and Literature (ABELL) for the years covered by this bibliography. The 1986-1988 editions of DAI and MLA were consulted for belated entries for the years 1981-85. Articles in the newer editions of the following journals were also consulted: Medieval English Theatre, EDAM Newsletter (along with DAI my only concession to abbreviations), Records of Early English Drama Newsletter, Neuphilologische Mitteilungen, Comparative Drama, Leeds Studies in English, and the Journal of Medieval and Renaissance Studies.

I found that, by rough approximation, a little more than one half of the articles entered in this bibliography were found in both MLA and ABELL, and that about 5% were found in neither (these being identified through searching of 1984-1989 books and the aforementioned journals). The remainder were found in either MLA or ABELL, but not in both. Furthermore, the lack of

International status for Dissertation Abstracts International
severely hurt my obtaining abstracts for dissertations from
British universities. I would hope that DAI would soon rectify
that situation by including the British and major European
universities within their service.

My thanks for help in this endeavor go to Professor James
y, patient first reader of this thesis; Professor Melvin
orm, pleasantly picky second reader; Steve Hanschu,
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helper; and my wife, children, and mother who so supported me
during the past two years.

Chapter I: Overview and Analysis

Speaking about scholarship concerned with the finding, identifying, and compiling of records relating to medieval drama, Catherine Dunn wrote:

The very ambiguity of the civic records from the great towns like York and Wakefield makes the adventure into medieval theater history a perilous one for all concerned, but the uncertainty of the outcome is the secret of the fascination that keeps all of us diligently studying the texts themselves as though we were Alexandrian scholars.

Ferguson, in her overview of medieval drama scholarship for the years 1976 through 1980, used Dunn's quotation to illustrate the importance of the burgeoning number of studies of civic records relating to medieval drama that characterized the 1976-1980 period of scholarship ("An Annotated Bibliography of English Medieval Drama: 1976-1980." Master's thesis, Emporia State U, 1984: 13). Whether or not one would agree with Ferguson's assessment that this area of medieval drama scholarship is "peripheral," one must agree that her prophecy that "interest in textual and peripheral scholarship will continue and perhaps even lead in the near future to new areas of research regarding medieval English cycle drama" (13-14) has certainly held true for the five years following her study. Scholars have shown considerable interest in this area during the period from 1981 through 1985. Thirty-four works (including two dissertations and

lengthy books) have provided insight into how medieval financial, legal, artistic, and ceremonial activities relate to English drama. The continued publication of Records of Early English Drama (whose scope is almost entirely defined as scholarship into civic records regarding drama) in an age which has seen journals come and go, argues for at least sustained or an increased interest in this area of scholarship.

Furthermore, whether one classifies such scholarship as historical or dramatic is immaterial; in fact, its very arbitrary nature is indicative of the interdisciplinary nature of medieval drama scholarship from 1981 through 1985. The one work perhaps most representative of the interdisciplinary nature of this scholarship is Medcalf's The Later Middle Ages (81.06).^{*} Medcalf weaves anthropology, art, architecture, political science, drama, and sociology into an integrated whole while providing a broad-spectrum view of the period of the moralities and interludes.

The compilation of all known records from Coventry (by Ingram [81.04]) and Newcastle-Upon-Tyne (by Anderson [82.01]) that conceivably could have any connection with drama during the Middle Ages offers the researcher innumerable glimmers of insight into medieval drama and its related disciplines -- such areas as music, history, sociology, art, linguistics, historiography, and theology.

* Numbers in parentheses refer to entries in the bibliography following this chapter.

From 1981 through 1985, civic records such as these editors compiled either occasioned or fostered insights into Tudor Stuart entertainments and court festivities (81.45, 82.50, 83.06, and 84.45), drama in Gloucestershire (81.14), London guilds and their play companies (81.42 and 81.43), the St. George celebrations in York (81.60), staging (83.22, 82.43, 83.04, 83.30, and 83.52), English drama at the Council of Constance (83.48), the origin of the Chester plays (83.26), traveling players (83.35), the York Creed play (83.51), and the possible claim of the abbey of St. Edmund's possible claim to be the home of the N-Town plays (85.35 and 81.32). The locating, gathering, identifying, and compiling of these records opens up possibilities and ideas for further scholarship in many disciplines.

It is possible that the proliferation of such interdisciplinary examinations of the social, intellectual, and political background of the Middle Ages has caused drama scholars to cross over into an area of investigation not mentioned by either Ferguson or Murphy before her ("An Annotated Bibliography of English Medieval Drama," Master's thesis, Emporia State U, 1975) in their surveys of the years 1969 through 1980. This new area analyzes the milieu of the age in light of medieval drama and related records. Twenty such studies were done from 1981 through 1985. Such studies included a spirited debunking of the debunkers of the "merrie olde England" perception (85.30), a study of anti-Semitism in the mysteries (82.26), and a study, occasioned by examination of the moralities, concerning the

ption by the middle class of the courtly values of the prior generation (84.21).

Music, scholarly articles about which had all but ceased during the period of Ferguson's study, enjoyed a minor resurgence of interest. Two works (83.02 and 85.20) and a dissertation (82.16) by Rastall concern themselves with the music of the mystery cycles. Rastall's 1985 work was broader in scope, touching also upon the moralities. This resurgence of interest in music seems indicative of, but may not be directly related to, the interest in interdisciplinary studies. It may also be indicative of the effect of modern revivals of medieval drama on scholarship, a topic studied in greater depth later in this chapter.

The years 1976 through 1980 saw the beginning of an increased interdisciplinary interest in the interrelatedness of medieval art and drama; such study has flourished. As Ferguson noted, "Clifford Davidson has come to the fore . . . as the strongest proponent arguing for the priority of the visual arts in the development of the Corpus Christi pageants" (4). Five major works during the five years of the present study have direct ties to Davidson either as author, editor, or originator of the series of which the work is a continuation. MacLean's Chester Art: A Subject List of Extant and Lost Art Including Items Relevant to Early Drama (82.07) is a companion to Davidson and O'Connor's York Art, (Medieval Institute, 1978) and reflects Davidson's interest in the interrelationship of art and drama, although MacLean does not therein state any position as to the "priority of the visual arts" in the development of drama. In

85, Davidson and Alexander published the third volume in this series, focusing upon the visual and musical iconography of Bevington and the surrounding area (85.02). Furthermore, Davidson's From Creation to Doom (84.03) constitutes throughout an iconographic interpretation of the York cycle. Ellis' essay on the verbal and visual iconography of "the word" (84.17, p. 21) in Davidson's Word, Picture, and Spectacle (84.04) reflects the editor's interest in the interrelationships between art and drama. Each essay (85.11-15 and 85.22-23) in Bevington's Homo, Invenio, Finis: The Iconography of Just Judgment in Medieval Art and Drama (85.01) reflects the iconographic bent of Davidson, although he is not associated publicly with Bevington's book. However, no work goes so far in promoting the priority of the visual arts as Collins' essay (82.19) in Davidson, Gianakaris, and Stroupe's The Drama in the Middle Ages: Comparative and Critical Essays (82.06) in which Collins states that the four mystery cycles had their roots not within "the Corpus Christi feast, nor of the liturgy which surrounded it" but rather in pictorial representations of the "significant events in the history of man's salvation" (119). Stepping back from such a definite statement of priority, Rose agrees with Davidson in postulating a relationship between art and the development of medieval drama, but declares priority a non-issue, preferring to see the relationship as symbiotic (83.44).

While the issue of the place of the liturgy in the development of the cycles did not occasion much published commentary in the years 1976 through 1980 (Ferguson 1), quite the

posite was the case for the years 1981 through 1985. While no
ce was raised directly attacking the iconographic priority
housed at least in part by Davidson et al., a number of studies
supported the liturgical priority in the development of the
mystery cycles. A few of these studies also reflected the
interdisciplinary nature of medieval drama scholarship in their
interest in the ritual nature of liturgy and drama, an insight
borrowed from anthropology. Rosso (81.20) and Lombardo (83.16)
see the mystery cycles as an entity different in kind from
liturgy, but identical in purpose in that both propose to relive
and recreate historical events connected with salvation through a
participation in "ritual," rather than simply proposing to
commemorate them. Homan (81.38) considers counterproductive the
study of ritual as a means of determining priority of the liturgy
in the development of the cycles. He would prefer a more truly
anthropological, cultural study of the influence of ritual in
medieval drama.

Campbell takes a more traditional view, disliking the use of
the term "ritual" and avowing the liturgical priority of the
cycle drama (81.28). James Gibson, representing quite a
different view, argues that those who recognize a dramatic nature
in the dialogue of the Quem Quaeritis trope do so mistakenly, and
thus challenges the very foundation of the traditional school of
which Campbell is representative (81.33).

In contrast to the years 1976 through 1980, fewer published
commentaries had as their subject "the search for underlying
motives for [the cycles'] production" (Ferguson 2) and their
continued popularity. Beadle, studying the shipwrights'

duction of York Play VII, notes their twofold concern with noting "the greater glory of God, and the profit and increase of the city" (83.12, p. 50). Kahrl maintains that the continued popularity of the cycles lay in the fact that they were "written to reach as wide an audience as possible, and in that they succeeded" (85.16, p. 104). The question of the church's attitude toward the cycles was mentioned only peripherally in Meg Cross' study of the devotional nature of the cycles, in which she concludes that the church fostered the cycles' use as devotional material for the masses (83.47).

A new issue, earlier alluded to herein, related to the development of the cycles, is the question of the home of the N-Town cycle. Gail McMurray Gibson proposed Bury St. Edmunds as its home in an article in 1981 (81.32) and that same year Pfleiderer's dissertation tested the East Anglian nature of the language in the N-Town cycle, regrettably, she failed to report in the findings of that study in the abstract of her dissertation (81.19). No articles defended or attacked Gail McMurray Gibson's proposal during the ensuing four years.

Related also to the broad topic of development is a single textual study of the Processus Talentorum which argues that the Processus Talentorum is based upon the lost York Millers' Pageant (82.52). One article also examines the layers of revision in the N-Town cycle (82.38). Of thirty-three entries dealing with textual, lexicographical, linguistic, and manuscript studies (other than Pfleiderer's dissertation on East Anglian language

1.19]), these two works represent the greatest depth and scope of scholarship in this area.

The publishing world surrounding and fostering the scholarship of medieval drama has seen two developments. While older journals, in comparison to both Ferguson's and Murphy's studies, are represented within the entries in this study, the number of anthologies whose contents are limited to the subject of medieval drama has risen, including the publishing of Peter Stone's casebook (84.06), a first for the discipline. The increase in the number of journals of wider scope publishing articles concerned with English medieval drama is probably a result of both a rise in the number of book-length studies as well as the presence of two comparatively newer subject-specific journals that provide an outlet for the publishing of articles in the field, Records of Early English Drama Newsletter and Medieval English Theater.

While one might argue that the interdisciplinary nature of medieval drama scholarship is not new and reflects the nature of the spectrum of medieval studies, one development, which both Murphy and Ferguson noted in their bibliographies, has contributed to a major shift in the nature and focus of much of medieval scholarship. Murphy noted that, during the years 1969 through 1975, "there [had] been at least one report on modern productions, chiefly in England" (9). Ferguson noted continued interest in modern revivals of cycle drama (1). A study of her bibliography reveals approximately the same number of productions as Murphy reported. In contrast, forty entries of the 296 in the present bibliography either review productions in Canada,

and, the United States, and Nigeria; report upon and analyze author's personal involvement in a production; or comprise a collation of reviews of productions. Those forty entries refer roughly twice that number of individual play productions. The plays being produced are no longer limited to cycle or liturgical drama but include within their number productions of the moralities as well. Companies of players whose specialty is the performance of medieval drama have arisen. The remainder of this chapter will investigate the effect that this explosion of performance has had upon medieval drama scholarship in the areas of staging, aesthetics, and interest in the moralities.

Ferguson's annotation of Davidson and Mason's "Staging the York Creation, and Fall of Lucifer," (Theatre Survey 17 [1976]: 2-78) indicates the manner in which scholars dealt with questions such as staging during the period of her study.

Davidson and Mason hypothesize [emphasis mine], using internal textual evidence and contemporaneous visual art, on the staging of the York Creation, and Fall of Lucifer pageant. . . . They discuss such items as the size and local requirements of the pageant wagon, the arrangement and movement of actors on the stage, the costuming and gesturing of the characters, the accomplishing of the creation and fall of the angels, and the sounds, musical and other, involved in the action of the play. They also comment on previous scholarly speculations [emphasis mine] concerning staging" (Ferguson 24-25).

While the basis for Davidson's suggestions to actors concerning gesture (83.30) still lies in textual study and comparison with contemporary visual art, it is interesting to note that Davidson's study was occasioned by "particularly sloppy handling of . . . gesture" in modern productions (8).

Although Davidson claims that the study of gesture is a "usually untouched" area of scholarship (8), one can safely infer from Davidson's article that to some extent his study was motivated by the ineptitude of modern players, not the hole in the scholarship. Davidson has curtailed hypothesizing during the period of this study, has turned from arguing with the speculation of other scholars, and has begun to instruct actors in their craft and call for reference works intended for the same purpose. This subtle shift is indicative of scholarly work on the subject of staging during the five-year period of this study.

Carnahan is less subtle in her reflection of this trend. The argument she presents for the addition to scholarship offered in her doctoral dissertation flatly states that the "mounting of an actual production has emerged as one of the best ways of learning the secrets of its staging" (84.10). Numerous articles and a further dissertation (84.13) follow in this vein, and, on the whole, must be considered legitimate additions to the canon of scholarship in medieval English drama (see 83.15, 84.39, 84.50, 85.28, and 85.50). These articles offer insights into textual analysis and characterization as well as staging, insights that the authors themselves often admit would not have occurred except within the context of an actual production. A careful study of the scholarship concerning staging indicates

at an experimental focus has entered medieval drama scholarship. Ironically, those who interest themselves in the world of the medieval "schoolmen" are themselves moving from an investigatory procedure rooted in scholarly speculation to a procedure rooted both in investigation akin to Bacon and Galileo and in sound investigation based upon texts, records, and prior scholarship.

Marshall's chapter of Staging the Chester Cycle (85.17), written prior to the production of the Chester cycle at Chester in 1983, paired with Meg Twycross' review of that play's production (83.48), provides a further example of the role played by experimentation in determining staging. Marshall, reviewing prior scholarship and investigating the texts of the Chester plays, sets out a rationale for the construction of the pageant wagons for the production of the Chester cycle. Meg Twycross concludes from her analysis of the actual performance of the play in the very streets of Chester that earlier arguments regarding the infeasibility of pageant wagons turning and passing each other on the street were unfounded. No later articles have argued against the use of pageant wagons in Chester. Parallel to Twycross' observations about the production at Chester were those of Clopper concerning the playing of the Chester cycle at Toronto (83.27). He, too, concludes from the May 1983 production there that the use of pageant wagons and the performing of the Chester cycle in true processional fashion have now been proven both feasible and effective.

Writing before the production of the Chester cycle, David

lamented the fact that modern producers had virtually ignored the text's stage directions (81.47). Meredith's chapter Staging the Chester Cycle (85.18) indicates that those stage directions were taken into account in the 1983 production. Meg Twycross' positive review of the production (83.48) indicates that they "worked."

Various other studies reflect the investigatory, practical nature of staging scholarship for the years 1981 through 1985. Grantley's article on the producing of miracles on the stage (81.15) reads like a manual for stage managers or special effects directors. Butterworth's article on the use of pyrotechnics in The Castle of Perseverance (85.28) follows in the practical vein of Grantley's, yet both also employ traditional textual and historical study as well as records analysis. Davidson's article on gesture, previously alluded to, could be profitably used by directors in the Doomsday cycle plays, and would serve as a creditable model for similar works on other plays.

Meg Twycross has emerged as the pre-eminent scholar in the area of costuming. She was chosen to research and oversee the design of the costumes for the 1983 Chester cycle production mentioned above (85.24). She has researched and written more broadly on the subject of costuming in the entire body of the cycles (83.22). She and Sarah Carpenter's articles on mask-making (82.60) and the use of masks in the cycles (81.57) are deferred to by other authors as definitive studies (see 85.18 and 85.19). Her scholarship, and indeed the relatively new journal of which she is editor, Medieval English Theatre, reflect throughout the marriage of the older scholarship and the newer

anship with its experimental bent. Supplementing the work Twycross, Davenport (83.14) discusses costuming of "galaunts" and the moralities as a portion of his character study of that historical figure and Divett (84.30) provides a reference to the use of devil's-masks in the Nottingham records.

A debate that crossed the barriers between staging studies and the aesthetics of characterization had an interesting beginning in 1983. Happe solicited short comments on "Investment" in the mysteries from Carpenter, Twycross-Martin, Divett, and Heap; he also added his own (83.33). The consensus was that, although men playing women's parts was alien to the modern mind, within the context of the medieval theatre it seemed natural. Meg Twycross, in the same issue of Medieval Theatre, dealt with the subject in more depth (83.49). She supported the conclusions of the writers of the former article with historical and experimental evidence, noting, however, that male actors in female roles presented problems in terms of size and intuitive gesture and action. She further noted that, because the female roles had been written for male actors, females who played the female roles had problems acting within the scope of the roles.

Clifford Davidson, however, did not concur with Twycross' arguments, noting that ample evidence suggested a more active role for women in medieval drama (84.27). He argued that their participation was not proscribed as it came to be during the Elizabethan and Jacobean periods. He further argued that many of the plays that featured women characters had been lost to posterity, and that argument for the role of women in medieval

based upon the extant texts could not be generalized to the whole of medieval drama because of the non-representative sample of extant texts present. Rastall further undercut the assumptions of Twycross' article regarding the use of pre-pubescent male actors in the female roles and called for her rethinking of the matter (85.45).

Characterization, as well as other aesthetic topics, seems to have been affected by the modern productions. The very controversy just discussed had its roots within comments made about actual productions. The role of women in medieval drama would, conceivably, never have been raised, or at least never treated as thoughtfully as it has during this period, without the initial germ of the discussion arising from production.

Characterization in the cycles continued to hold the interest of the scholars during the period of this study, although the scholars did not so often tie their character studies to typological, unifying theories as had the scholars interested in this area in the past. The nature of the character studies were more independent of structure than had previously been the case, more character studies than studies of characterization. Exceptions are noted below in the portion of this chapter dealing more specifically with typology. Staines chronicled the development of the Herod character from the pre-mystery period into the Elizabethan age (82.28). May studied Herod and other kings as a basis for his assessment of the kingly figure in medieval drama (83.36). Walsh contrasted the characterization of Herod and Judas with that of the Antichrist in the Chester The Coming of the Antichrist (85.50) and offers

reading of that characterization as background for actors playing the Antichrist role. Roney investigated the similarities in characterization between the First Shepherds' Play and the Second Shepherds' Play (83.43).

Characterization studies did not restrict themselves to the morales, however. Characterization in morality drama received unprecedented attention compared to the earlier studies. The allegorical figures in the moralities, and especially the playing of those characters on stage, was the focus of four studies. Conley studied the mixture of naturalistic and allegorical characterization in King Johan (81.22) and surveyed the challenges in the modern acting of the moralities that ensued from the allegorical nature of the characters (83.25). Fifield compared the commonalities between the English moralities and their counterparts on the Continent especially in respect to their characterization (83.20). Conley also drew upon European roots for his comparative study of the character of discretion in Everyman (83.28). Davenport studied the two-fold characterization of Tutivillus in Mankind (83.29).

As a matter of interest, taking into account the characterization studies concerning the moralities, forty-five entries in this bibliography concern themselves with the moralities, three with the folk plays, and nine with the interludes. Such interest is unprecedented in the Murphy and Ferguson surveys. Also unprecedented is the number of moralities being produced on stage. The limited scholarship concerning the moralities does not allow for a comparison of the scholarship in

of a change in its nature or focus, but the parallel growth of scholarship and production is striking.

An aesthetic issue tied closely to characterization that was discussed during the five years of this study was the didactic, unconscious nature of the dialogue of the cycles and the manner in which this must be taken into account by actors on stage. Various authors suggested that actors focus self-consciously upon talking to the audience more than to the responding actor on stage (see 81.49, 82.14, 82.25, and 82.77).

As in the study of staging, writers concerned with characterization have not abandoned the tried and true methodology of the scholarship of the past, and not all studies are directed primarily to production. However, enough articles have been occasioned by production or have been proposed as precedents for an actor's characterization of a role to argue for the influence of the modern productions upon the matter of characterization. Further, the burgeoning production of the modern period seems parallel to, if not directly an influence upon, the growing number of characterization studies, as well as other studies of differing natures, which concern themselves with the matter of characterization.

Typological studies continued, albeit in fewer numbers than in prior years. Helterman's Symbolic Action in the Plays of the Wakefield Master (81.03) reflects a typological interpretation of the Towneley plays throughout, including unifying aspects of themes and characters within the individual plays, and further characterizes and identifies the work of the Wakefield Master in

of his realistic symbolism. Rendall explored the Abraham and Isaac plays of the various cycles, finding the Chester and York plays especially rich in visual typology (84.49). Willis explored the individual York Crucifixio and found evidence of rich visual typology in the cross-carrying motif (84.55). Along with Willis' and Rendall's works, the essays in Bevington's *Homo, Memento Finis: The Iconography of Judgment in Medieval Art and Drama* (85.01) serve as a bridge between the consideration of iconography and typology in that the essays support a typological approach to the cycles and the morality play The Castle of Perseverance. They limit, however, the discussion of that typology to the pictorial (iconographic) representation of types of judgment and death. In much greater detail and in a more sustained manner than any other works during the period of this study, they tie visual art contemporary with drama to the visual images of judgment and death in the cycles and moralities. Although each of these essays primarily presents textual, typological, and iconographic investigation reminiscent of the years before 1981, Bevington's essay (85.12) reflects to a degree a production focus as he discusses the staging necessary to produce the iconographic images.

In addition to typology as a unifying force in medieval drama, numerous writers saw dramatic structure based upon various themes to be important unifying (or disjunctive) characteristics within the cycles. Studies of time by Poteet (82.23), Davidson (84.16), and Scally (83.10) all point out the differences between the medieval concept (concepts in Scally's dissertation) of time

the modern concept of a linear, cause-effect world. The highly symbolic, seemingly non-linear movement of time in the plays, criticized as disjointed by some moderns, is seen by these scholars as indicative of the medieval age and a unifying structure within the plays.

Sheingorn offers a structural reason for the scholarly neglect of the Corpus Christi Resurrection plays -- the bipolar tension on theology and human significance which tends to dilute the structural integrity of the plays (82.57). Ishii, again in response to scholarly neglect, offers the proverbial language found in the N-Town Joseph plays as a unifying, strengthening structure in plays often considered disjointed and ambiguous (82.42). Travis' major work on the dramatic structure of the Corpus Christi cycle (82.09) follows upon Kolve's The Play Called Corpus Christi (1966) and Woolf's The English Mystery Plays (1972) and conducts an extended study of the "dramatic aesthetic" of the cycle.

In the area of texts, the influence of the modern productions and the rising popularity of the moralities can be clearly seen. Parry's critical edition of The Castle of Perseverance is the direct result of a 1979 Toronto production of that play (84.13). Modernized versions of both cycle and morality drama as well as original language editions of cycle drama have been printed with modern productions clearly in mind (see 85.03, 81.05, 81.07, 81.08, 82.02, 82.03, 83.03, 83.07, 83.08, and 83.09). The York plays have been well served by Beadle's (82.04) edition of the entire cycle (the first since Lucy Toulmin Smith's in 1885) and his cooperative effort with

Meredith in publishing the facsimile of BL MS 35290 and the Maginarum (83.01).

In conclusion, the modern production of medieval drama has particularly to add an experimental dimension to the areas of characterization and staging. Whether that experimental dimension will affect the more traditional areas of scholarship such as structure and typology is difficult to predict. That it will continue to affect scholarship in medieval drama seems safe to predict so long as new productions continue. Further, medieval drama scholarship during the period from 1960 to 1985 has delved deeply into the interdisciplinary fruits of medieval studies as a whole, a result of its various socio-economic, historical, iconographic, musical, anthropological, and literary foci. This interdisciplinary focus contributed a rich serendipitous nature to the scholar's endeavor, a serendipity to be appreciated and fostered.

Chapter II: 1981

Books

Browne, E. Martin and Henzie Browne. Two in One.
Cambridge: Cambridge UP, 1981.

This dual autobiography includes the authors' personal accounts of their modern productions of the York mystery plays, the Lincoln cycle (including Ludus Coventriae), Planctus Mariae, Visitatio Sepulchri, and Peregrinus. The authors include an entire chapter on the staging of the York plays.

02 Davidson, Clifford. ed. A Middle English Treatise on the Playing of Miracles. Washington, D.C.: UP of America, 1981.

This edition includes an extensive introduction which provides historical and critical background for an understanding of the Wycliffite A Middle English Treatise on the Playing of Miracles. The author considers the work important in that it argues against an understanding of the religious plays as naive and lacking in sophistication and in that it provides insight into the pattern of religious hostility to drama which led to the closing of the theater in 1642.

Helterman, Jeffrey. Symbolic Action in the Plays of the Wakefield Master. Athens, GA: Georgia UP, 1981.

Helterman argues that the Wakefield Master's greatest contribution to the Towneley plays was his adaptation of the typology of the plays in the cycle, both those he reworked and those generally ascribed solely to his authorship, from symbolic to realistic. The specific plays investigated to support his thesis are evident in the titles of the chapters of the book: "I. The Wakefield Master" (an overview of Helterman's argument), "II. Cain's Foul Wrath: Madness and Isolation in the Mactacio Abel," "III. Processus Noe: Henpecked Man in the Image of His Maker," "IV. Prima Pastorum: Folly Hungers After the New Wisdom," "V. Satan as Everyshepherd: Comic Metamorphosis in The Second Shepherds' Play," "VI. Herod as Antichrist: Parody Becomes Allegory," "VII. Coliphizacio: Rending the Veil," and "VIII. Symbolic Action: Some Analogues in Art and Drama."

.04 Ingram, R. W., ed. Records of Early English Drama: Coventry. Manchester: Manchester UP, 1981.

"This collection records the dramatic, musical, and ceremonial activity in Coventry between 1392 and 1642 and the parts which citizens of every rank took in it" (xiii). The editor includes an introduction setting forth the historical, dramatic, musical, and ceremonial background of the period; a select bibli-

ography; maps; the records themselves; appendices as follows: 1) Undated Cappers' Accounts, 2) Undated Drapers' Accounts, 3) Undated Records, 4) Inventories, 5) Holy Trinity Churchwardens' Accounts, 6) Thomas Massey, 7) Feasts, 8) the Berkeleys and Caludon Castle, 9) Jonson's Masque of Owls, and 10) Troughton Drawings; and Latin and English glossaries.

5 Lester, Godfrey Allen, ed. Three Late Medieval Morality Plays: Mankind, Everyman, Mundus et Infans. London: Ernest Benn, 1981.

These modernized versions of the morality plays Mankind, Everyman, and Mundus et Infans are accompanied by extensive notes, general introductions into the genre and historical period, and specific introductions to the plays themselves.

06 Medcalf, Stephen. The Later Middle Ages. London: Methuen, 1981.

The Corpus Christi cycle plays are woven into the texture of this interdisciplinary work in connection with the following chapters: Stephen Medcalf's "On Reading Books from a Half-Alien Culture" and "Inner and Outer"; Nicola Coldstream's "Art and Architecture in the Late Middle Ages"; and David Starkey's "The Age of the Household: Politics, Society and the Arts c. 1350-1550."

Meredith, Peter, ed. Fulgens and Lucre by Mayster Henry Medwall. Leeds: U of Leeds School of English, 1981.

This modernized version of Medwall's Fulgens and Lucre contains the original stage directions and is intended for reading and performance. Meredith's line numbers differ slightly from Boas' and Wickham's earlier modernized versions.

Miles, Keith, ed. The Coventry Mystery Plays. London: Heinemann, 1981.

This adaptation for the stage of the Coventry cycle, along with extracts from the York, Chester, and Towneley cycles which fill out the Coventry cycle as a theatrical whole, is accompanied by a short introduction into the historical background of the Coventry mystery cycle. Miles set out to "make them accessible to a modern audience without sacrificing the spirit of the original" (vii).

Pfleiderer, Jean Diane and Michael J. Preston. A Complete Concordance to The Chester Mystery Plays. New York: Garland, 1981.

As the title states, Pfleiderer and Preston offer here a useful reference tool to the actual employment of diction in the Chester cycle.

Wickham, Glynne. Early English Stages, 1300 to 1660: Volume 3, Plays and Their Makers to 1576. London: Routledge and Kegan Paul, 1981.

This volume, third in a projected series of four, has wider scope than the title implies. Wickham provides information not only on the plays and playwrights of the period (found primarily in chapters eight and nine) but also includes three chapters (one through three) which set an historic basis for the occasion of drama and its liturgical ties and four chapters (four through seven) on what Wickham terms "emblems" or "devices." Included herein are discussions on "allegory, parable, typology, analogue and paradigm, as well as costumes, animals, precious stones and other objects" in verbal and well as visual context (67).

Dissertations

Barber, Vivian Ann Greene. "Medieval Drama and Romance: The Native Roots of Shakespearean Tragicomedy." DAI 42.3 (1981): 1156A. U of Texas, Austin.

Barber, in developing her thesis that Shakespeare's tragicomic roots lie in medieval drama and romance rather than Italian tragicomedy, utilizes the Chester cycle as her example of medieval tragicomedy. Barber sees the Falls of Lucifer and Adam and Cain's murder of Abel as the tragic opening, the crucifixion as the tragic climax, The Harrowing of Hell as the peripeteia, and the resurrection and salvation as the comedic portion ending the cycle. Barber further contends that the morality and mystery plays follow this same pattern.

12 Dos Santos, M. S. "Theatre for Tudor England: An Investigation of the Ideas of Englishness and Foreignness in English Drama, c. 1485-c. 1592, With Particular Reference to the Interludes." Diss. U of Birmingham, 1981.

I have been unable to secure either abstract or dissertation for annotation.

Flores, Nona Cecilia. "'Virgineum Vultum Habens': The Woman-Headed Serpent in Art and Literature from 1300 to 1700." DAI 42.6 (1981): 2663A. U of Illinois, Urbana-Champaign.

Flores utilizes the medieval drama allusions to the female form of the Tempter in the Garden as a part of her development of the woman/temptress/devil theme in medieval literature and art.

Greenfield, Peter Henry. "Medieval and Renaissance Drama in Gloucestershire." DAI 42.6 (1981): 2684A. U of Washington.

Greenfield's original research into the records of medieval drama in Gloucestershire before 1642 reveals a rich dramatic tradition in the area. Greenfield studies drama in respect not to its dramatic types but rather to its settings. Greenfield includes references to many records heretofore unpublished which give a deeper understanding of the relationships between the civic officials and the players as well as of the general shape and use of the stage.

Lepow, Lauren Ethel. "Eucharistic Reference in the Towneley Cycle: A Reconsideration of Corpus Christi Theology and Drama." DAI 41.8 (1981): 3571A. U of Connecticut.

Lepow argues that the eucharistic references in

the Towneley cycle, the contributions of the Wakefield Master, serve to unify the cycle thematically and stylistically. Lepow identifies eucharistic typology within the Old Testament sequence, which has been argued to be absent by those who propose an incidental relationship between the feast and the cycle.

- 16 Lucas, Elona Kay. "The Attitude Toward Death in the Corpus Christi Cycle Plays." DAI 42.6 (1981): 2664A. Ohio U.

Lucas uses the pageants found in common in the Wakefield, N-Town, Chester, and York plays, as well as the moralities The Castle of Perseverance, Mankind, and Everyman, to develop her thesis that although an increased fear of death did in fact exist during the fourteenth and fifteenth centuries, it was balanced by a sense of hope in salvation fostered by the church.

- 17 May, S. J. F. "Language, Stage-action and Play-construction in English Religious Drama of the Fourteenth and Fifteenth Centuries, With Some Consideration of Earlier and Later Plays." Diss. U of Bristol, 1981.

I have been unable to secure either abstract or dissertation for annotation.

Oram, Karen Alexander. "Stylistic Ornament in Three Fifteenth-Century English Legends of Mary Magdalene: A Study in Flamboyant Styles." DAI 42.2 (1981): 714A. Catholic U of America.

Oram argues that the appellation of the pejorative "flamboyant" to the literature of the fifteenth century as opposed to that of the fourteenth is misapplied. Examining Bokenham's Lyf of Marye Maudelyn, Caxton's Lyf of Seynt Marye Magdalene, and MS Digby 133 Play of Mary Magdalene, Oram finds that the plays are embellished in terms of style and tone when compared to their fourteenth-century counterparts, but not distorted.

19 Pfleiderer, Jean Diane. "The Community of Language in the East Anglian Drama." DAI 42.4 (1981): 1629A. U of Colorado, Boulder.

Pfleiderer examines the language of the East Anglia plays for evidence of a "dramatic tradition somewhat separate from that of other English medieval drama" and finds evidence of a distinctly different "East Anglian dramatic tradition." Developing paradigms for the dramatic language within such a tradition, she further tests the N-Town plays against those paradigms. However, no evidence from her abstract indicates her conclusions concerning the provenance of the N-Town plays.

Rosso, Joan DePascal. "The Liturgical Basis of the Wakefield Secunda Pastorum: Redemption Redefined." DAI 42.4 (1981): 1629A. State U of New York, Buffalo.

Rosso sees the Prima Pastorum and Secunda Pastorum as a "mini-cycle of the redemptive act" a cycle that also contains a ritual parody of the Easter liturgy. Rosso compares the Secunda Pastorum with the Sarum liturgy for Good Friday and Holy Saturday, as well as with parallel passages of the Harrowing of Hell, and sees a basically comedic nature in the parody regardless of the solemnity of the liturgical themes.

Rosso includes three appendices: character names as reflected in the names of the Wakefield Chantry School, an essay addressing the theological problem of the nature of Christ between death and resurrection, and a probe into the impact of Peter's First Epistle upon the opening lines of the three shepherds.

Chapters in Books

Beadle, Richard. "An Unnoticed Lacuna in the York Chandlers' Pageant." So Meny People Longages and Tonges: Philological Essays in Scots and Mediaeval English Presented to Angus McIntosh. Ed. Michael Benskin and M. L. Samuels. Edinburgh: Benskin and Samuels, 1981.

The existence of a stub signalling a lacuna between the second and third leaves of the quire of the Chandler's pageant of the York mystery cycle, the textual non-metricality of lines 55 and 56 of Lucy Toulmin Smith's edition of the play (York Plays, Oxford: 1885), and the contextual hole created by the non-inclusion of the Gloria in Excelsis between lines 55 and 56 all argue, Beadle asserts, that a lacuna must have existed at that juncture in the manuscript. The author emends the text to include a portion of the approximately 60 lines he contends were lost. He offers no reason for either a deliberate or accidental creation of the lacuna.

1.22 Carpenter, Sarah. "John Bale's Kynge Johan: The Dramatisation of Allegorical and Non-Allegorical Figures." Le Théâtre au Moyen Age. Ed. Gari R. Muller. Quebec: Aurore-Univers, 1981. 263-69. Carpenter sees the character of Kynge Johan as a

mixture both allegorical and naturalistic in the character's realization of self and his stepping out of historical time into the time of the performance. While the historical facts of the life of Kynge Johan are remarkably correct, the author asserts that the character fulfills a more important role as allegory mixed with naturalistic character in his provoking of emotional response within the audience; the allegorical underscores the universality of the emotions, the naturalistic the specific humanity of the character in the minds of the audience.

23 Davidson, Clifford. "The Visual Arts and Drama, With Special Emphasis on the Lazarus Plays." Le Théâtre au Moyen Age. Ed. Gari R. Muller. Quebec: Aurore-Univers, 1981. 45-59.

Rejecting the theory that the drama had a primary impact upon the visual art of the Middle Ages, Davidson explores the iconographic nature of the Fleury Raising of Lazarus in comparison with the Chester, N-Town, and York plays and finds that the character of Jesus is more "thoroughly humanized" (58) in the latter plays than in the Fleury through the use of visual spectacle and dialogue that draw the audience more fully into the performance of the play. The significance of this difference is that the later medieval plays are indicative of a shift of focus from the iconic art of

the twelfth century to a centralization of issues, rather than visual images, which are more completely understood by the audience through their visual depiction.

Muir, Lynette R. "Apocryphal Writings and the Mystery Plays." Le Théâtre au Moyen Age. Ed. Gari R. Muller. Quebec: Aurore-Univers, 1981. 79-83.

Muir calls for the completion of a reference work indicating the apocryphal, pseudepigraphical, and pious legend sources for medieval drama.

Periodical Articles

Anderson, J. J. "The Durham Corpus Christi Play."

Records of Early English Drama Newsletter 2

(1981): 1-3.

This article is a bibliography of contemporary references alluding to the Durham Corpus Christi play and includes a transcription of a hitherto unpublished enrollment of the weavers' ordinary of 5 August 1450, one of the earliest extant allusions to the play.

Ashley, Kathleen M. "The Fleury Raising of Lazarus and

Twelfth-Century Currents of Thought." Comparative

Drama 15 (1981): 139-58.

Ashley argues that Raising of Lazarus is an example of what Southern (in The Making of the Middle Ages, New Haven: Yale, 1953) sees as a transitional form of religious drama, exhibiting both the elements of the medieval "old" theology (the Victor model of Christ) and the "new" (the Victim model) in the character of Christ. Ashley further asserts that Southern's models for the age can be fruitfully used as a guide for our understanding of the culture of the Middle Ages and of texts originating in that period, but must not be misused as a "set of blinders which prohibits us from seeing the full range of possibilities" within any given text (154).

Bordinat, Philip. "Everyman: Three African Adaptations." Philological Papers 27 (1981): 89-97.

Bordinat analyzes three Nigerian versions of Everyman (by Peter Thomas, Beier-Ijmere, and Duro Lapidó) in respect to the influences of the Nigerian culture upon the play and the influences of the play upon Nigerian drama from that point. The primary point of comparison is the depth of the African tradition in method and subject as opposed to the European.

Campbell, Thomas P. "Liturgy and Drama: Recent Approaches to Medieval Theatre." Theater Journal 33 (1981): 289-301.

Campbell expands upon the work of O. B. Hardison, Helmut De Boor, and Karl Lange in calling for an essentially liturgical basis for the development of the medieval drama. Employing primarily the Christmas cycle of the Towneley cycle, Campbell lays a basis for the deeper understanding of the play as centrally more liturgical in nature than ritual, the latter a confusing term that he asserts has more commonly been applied to the drama in recent years. The author feels that the Christmas cycle best allowed for the inventiveness of the playwrights and the attendant mastering of their craft. Campbell contends that the

Christmas cycle focuses upon varied events and characters; there is not a central focus as in the Resurrection in the Easter cycle. This varied focus better allows the playwright reign for inventiveness. He calls for a closer reading of the canon of medieval drama in the light of its relation to the liturgy of the Catholic church.

Coletti, Theresa and Kathleen M. Ashley. "The N-Town Passion at Toronto and Late Medieval Passion Iconography." Research Opportunities in Renaissance Drama 24 (1981): 181-92.

Colletti and Ashley find the University of Toronto's production of the N-Town Passion a masterful visual rendering of the play as it probably would have been produced originally. They cite as especially noteworthy the visual effects created by the designers and directors, inferred from the text in the areas of costuming, set design, body language and expression, and the overall coordination of details into a larger whole.

The authors include a useful bibliography compiled by Theodore de Welles in preparation for producing the N-Town Passion at Toronto.

Cook, Philip S. "Crown of Thorns--Compiled From the English Mystery Plays." Medieval English Theatre 3.2 (1981): 57-58.

Cook reviews the production of Crown of Thorns by the Victoria Theatre Stoke-on-Kent. The text of this production was a compilation by Nigel Bryant concentrating primarily upon the Passion and taken from various plays of the York, Chester, N-Town, and Wakefield Cycles.

Crow, Brian. "Lydgate's 1445 Pageant for Margaret of Anjou." English Language Notes 18.3 (1981): 170-74.

Crow argues that Lydgate's show to welcome Henry VI's wife, Margaret of Anjou, was a "carefully structured and aesthetically interesting form" (171). Crow sees numerous allegorical references to the political situation of Margaret within the text of the play and concludes that Lydgate "contrived an unprecedented fusion of the conventions and themes of royal street pageantry and religious drama" in his welcome to Margaret (173).

.32 Gibson, Gail McMurray. "Bury St. Edmunds, Lydgate, and the N-Town Cycle." Speculum 56.1 (1981): 56-90.

Gibson dismisses Hardin Craig's identification of Lincoln as the home of the N-Town cycle and offers Bury St. Edmunds in its place. More than fifty years have

passed since Madeline Dodds ("The Problem of the Ludus Coventriae," Modern Language Review 9 [1914]: 90) and George Coffin Taylor ("The Christus Redivivus of Nicholas Grimald and the Hegge Resurrection Plays," PMLA 41 [1926]: 857-59) were the last to indicate their acceptance of Bury St. Edmunds as the home of the N-Town cycle. Gibson cites linguistic evidence that the plays are East Anglian in origin (including their linguistic resemblance to the East Anglian Digby and Macro plays), historical evidence that the monastery of Bury St. Edmunds was a thriving "dramatic center" (61) and housed a learned community that could have fostered the plays' development, and manuscript evidence that "rule[s] out a Lincolnshire scribe" (67). Gibson further suggests that Craig's argument for Lincoln that the Marian focus of the plays places them at the Lincoln cathedral for a play of the Assumption (69) is "a nearly meaningless assumption" (70) in light of the widespread fifteenth-century veneration of Mary. Gibson further postulates that the "relationships between John Lydgate's verse [directed to Mary and St. Anne] and the N-Town cycle increases the likelihood of a provenance for the plays in Bury St. Edmunds" (90). If so, then the Ludus Coventriae/N-Town cycle will be called the Bury St. Edmunds cycle.

Gibson, James M. "Quem Queritis in Presepe: Christmas Drama or Christmas Liturgy?" Comparative Drama 15 (1981): 343-65.

Gibson asserts that the Quem Queritis in Presepe was primarily liturgical rather than dramatic dialogue. Gibson argues on the basis of examination of the various rituals in which the trope is found that Karl Young's analysis of the dramatic arrangement of the text is unwarranted given the liturgical and historical background of the text. Gibson concludes that what Young saw as dramatic dialogue is, in fact, simple responsorial performance within the normal course of the cantor's singing of the liturgy.

Happe, Peter. "Sedition in King Johan: Bale's Development of a 'Vice.'" Medieval English Theatre 3.1 (1981): 3-6.

As a result of a textual study of Bale's King Johan and research into the developments in the contemporary medieval theater, Happe concludes that Bale in his later revisions of the play attempted to enlarge the part of Sedition in response to a professional development of the roles of the various vices in the morality plays, giving them more audience appeal.

Harty, Kevin J. "The Norwich Grocers' Play and Its
Three Cyclic Counterparts: Four English Mystery
Plays on the Fall of Man." Studia Neophilologica
53 (1981): 77-89.

Harty compares the Fall of Man cycle of the
virtually uncriticized Norwich Grocers' Play to the
corresponding portions of the N-Town, York, and Chester
plays and then "accounts for a number of the Norwich
play's unique features in terms of late sixteenth-
century England" (77). Harty argues that the charac-
terization of the Holy Ghost, unique to English mystery
cycles, as well as a more close dependence upon
Scripture, is a reflection of the predominantly
Protestant historic period during which the play
developed.

36 Henry, Avril. "Wisdom at Winchester Cathedral."

Medieval English Theatre 3.2 (1981): 53-55.

Henry reviews John Marshall's production of Wisdom
at Winchester Cathedral and finds it, on balance,
"memorable" and with "literally moral effect" (55).

.37 Holloway, Julia Bolton. "Medieval Liturgical Drama,
The Commedia, Piers Plowman and The Canterbury
Tales." American Benedictine Review 32.2 (1981):
114-21.

The performance of three medieval liturgical
dramas at Princeton, Officium Peregrinorum, Visitatio

Sepulchri, and the Resuscitatio Lazari, occasioned Holloway's study of their influence upon the literature of the next two centuries. Holloway traces the literary influences of these three plays upon Dante's Commedia, Purgatorio XXI; Langland's Piers Plowman; and Chaucer's Canterbury Tales and then the second generation influence of those works upon James Joyce and T. S. Eliot.

Homan, Richard L. "Ritual Aspects of the York Cycle."

Theater Journal 33 (1981): 303-15.

After the manner of cultural anthropologists and their call for "thick descriptions" (303), Homan asserts that ritual in medieval drama must be defined within the "context of beliefs," a performance with more "efficacy" than "primarily aesthetic value" (304]). Homan thus distinguishes between ritual and drama and argues for the study of the continuing influence of ritual medieval drama as opposed to a study of ritual that is restricted to the origins of religious drama. Homan analyzes the York cycle within the context of religious beliefs of the time and argues that the performances had a twofold effect upon audience and players: participation in the "communitas of salvation according to medieval Christianity and the communitas of democracy and egalitarianism" (315).

Jones, Nicholas. "Medieval Plays for Modern Audiences." The Gamut 4 (1981): 47-58.

In a discussion that serves to introduce the modern reader to medieval drama and to a modern production of the Cottlesloe Theatre of Britain's National Theatre Passion, Jones points out similarities between contemporary and medieval theater in the desire of each to go past drama to engage in ritual. Jones argues from that similarity that the avant garde theater may be a useful vehicle for modern audiences to understand the "masterpieces from other cultures that may otherwise be lost to them" (57).

King, Pamela and Jacqueline Wright. "Mankind at York: The Poculi Ludique Societas of Toronto in England." Medieval English Theatre 3.2 (1981): 58-60.

King and Wright review the Toronto company's production of Mankind at King's Manor, York, England.

41 Klawitter, George. "Dramatic Elements in Early Monastic Induction Ceremonies." Comparative Drama 15 (1981): 213-30.

Expanding upon O. B. Hardison's Christian Rite and Christian Drama in the Middle Ages, Klawitter argues that, given the closed community of the monastery and the sophistication of its inhabitants, the monastic ceremonies (in particular the induction ceremonies) had

a dramatic as opposed to a purely didactic purpose. In the spontaneity of the ceremony, the diction, the symbolism, and costuming (tonsure, habits, etc.) Klawitter sees a dramatic presence that transcends the didactic.

Lancashire, Anne. "Players for the London Cutlers' Company." Records of Early English Drama Newsletter 2 (1981): 10-11.

An incomplete warden's account for the London Cutlers' Company records the payment of actors at yearly cony feasts. Between the years 1442-1497, 36 annual payment records exist that indicate that the Cutlers' company during these years was "prosperous" and "stable" (11).

3 ---. "Plays for the London Blacksmith's Company." Records of Early English Drama Newsletter 1 (1981): 12-14.

Lancashire summarizes in this essay the incomplete records of this minor, but stable, company, one of the "100 companies . . . in operation" in London in 1421-2 (13).

Levey, D. "'Nowe is Fulfillid All My For-Thoght': A Study of Comedy, Satire, and Didacticism in the York Cycle." English Studies in Africa 24.2 (1981): 83-94.

Levey argues that satiric and comic elements in the York cycle, rather than serving as relief from didacticism or as unwanted distractions from the tone of the plays, are "usually fully justified . . . because they are consistently, deliberately and appropriately employed for their didactic value" (91) in the plays. As such, the humor contributes either by the removal of the distance between the players and the audience or by the very joy it inspires within the audience to an understanding and participation in the ritual of the cycle.

5 McGee, C. E. and John C. Meagher. "Preliminary Checklist of Tudor and Stuart Entertainments 1588-1603." Research Opportunities in Renaissance Drama 24 (1981): 51-155.

McGee and Meagher have compiled here a finding-list of the period from 1588-1603 in an attempt to "allow for a more comprehensive survey . . . of the dramatic life of England and Scotland" (51) by collocating both extant texts and those texts which did not survive but are known only by brief comments in the Collections of the Malone Society.

Meredith, Peter. "John Clerke's Hand in the York Register." Leeds Studies in English 12 (1981): 245-71.

While Lucy Toulmin Smith recognized John Clerke's contributions to the York register in her edition of the York plays, Meredith asserts that she did not sufficiently recognize Clerke's contributions in her "pioneer text of the York Play" (247). In this article, Meredith attempts to clear up that oversight by examining "the sources of information about John Clerke, and of his relationship with the Register" (245) and calling for further textual and historical study of John Clerke and his additions to the York register.

Mills, David. "The Stage Directions in the Manuscripts of the Chester Mystery Cycle." Medieval English Theatre 3.1 (1981): 45-51.

Mills argues that the stage directions for the Chester cycle provide more information for production than the Yorkshire cycles, and that the textual directions, at least, are "integral, the product of a practical and intelligent playwright" (51). Mills also deplores the fact that no modern producer has seen fit to employ those stage directions as they were originally intended by that playwright.

---. "The Castle of Perseverance at Manchester."

Medieval English Theatre 3.2 (1981): 55-56.

Mills reviews the production of The Castle of Perseverance at Manchester.

Nitecki, Alicia Korzeniowska. "The Dramatic Impact of the Didactic Voice in the York Cycle of Mystery Plays." Annuaire Mediaevale 21 (1981): 61-76.

Rather than detracting from the mystery plays, Nitecki argues that the didactic voice in its "reduction of aesthetic distance between on-stage action and spectator" is the most effective device that influences the plays' theatrical effect (61). Nitecki argues that the didactic voice lends a sense of immediacy and participation to the plays, that they promote "dramatic emotional impact" (61), and further that the York Realist within the Passion sequence of the York cycle is the most effective employer of the didactic voice.

50 O'Connell, Rosalie M. "Sovereignty Through Speech in the Corpus Christi Mystery Plays." Renascence: Essays on Values in Literature 33 (1981): 117-28.

O'Connell argues that, while the sovereignty of the word in connection with the act of Creation is agreed to by many critics, the use of verbal sovereignty as a signal of either ascendancy or usurpation throughout the various Corpus Christi cycles

has been overlooked. O'Connell argues that "sovereignty and divinity are wedded to the word" (117) in such characters as Lucifer, Pharaoh, Caesar Augustus, Herod, and Pontius Pilate, who parody the words of God at Creation and thus signal their "ascribing to themselves general superhuman features which belong properly only to God" (120).

Rendall, Thomas. "The Times of Mercy and Judgement in Mankind, Everyman, and the Castle of Perseverance." English Studies in Canada 7 (1981): 255-69.

Rendall argues that the late medieval church, in an attempt to "convince penitents of God's willingness to forgive even the worst failings so that they would make full and effective confession" (266), was also constrained to preach the necessity for good works so that the laity would not forsake works in the hope of free forgiveness. Mankind, Everyman, and The Castle of Perseverance, Rendall asserts, demonstrate this dual nature to varying degrees, Mankind "lighthearted without compromising its doctrinal message," Everyman "sombre" but ensuring salvation through good works and penance, and Castle nearing "heresy in its stress on the absolute ascendancy of God's mercy" (266).

St. Jacques, Raymond C. "The Use of the Rhetorical Exordium in Middle English Drama." Florilegium 3 (1981): 268-82.

St. Jacques argues that the medieval "theory of exordiums or introductions" (269) was applied also to medieval drama, albeit not in a classical manner but in the form of the "banns" read some time before the play itself. St. Jacques further asserts that the exordia appeared in the York cycle, The Castle of Perseverance, Conversion of St. Paul, Mankind, and Everyman in the form of speeches within the plays themselves.

Scally, William A. "Four Concepts of Time in Corpus Christi Drama." Proceedings of the PMR Conference 6 (1981): 79-87.

In examining the Chester, Towneley, N-Town and York cycles, Scally identifies four distinct forms of dramatic time, each unique to its own cycle. Scally argues that the Chester cycles exhibit a "mythic moment [that] gives us something like 'realized eschatology'"; the Towneley cycle exhibits a "circular progression" suggesting Hegelian evolution; and the N-Town cycle exhibits a linear determinism (86). Scally argues that the York plays, while seemingly linear, are actually disparate and suggest rather than a line a "discontinuous . . . infinite series of points" where progression is merely propinquity rather than causality (86).

Speyser, Suzanne. "Dramatic Illusion and Sacred Reality in the Towneley Prima Pastorum." Studies in Philology 78 (1981): 1-19.

Speyser sets out to supply a "consistent and coherent reading" to the Prima Pastorum as has been done by Cantelupe and Griffith (in "The Gifts of the Shepherds in the Wakefield Secunda pastorum: An Iconographic Interpretation," Mediaeval Studies 28 [1966]: 328-35) and others with the Secunda Pastorum. Speyser argues that the very confusing images of the play are deliberate devices intended to underscore the New Testament doctrine of reality expressed in I Corinthians 13:12: "For now we see through a glass darkly; but then face to face; Now I know in part; but then I know even as also I am known." Speyser argues that the images and confusion of the play mirror first the confusion of the dark glass that the shepherds, before Christ's birth during the secular portion of the play, exhibit and later mirror the clarity of the next world after seeing the Christ Child.

55 Stevens, Martin. "Did the Wakefield Master Write a Nine-Line Stanza?" Comparative Drama 15 (1981): 99-119.

Stevens argues that the Wakefield Master wrote not the nine-line stanza that many critics consider unique

and characteristic of his additions to the Towneley cycle, but rather a 13-line stanza. Stevens further argues that future editorial decisions attributing portions of the Towneley cycle to him should be made on the basis of that finding.

Twycross, Meg. "The Toronto Passion Play." Medieval English Theatre 3 (1981): 122-31.

Twycross reviews not only the performance of director Kathy Pearl's N-Town play at Toronto but also the play itself and its modern text as dramatic vehicle.

Twycross, Meg and Sarah Carpenter. "Masks in Medieval English Theatre: The Mystery Plays." Medieval English Theatre 3 (1981): 7-44 and 69-113.

Twycross and Carpenter chronicle the use of masks in medieval drama in their many forms (masks, visors, paint, etc.), indicate the purposes and effects of masking, and identify those characters generally required to use masks in the Chester plays, the Coventry plays, the Digby plays, the N-Town plays, the Macro plays, the non-cycle plays, the Towneley plays, and the York plays.

58 Tydeman, Bill. "N-Town Plays at Lincoln." Medieval English Theatre 3 (1981): 131-34.

Tydeman reviews the N-Town plays directed by Keith

Ramsay and judges them a "qualified disappointment" (131).

Velz, John W. "From Jerusalem to Damascus: Bilocal Dramaturgy in Medieval and Shakespearian Conversion Plays." Comparative Drama 15 (1981): 311-26.

Velz argues that the plays of Shakespeare which have main characters undergoing a great change in nature use a device employed in many of the medieval mystery plays wherein a change of heart was signaled by a physical change in location on stage or an actual change of the location of the stage. For example, Velz sees the wall between between the outside world and Juliet's world in Romeo and Juliet, and the moving by Romeo from one world to the other, as reminiscent of Judas moving from one part of the stage to the other in the N-Town Passion.

50 White, Eileen. "'Bryngyng Forth of Saynt George': The St. George Celebrations in York." Medieval English Theatre 3 (1981): 114-21.

While no specific play for the celebration of St. George in York is extant, sufficient evidence in related civic records exists, and has in this article been recounted, for White to argue for its existence

and for White to further argue for the existence in
York of other unknown plays for other feast days.

Foreign Language Books

Nolden, Rainer. Machstrukturen und Erscheinungsformen der Insubordination in der Mittelenglischen Mystery Plays. Frankfurt: Lang, 1981.

Stemmler, Theo. "Der Maulheld in Englischen Spielen des Mittelalters und der Tudorzeit." Ares and Dionysos: Das Furchtbare und das Lächerliche in der Europäischen Literatur. Heidelberg: Winter, 1981.

Tigg, E. R. The Dutch Elckerlijc is Prior to the English Everyman." Purley: Javarek, 1981.

Foreign Language Chapters in Books

Latz, Dorothy L. "L'Expression Corporelle Dans
Quelques Mystères Anglais et Français." Le
Théâtre au Moyen Age. Ed. Gari R. Muller.
Quebec: Aurore-Univers, 1981. 19-44.

Priessnitz, Horst. "Bearbeitung Mittelalterlicher
Dramentypen auf der Englische Gegenwartsbühne."
Anglistentag 1980 Giessen: Tagungsbeiträge und
Berichte in Auftrage des Vorstandes. Ed. Herbert
Grabes. Grossen-Linden: Hoffman, 1981.

Foreign Language Periodical Articles

Goldstein, Leonard. "On the Origin of Medieval Drama."

Zeitschrift für Anglistik und Amerikanistik 29

(1981): 101-15.

Ishii, Mikiko. "Chusei Eikoku-geki Kenkyu no Kiseki."

Eigo Seinen 127 (1981): 357-58.

Ozawa, Hiroshi. "The Play within the Play Structure of

Fulgens and Luces." Shiron 20 (1981): 1-22.

Yamato, Hiroshi. "Igirisu Chusei Engeki no Fukkatsu

Joen." Sophia 30 (1981): 336-42.

Chapter III: 1982

Books

Anderson, J. J., ed. Records of Early English Drama: Newcastle Upon Tyne. Toronto: Toronto UP; Manchester: Manchester UP, 1982.

This volume of civic and guild records and symbols pertaining to Newcastle drama includes a historical introduction, notes on editorial procedure, and a select bibliography.

Axton, Marie, ed. Three Classical Tudor Interludes. Cambridge: Brewer, 1982.

This original-language edition of Thersites, Jacke Jugeler, and Horestes includes a critical introduction of each play detailing its sources, language and versification, and staging. Axton further includes a Latin version of Thersites by Ravisius Textor with parallel English translation.

03 Baker, Donald C., John L. Murphy, and Louis B. Hall, Jr., eds. The Late Medieval Religious Plays of Bodleian MSS Digby 133 and E Museo 160. Oxford: Oxford UP for Early English Text Society, 1982.

Together with a 100-page introduction summing up the editorial and critical history of the plays in

Bodleian MSS Digby 133 and E Museo 160, Baker, Murphy, and Hall provide the texts and their notes on the plays contained therein: The Conversion of St. Paul, Mary Magdalen, Killing of the Children, Wisdom, Christ's Burial, and Christ's Resurrection.

Beadle, Richard, ed. The York Plays. London: Edward Arnold, 1982.

This, the first complete edition of the York cycle since Lucy Toulmin Smith's editio princeps of 1885, incorporates in its introduction, editing choices, and marginalia the scholarship of the intervening years in the areas of language, sources, versification, and the relation of the York and Towneley cycles. Beadle does not enter into the areas of interpretation and criticism, but he does, in the bibliography and introduction, allude to what he considers major critical works. Textual notes also refer the reader to relevant works of criticism, corresponding portions of the Towneley cycle, and supplementary notes on editorial problems. The author's numbering of the plays and lineation is slightly different from Smith's as a result of Beadle's amalgamation of XVI and XVII into one play and the placement of the Purification as XVII.

Davenport, W. A. Fifteenth-Century English Drama: The Early Moral Plays and Their Literary Relations. Cambridge: Brewer, 1982.

Aiming this book at those readers wishing to progress from a first acquaintance with medieval drama to a "wider exploration," Davenport has written a "simple account of the different types of drama being written in fifteenth-century England" (v). Davenport focuses upon the connections between plays, especially those connections among and to the morality plays. Chapters include the following: "I. Genres," "II. Pride, Death and Tragedy," "III. Mankind and Medieval Comedy," "IV. Wisdom and the Drama of Ideas," "V. The Castle of Perseverance and the Long Play," and "VI. Scope and Style: Lydgate and East Anglian Drama."

Davidson, Clifford, C. J. Gianakaris, and John H. Stroupe, eds. The Drama in the Middle Ages: Comparative and Critical Essays. New York: AMS, 1982.

See the 1982 "Chapters in Books" section of this bibliography.

MacLean, Sally-Beth. Chester Art: A Subject List of Extant and Lost Art Including Items Relevant to Early Drama. Kalamazoo: Medieval Institute, 1982.

This book, companion to the earlier York Art (Davidson, Clifford and David Elgar O'Connor, Medieval

Institute, 1978), lists by subject the various pieces of extant art that may have influenced the iconography of early drama. The subjects include the following: Old Testament, parents of the Virgin and her life, infancy of Christ, Christ's ministry, the passion, the risen Christ, conclusion of the life of the Virgin, Christ in majesty and trinity, the apostles, saints, and miscellaneous subjects.

Preston, Michael J. and Jean D. Pfleiderer. A KWIC Concordance to the Plays of the Wakefield Master. New York: Garland, 1982.

A concordance employing the KWIC (Key Word in Context) format lists concorded words alphabetically as they appear rather than in the order in which they appear in the text. This format allows similar terms and expressions to be grouped together and more easily noted.

9 Travis, Peter W. Dramatic Design in the Chester Cycle. Chicago: Chicago UP, 1982.

Following upon Kolve's The Play Called Corpus Christi (1966) and Woolf's The English Mystery Plays (1972), Travis conducts an extended study of the "dramatic aesthetic" (xii) of one of the Chester cycle. Travis' examination of the "dramatic design" of the cycle incorporates structure, strategy, and idea.

Chapter titles are as follows: "Medieval Celebrations of Corpus Christi: A Formal Analysis," "The Development of the Chester Cycle: A Historical Analysis," "The Dramatic Hermeneutics of Old Testament Time: Paginae I-V," "The Comic Structures of Communal Celebration: Paginae VI-XI," "Christ's Neo-Romanesque Ministry: Paginae XII-XV," "The Ritual Aesthetics of the Passion: Paginae XV-XVI," "The Credal Design of the Cycle: Paginae XVII-XXI," and "Reformations in the Dramatic Image: Paginae XXII-XXIV."

Shaw Valerio, Christine. Folklore and Faith in the Cycle Plays. Lecce, Italy: Industria Tipografica Editoriale del Salento, 1982.

I have been unable to secure this book for annotation.

Dissertations

DeWelles, Theodore R. "The Social and Political Context of the Towneley Cycle." DAI 42.10 (1982): 4456A. U of Toronto.

DeWelles argues that scholars of medieval religious drama have "long ignored the fact that . . . the mystery plays contain a great deal of highly specific social and political commentary." DeWelles explores the social and political background for the plays of the Towneley cycle, the parallel literary works of the time as they were vehicles for social comment, the intellectual traditions that could have affected especially the Prima Pastorum, and finally concludes that the overriding political issue dealt with by the Towneley cycle was the danger of "indiscriminate and irrational pursuit of apostasy" in the form of Lollardism.

2 Haman, Mark Stefan. "The Introspective and Egocentric Quests of Character and Audience: Modes of Self-Definition in the York Corpus Christi Cycle and in Chaucer's 'Merchant's Tale.'" DAI 42.10 (1982): 4444A. U of Rochester.

Examining the actions and attitudes of characters in selected pieces of Middle English literature as they "seek to define themselves and their places in the

world," Haman argues that "by dramatizing the inadequate reactions to crisis of limited human characters, these poems and plays attempt to provoke more discerning self-examination in the individuals who compose their audiences" through irony focused both at the character and the audience.

Kochel, Dieter. "Die Englischen Misterienzyklen und die Theologische Tradition der Bettelorden." Diss. U of Erlangen-Nurnberg, 1982.

I have been unable to secure either dissertation or abstract for annotation.

McGavin, J. J. "Sign and Related Didactic Techniques in the Chester Cycle of Mystery Plays." Diss. U of Edinburgh, 1982.

I have been unable to secure either dissertation or abstract for annotation.

5 Okuda, Hiroku Fukui. "The Old Testament Plays of the Middle English Cycle Drama: An Historical Approach." DAI 42.9 (1982): 4010A. Bryn Mawr College.

Okuda argues that the typological approach, established in 1968 by Kolve, "preconditions and restricts the critic's responses because it subordinates the Old Testament plays to the New Testament plays." Okuda calls for the employment of

three other traditions to be used in conjunction with the typological -- the hermeneutical, historiographical, and liturgical -- as critical perspectives. Such study, Okuda concludes, "will call for an understanding of the Old Testament plays as fragmentary rather than cyclically integrated as proposed by the strict typologists; individually self-sufficient plays created by imaginative vision."

Rankin, S. K. "The Music of the Medieval Liturgical Drama in France and in England." Diss. U of Cambridge, 1982.

I have been unable to secure either dissertation or abstract for annotation.

Chapters in Books

Bjork, David A. "On the Dissemination of Quem Quaeritis and the Visitatio Sepulchri and the Chronology of Their Early Sources." The Drama in the Middle Ages: Comparative and Critical Essays. Ed. Clifford Davidson, C. J. Gianakaris, and John H. Stroupe. New York: AMS, 1982. 1-24.

Bjork argues that placing an emphasis on the chronological history of the Quem quaeritis and the Visitatio is counterproductive, and that the geographical study of the various versions along with a study of their style will lead to more productive insights into the origins of early drama. Bjork finds the Quem quaeritis Frankish in its style and traces the tenth century line of dissemination from north to south. Bjork concludes that it was written sometime in the ninth century. How the Quem quaeritis was first used and its form during its first century Bjork considers open and, unless earlier texts arise, unsolvable and unprofitable questions.

Coletti, Theresa. "Devotional Iconography in the N-Town Marian Plays." The Drama in the Middle Ages: Comparative and Critical Essays. Ed. Clifford Davidson, C. J. Gianakaris, and John H. Stroupe. New York: AMS, 1982. 249-71.

Coletti argues that the uniquely Marian nature of the N-Town cycle, noted by various scholars, is coupled with an "iconographic and devotional richness [that has remained] largely unexamined" (249). In this article, Coletti explores the N-Town Marian plays as forms of devotional art and finds them a "dramatic representation of the Virgin's capacity as intercessor" rich with "stage iconography [which] embodies the play's deepest religious meaning" (165).

Collins, Patrick J. "Narrative Bible Cycles in Medieval Art and Drama." The Drama in the Middle Ages: Comparative and Critical Essays. Ed. Clifford Davidson, C. J. Gianakaris, and John H. Stroupe. New York: AMS, 1982. 118-39.

On the basis of the differences within the cycles, Collins argues that the four mystery cycles had their roots not within "the Corpus Christi feast, nor of the liturgy which surrounded it" but rather in pictorial representations of the "significant events in the history of man's salvation" (119). Examining extant art and manuscript illustrations, Collins concludes that art influenced drama, not the opposite, and calls

for a multi-disciplinary study of medieval drama rather than a solely philological study. Collins sees the mystery cycles as revitalizing end-products of an amalgamation of "traditional written and pictorial resources of the community" (136).

Fifield, Merle. "The Community of Morality Plays."

The Drama in the Middle Ages: Comparative and Critical Essays. Ed. Clifford Davidson, C. J. Gianakaris, and John H. Stroupe. New York: AMS, 1982. 286-303.

Fifield examines the commonalities of character, dialogue, and rhetorical structure (the five-act structure) among the moralities of the Lowlands, England, and France and finds sufficient ground to argue for the existence of an international movement in their construction.

1 Hanning, R. W. "'You Have Begun a Parlous Pleye': The Nature and Limits of Dramatic Mimesis as a Theme in Four Middle English Fall of Lucifer Cycle Plays." The Drama in the Middle Ages: Comparative and Critical Essays. Ed. Clifford Davidson, C. J. Gianakaris, and John H. Stroupe. New York: AMS, 1982. 140-68.

Grounded in the work of Kolve (The Play Called Corpus Christi, 1965), Hanning explores dramatic

mimesis in the Fall of Lucifer plays of the N-Town, Wakefield, Chester, and York cycles. Ironically, Hanning argues for a parallel between the sin of Lucifer, the imitation of God (acting), and the act of writing a play. However, the playwright of each cycle "transcends the level of such naive and self-destructive pretense, and thus hopes to lay to rest the charge of blasphemy levelled against his art" (161).

Munson, William F. "Audience and Meaning in Two Medieval Dramatic Realisms." The Drama in the Middle Ages: Comparative and Critical Essays. Ed. Clifford Davidson, C. J. Gianakaris, and John H. Stroupe. New York: AMS, 1982. 183-206.

In a comparative study of the Chester Adoration of the Shepherds and the Wakefield First Shepherds' Play, Munson finds a "consciousness of choice" (203) present in the Wakefield play that is not common to the Chester plays, nor to those of any of the other cycles. This consciousness of choice is evident in the comedy of the First Shepherds' Play, which focuses on the individual and awakens individualist tendencies within the audience; the quarrels, which have the same effect; and the setting, which is not representative of a cause-effect world. The ultimate effect of the First Shepherds' Play, then, is that "truth has to do with

imagination and choice," religious truth no less than truth regarding "sheep, grain, or feasts" (201).

Poteet, Daniel P. II. "Time, Eternity, and Dramatic Form in Ludus Coventriae 'Passion Play I.'" The Drama in the Middle Ages: Comparative and Critical Essays. Ed. Clifford Davidson, C. J. Gianakaris, and John H. Stroupe. New York: AMS, 1982. 232-48.

Poteet's studies of "Time and the Conflation of History" (238), "Time and Sacramental Efficacy" (240), "Time and Plot" (243), and "Time and the Imitation of Reality" (245) all support his thesis that the N-Town Passion Play I represents drama "in its purest form . . . highly symbolic . . . a kind of drama whose theologically based principles of organization and their aesthetic consequences distinguish it from drama that is Christian only in theme" (233). Poteet argues that those criticisms often leveled at the mystery plays -- lack of consistent characterization, causal sequence, and plot development -- actually argue for its aesthetic appeal as timeless drama.

Preston, Michael J. "The Robin Hood Folk Plays of South-Central England." The Drama in the Middle Ages: Comparative and Critical Essays. Ed. Clifford Davidson, C. J. Gianakaris, and John H. Stroupe. New York: AMS, 1982. 342-51.

Preston suggests that a detailed textual study of a series of folk plays from one small area (Gloucestershire, Oxfordshire, Somerset, and Wiltshire) argue for a universal body of original characters and themes from which were cut various portions depending upon local conditions.

Schmitt, Natalie Crohn. "The Idea of a Person in Medieval Morality Plays." The Drama in the Middle Ages: Comparative and Critical Essays. Ed. Clifford Davidson, C. J. Gianakaris, and John H. Stroupe. New York: AMS, 1982. 304-15.

Schmitt's psychological study of the world of the medieval morality plays and of the manner in which the morality plays affected the people of that world contends that the plays had greater effect than their authors intended; that while the purpose of the plays was didactic in nature, the effect upon the audience was mimetic, a "representation of the human experience" (304) that personified abstractions and universalized type and made of the play an individual, internalized

aesthetic experience rather than a simple sermon on morality.

Spector, Stephen. "Anti-Semitism and the English Mystery Plays." The Drama in the Middle Ages: Comparative and Critical Essays. Ed. Clifford Davidson, C. J. Gianakaris, and John H. Stroupe. New York: AMS, 1982. 328-41.

Spector proposes to take an analytical rather than emotional view of the "Christian offenses" (328) of medieval drama in an attempt to understand the failings, both Christian and Jewish, which he argues led to the prevailing anti-Semitic nature of English drama. Spector investigates anti-Semitism in the medieval drama in order that man might, in the future, avoid such offenses. He argues that the drama of the English medieval period is parallel to both "classic and clinical anti-Semitism" (328) on dogmatic, "not on racial grounds," (338) and further that the drama assigns to the Jewish character the unwanted aspects and characteristics of the Christian community, consequently execrating him.

Squires, Lynn. "Law and Disorder in Ludus Coventriae."

The Drama in the Middle Ages: Comparative and Critical Essays. Ed. Clifford Davidson, C. J. Gianakaris, and John H. Stroupe. New York: AMS, 1982. 272-85.

Squires argues that the medieval Englishman, linking law and order with divine will, nevertheless did not hesitate to criticize his legal institutions, however controversial such criticism might have been. Squire proposes to investigate such criticism and the overall view of the Englishman towards his legal system in fifteenth-century through a study of legal allusions in the Ludus Coventriae. Squires takes the reader on a play-by-play analysis of the Passion I sequence and concludes that the play criticizes especially the fifteenth-century church hierarchy and legal establishment as a whole.

Staines, David. "To Out-Herod Herod: The Development of a Dramatic Character." The Drama in the Middle Ages: Comparative and Critical Essays. Ed. Clifford Davidson, C. J. Gianakaris, and John H. Stroupe. New York: AMS, 1982. 207-31.

Staines investigates the historical development of the character of Herod beginning with the apocryphal works and the Biblical commentaries predating medieval drama, investigates the liturgical drama and the vernacular drama of medieval England in the form of the

four mystery cycles and various other mystery plays, and finally traces the effects of the mystery drama upon the character of Herod in the Elizabethan theater. He argues for the development of two strains of characterization, one comic and one tragic, which arose early in the Biblical commentaries and apocryphal works and which were "developed fully only in the vernacular drama of medieval England" (208). Staines finds the Herod of the York and Towneley cycles comic, that of the N-Town and Chester cycles, and of the Digby Herod's Killing of the Children, tragic in nature. Finally, he argues that during the late medieval and early Elizabethan period the development of Herod became "a matter of out-Heroding Herod" through an "accentuation of his anger . . . expansion of his bombast . . . and the addition of more curses and swearing" (227).

9 Wasson, John. "The Morality Play: Ancestor of Elizabethan Drama?" The Drama in the Middle Ages: Comparative and Critical Essays. Ed. Clifford Davidson, C. J. Gianakaris, and John H. Stroupe. New York: AMS, 1982. 316-27.

Wasson questions the generally accepted belief that Renaissance drama was a result of the direct influence of the morality plays of the medieval period. Wasson does so on the basis of two arguments, the existence of what he considers more satisfactory

ancestors of Renaissance drama and the realization that morality drama was not part of mainstream medieval drama. He finds that the folk and mystery plays are more interesting progenitors of the Renaissance drama, discounting the Tudor plays such as King Johan and Magnificence as plays constituting a transition between morality and Renaissance drama.

Periodical Articles

Baird, Lorryne Y. "'Cockes Face' and the Problem of 'Poydrace' in the Chester Passion." Comparative Drama 16 (1982): 227-37.

Baird argues that two lexicographical problems in the Chester Passion, "Cockes face" and "Poydrace," can be better understood when taken together as oaths referring to the penis of the Savior. Baird argues that "Cockes face," although "cock" as vulgarism for penis is not recorded in the OED until the eighteenth century, was almost surely in the gutter language as early as the writing of the Chester cycle. She further argues that the neologism "poydrace" is related to the Latin "pudor" (reason for being ashamed), "pudendus" (shameful), and "pudendum" (privy member) (235).

Boone, Blair W. "The Skill of Cain in the English Mystery Cycles." Comparative Drama 16 (1982): 112-29.

Boone argues that the linguistic paradox underlying Cain's dilemma (that he could, and did, commit an original sin but not the Original Sin -- in effect, the first moral action after the Fall) prompted the playwrights of the York, Chester, N-Town, and Towneley cycles to consider linguistic use and abuse to "constitute the theme of those plays . . . in a way

that unites the structural ambivalence with the moral theme of the plays" (113). Boone argues that the ambivalent use by Cain of the "slippery" ME "skill" provides a key for the comparison of the four cycles as they present the moral dilemma presented to Cain and then presented by Cain himself in his devious and varied linguistic use of the word "skill."

Crupi, Charles. "Christian Doctrine in Henry Medwall's Nature." Renascence: Essays on Value in Literature 34.2 (1982): 100-12.

Crupi argues that the traditional definition of morality drama as "the struggle between good and evil for the soul of man" (100) is insufficient and misleading in the understanding of the morality plays. He argues that the "Manichaeian struggle between good and evil" should be supplanted by "orthodox Christian ideas about the role of free will in human life" (100-1). He traces these ideas in Medwall's Nature, which he considers the archetypal morality play. He argues that Reason's words throughout Nature unify both the narrative and thematic structure of the play by characterizing the orthodox Christian view of morality.

33 Davidson, Clifford. "Jest and Earnest: Comedy in the Work of the Wakefield Master." Annuaire Medievale 22 (1982): 65-83.

In response to those critics who argue that the presence of comedy in the works of the Wakefield master indicate "evidence of increasing secularization" or simple comic relief (83), Davidson argues that comedy, by the close juxtaposition of jest and earnest, serves as an accepted response to late medieval vernacular drama for both the character and audience.

Davis, Nicholas, ed. "Allusions to Medieval Drama in Britain: A Findings List (I)." Medieval English Theatre 4 (1982): 75-76.

This is the first of a series of listings of allusions to medieval drama from the British Isles in contemporary or near contemporary literature. The editor restricts listings to those not generally recorded in other sources.

Dietrich, Julia. "Justice in This World: The Background of the Revenger in the English Morality Drama." Journal of Medieval and Renaissance Studies 12 (1982): 99-111.

Building upon the work of Ronald Broude ("Vindicta Filia Temporis: Three English Forerunners of the Elizabethan Revenge Play," Journal of English and Germanic Philology 72 [1973]: 489-502), Dietrich argues for a deeper and broader continuity between revenge drama and the morality plays than earlier suggested. Arguing on the basis of The Castle of

Perseverance, Godly Queen Hester, Skelton's Magnyfycence, Bale's King Johan, Fulwell's Like Will to Like, Preston's Cambises, Goodman's How Superior Powers Ought to be Obeyed, Knox's First Blast of the Trumpet Against the Monstrous Regiment of Women, and Mirror for Magistrates, Dietrich argues that the revenge plays are the logical child of the medieval investigation into the rights and responsibilities of humans as God's instruments of vengeance.

Elliot, John R. Jr., compiler. "Census of Medieval Drama Productions." Research Opportunitites in Renaissance Drama 25 (1982): 145-50.

This article is an installment of an annual census of medieval drama productions throughout the world, coupled with reviews of those productions.

Fifield, Merle. "The Miraculous Morality." Fifteenth-Century Studies 5 (1982): 67-97.

Fifield argues for the new classification of certain morality plays as "miraculous moralities" in that they ascribe non-allegorical, mystery-like, actions to certain characters, the Virgin Mary in particular. She includes among her list of international plays that fit this appellation the English plays and fragments Pride of Life, The Castle of Perseverance, Mankind, Wisdom Who is Christ, the

translated Everyman, the allegorical sequence of the Digby Mary Magdalene, the actor's part for Dux Moraud, and the plot summary in the Durham Prologue.

Fifield analyzes those plays in the light of the allegorical/non-allegorical action of selected characters, primarily focusing upon the character of the Virgin.

Fletcher, Alan J. "Layers of Revision in the N-Town Marian Cycle." Neophilologus 66 (1982): 469-78.

Fletcher recounts the findings of his "exhaustive analysis" (478) in the form of a textual study of the N-Town Marian cycle plays Conception, Presentation, Betrothal, Salutation, and Visitation in an attempt to provide future scholars with a basis for critical study of the N-Town Marian cycle.

9 Gibson, Gail McMurray. "East Anglian Drama and the Dance of Death: Some Second Thoughts on the Dance of Paul's." EDAM Newsletter 5.1 (1982): 1-9.

Agreeing with Davidson (EDAM Newsletter 2.1 [1979]: 14) and O'Connor (EDAM Newsletter 3.2 [1980]: 10) that the the paintings of the Dance of Death on the walls of a cloister around the ossuary and charnel chapel of St. Paul's cathedral probably influenced East Anglian drama, Gibson lists and examines plays in which he finds evidence of such influence. Those plays include The Castle of Perseverance, Everyman, the N-

Town Death of Herod, the Digby Killing of the Children, and Lydgate's Danse Macabre and Siege of Thebes.

Harty, Kevin J. "Adam's Dream and the First Three Chester Plays." Cahiers Elisabethains 21 (1982): 1-11.

Harty contends that the dream of Adam, included only in the Chester cycle of plays and not in the three other major extant cycles, serves to unify the first three Chester plays in a manner not previously seen by critics. Harty argues that such a unifying theme, coupled with the author's artistic parallelism in the portrayal of the falls of Lucifer and Adam, argues for a more artistic authorship of the Chester cycle than is generally accorded it. He further argues that the inclusion of Adam's dream allows the playwright to "transcend a particular moment of history" (11) and his character to consider the events of the play within the context of eternity rather than merely the moment of the play.

41 Heap, Carl. "On Performing Mankind." Medieval English Theatre 4 (1982): 93-103.

Heap analyzes the staging and interpretation of Mankind in the light of his involvement with the production by "The Medieval Players."

Ishii, Mikiko. "Joseph's Proverbs in the Coventry Plays." Folklore 93.1 (1982): 47-60.

Ishii asserts that many critics have been perplexed and dismayed by the ambiguous tone and the lack of unity in the Coventry Joseph plays. Ishii argues that this may be because they have overlooked Joseph's frequent use of proverbial language. Ishii suggests that a study of Joseph's use of proverbial language reveals that Weavers "presents an elaborate burlesque of Joseph as a weak husband" and Shearmen and Taylors "employs the traditional motif of the comic cuckolded husband" (47), and that both plays thus focus the audience's attention upon the fact of the Virgin birth. Ishii argues that no author, before or after the Coventry author, has so successfully used a form of entertainment (the proverb) to "make an audience understand an underlying serious message" (47).

3 Johnston, Alexandra F. "York Pageant House: New Evidence." Records of Early English Drama 2 (1982): 24-25.

PRO C145/240/14 (14 May 1388), one of a series of depositions taken before Robert de Garton and Richard Filongeley, concerns the storing of pageant wagons, not the performing of pageants as had been erroneously catalogued by an earlier historian. This storage place

predates by 36 years any prior knowledge of storage for pageant wagons.

Jungman, Robert E. "Mak and the Seven Names of God."

Lore and Language 3.6A (1982): 24-28.

Jungman explains the "troublesome" (24) reference to the seven names of God by Mak in the Wakefield Secunda Pastorum as possibly a reference to magic. He asserts that this phrase occurs in the Lemegeton, or Lesser Key of Solomon, "one of the most influential treatises on modern magic" (25) and is used in the play in conjunction with conjuring.

Keane, Ruth M. "Kingship in the Chester Nativity

Play." Leeds Studies in English 13 (1982):

74-84.

Keane argues that the Chester Nativity play is unified primarily by the theme of kingship, with the alternating Judean and Roman settings for that theme acting to highlight the parallels and differences between the Jewish and Gentile worlds. He argues that the glorification of Octavian that is a major part of the Gentile world in the plays is the result of later composition in response to the rise of Reformation theology, thus agreeing with Clopper ("The History and the Development of the Chester Cycle," Modern Philology 75 [1977-8]: 219-46) that the Chester cycle in its

present form is probably later than has generally been agreed.

Kipling, Gordon. "The London Pageants of Anjou: A Medieval Script Restored." Medieval English Theatre 4 (1982): 5-27.

Kipling proceeds from an examination of the characteristics of the original manuscript of the pageant based upon extant fragments to a speculation about the nature of its transcription and the limitations of the scribe and finally to a restoration and emendation of the text based upon Harley 3869, a portion of which is printed at the conclusion of the article.

Lancashire, Ian, compiler. "Annotated Bibliography of Printed Records of Early British Drama and Minstrelsy for 1980-81." Records of Early English Drama Newsletter 2 (1982): 24-25.

This list includes within its scope publications up to 1982 that "concern documentary or material records of performers and performance" (24). It includes an overview by the compiler of such scholarship for the years covered.

de Mandach, Andre. "English 'Dramatic' Performances at the Council of Constance, 1417." Records of Early English Drama 2 (1982): 26-28.

De Mandach records extracts of Ulrich von Richental's account of the performances at the council of Constance of what may have been drama centering around the Nativity, the Three Kings, the Slaughter of the Innocents, and scenes from Mary's life.

May, Steven. "A Medieval Stage Property: The Spade." Medieval English Theatre 4 (1982): 77-92.

May argues that the spade, symbolizing the toil of man after the Fall, was commonly used in medieval drama to identify readily Adam to the audience (particularly in the Coventry Cappers' play), although the spade was also at times used in other contexts. St. Fiacre, the patron saint of gardeners, is also depicted with the spade, as is Sloth (who uses it unconventionally as a comedic device of "non-work").

50 McGee, C. E. and John C. Meagher. "Checklist of Tudor and Stuart Entertainments 1485-1558." Research Opportunities in Renaissance Drama 25 (1982): 31-114.

A continuation of their checklist in RORD 24.

Meredith, Peter. "The Conversion of St. Paul at Winchester Cathedral." Medieval English Theatre 4 (1982): 71-72.

Meredith reviews the Winchester production of The Conversion of St. Paul, and, while finding the play enjoyable, concludes that the play itself has difficulties that can not be overcome without severe editing of the text.

---. "The York Millers' Pageant and the Towneley Processus Talentorum." Medieval English Theatre 4 (1982): 104-14.

Meredith argues with Frampton ("The Processus Talentorum [Towneley XXIV]," PMLA 59 [1944]: 646-54) and against Stevens ("The Composition of the Towneley Talents Play: A Linguistic Examination," Journal of English and Germanic Philology 58 [1959]: 423-33) in his contention that the Processus Talentorum of the Towneley cycle is based upon the lost York Millers' Pageant. Meredith refutes Stevens' objections to Frampton's assertion, and offers what he considers new textual evidence for the relationship of the two plays.

53 Mills, David. "Edward Gregorie -- A 'Bunbury Scholar.'" Records of Early English Drama Newsletter 1 (1982): 49-50.

Two references to Edward Gregorie appear in the "Bunbury Register 1559-1653" -- his baptism and burial.

Edward Gregorie is of interest to scholars because he is mentioned in a colophon to the Huntington manuscript of the Chester cycle as the scribe of that manuscript.

Pettitt, Thomas. "Early English Traditional Drama: Approaches and Perspectives." Research Opportunities in Renaissance Drama 25 (1982): 1-30.

Pettitt surveys the trends and analyzes the conclusions reached in the scholarship of the last two hundred years concerning the English traditional drama -- Hero Combat Plays, Sword Dance Plays, and Wooing Plays.

---. "English Folk Drama and the Early German Fastnachtspiele." Renaissance Drama 13 (1982): 1-34.

Pettitt argues that the problems posed by the absence of texts for English folk drama may be alleviated somewhat by parallel study of the German Fastnachtspiele, which he argues are essentially identical to and contemporary with the English folk plays, with neither derived from the other. Pettitt argues that further explorations into the 150 German plays recently discovered may allow parallel generalizations to be made concerning the less abundantly discovered English folk drama.

Pilkington, Mark C. "The Easter Sepulchre at St. Mary Redcliffe, Bristol, 1470." EDAM Newsletter 5.1 (1982): 10-12.

Pilkington argues that a newly discovered 1470 memorandum in the parish records of St. Mary Redcliffe, Bristol, confirms the "theatricality associated with the sepulchre device" (10) in its association with the Quem Quaeritis trope and the possibility of its "dynamic capability" (11), possibly being moved by stage crew or actors.

Sheingorn, Pamela. "The Moment of Resurrection in the Corpus Christi Plays." Medievalia et Humanistica: Studies in Medieval and Renaissance Culture 11 (1982): 111-29.

Sheingorn argues that the scholarly neglect of the Resurrection plays is primarily because the cycle plays do not portray the Resurrection as the central theme. Scholars have been at a loss to offer explanations to this structural problem. Sheingorn argues that the authors of the cycles, in an attempt to show both the theological and human significance of the Resurrection through parallel depictions and multiple scenes, diluted the impact that the Resurrection would have had were it dramatized in an attempt to highlight either the theological or the human significance alone.

Tajima, Matsuji. "The Gerund in Medieval English Drama with Special Reference to Its Verbal Character." Studies in English Language and Literature 32 (1982): 81-96.

I have been unable to secure this article for annotation.

Twycross, Meg and Peter Meredith. "Mary Magdalen at Durham." Medieval English Theatre 4 (1982): 63-70.

Twycross reviews director John McKinnell's production of Mary Magdalen, and while finding some shortcomings, judged it "on the whole . . . attractive and informative" (66).

Twycross, Meg and Sarah Carpenter. "Materials and Methods of Mask-Making." Medieval English Theatre 4 (1982): 28-47.

Drawing upon the Wardrobe and Revels accounts for their information, Twycross and Carpenter offer conclusions as to the materials involved in the making of masks, beards, and wigs for medieval drama as well as indicating methods by which the making of the masks was effected.

Vaughan, M. F. "Mak and the Proportions of The Second Shepherds' Play." Papers on Language and Literature 18 (1982): 355-67.

Vaughan refutes Baugh's contention that the Mak episode of The Second Shepherds' Play is out of proportion to the other two generally accepted divisions of the play (A Literary History of England, 2nd ed., 1967). Vaughan argues that the Mak episode should be counted as beginning at Mak's stealing of the sheep rather than his first bit of dialogue, and that such a division allows for a balanced three-part division of the play.

Foreign Language Periodical Articles

Debax, Jean-Paul. "Militia est Vita Hominis Super
Terram: Guerre au Théâtre et Guerre de Théâtre."
Caliban 19 (1982): 3-21.

Friden, Ann. "Nyare Forskning Kring det Medeltida
Religiosa Dramat i England (Recent Research on
Medieval Religious Drama in England)." Samlaren:
Tidskrift for Svensk Litteraturvetenskaplig
Forskning 103 (1982): 112-19.

Pietropoli, Cecilia. "Il Damma Ciclico Inglese Come
Teatro Popolare: Forme Della Consolazione Forme
Della Celebrazione." Quaderni di Filologia
Germanica Della Facolta di Lettere e Filosofi
dell'Universita di Bologna 2 (1982): 45-60.

Chapter IV: 1983

Books

Beadle, R. and Peter Meredith, eds. The York Play: A Facsimile of BL Add MS 35290 Together With a Facsimile of the Ordo Paginarum Section of the A/Y Memorandum Book. Leeds: Leeds Texts and Monographs, 1983.

This facsimile includes an extensive introduction summing up the manuscript evidence offered by these texts, including an introduction by Richard Rastall on the music of the York cycle.

Lumiansky, R. M. and David Mills, eds. The Chester Mystery Cycle: Essays and Documents. Chapel Hill: U of North Carolina P, 1983.

This companion to the Lumiansky and Mills edition of the Chester cycle (The Chester Mystery Cycle, EETS: 1974) provides insight into the texts and sources of the plays, the development of the cycle, and documents relevant to the study of the cycle. Lumiansky and Mills include an essay by Richard Rastall on music in the Chester cycle.

McKinnell, John. The Chester Moses, Balaak, and Balaam. Lancaster: Medieval English Theatre, 1983.

Modern English spelling edition with critical introduction.

Meredith, Peter and John E. Tailby, eds. The Staging of Religious Drama in Europe in the Later Middle Ages: Texts and Documents in English Translation. Kalamazoo: Medieval Institute, 1983.

This bibliography has "one modest aim: to make available descriptions, stage directions, and records of religious plays of the Middle Ages from all over Europe in modern English translations." Meredith and Tailby are not aiming at comprehensive coverage but rather what they term "interesting references" (1). The book is divided logically by topic and subtopic, ranging in scope from topics primarily oriented to production itself such as production details, audience, performance, sets, machinery, special effects, animals, decor and properties, costume, stage staff, music and sound effects, movements, dance, and mime and gesture to eye-witness reports and extended descriptions of various plays.

05 Neuss, Paula, ed. Aspects of Early English Drama. Cambridge: Brewer; Totowa, NJ: Barnes, 1983.

See the 1983 "Chapters in Books" section of this bibliography.

Potter, Lois, ed. The Revels History of Drama in English. London: Methuen, 1983.

I was not able to secure this book for aotation.

Twycross, Meg, ed.. The Chester Antichrist.

Lancaster: Medieval English Theatre, 1983.

Modern English spelling edition with critical introduction.

---. Noah's Flood. Lancaster: Medieval English Theatre, 1983.

Modern English spelling edition with critical introduction.

---. Purification and Doctors'. Lancaster: Medieval English Theatre, 1983.

Modern English spelling edition with critical introduction.

Dissertations

Scally, William Arthur. "Corpus Christi Drama: Four Versions of One World." DAI 43.12 (1983): 3905A. U of Maryland.

In a study of the four cycle dramas, Scally asserts that each reflected a weltanshaung that was distinct from that held by the others. He finds that the Chester cycle, "inspired by Augustine's definition of time as a creation of God, . . . establishes a relationship between its plays and its audience to reflect the relationship which Augustine's metaphysics defines between God and creation." The Towneley cycle, "arranged about an Augustinian concept of evil presents a picture of architectonic opposition," while the N-Town cycle relies most heavily on "retrospective determinism" as a reflection of its world view. The York cycle "suggests a view of history which is atomistic," non-linear.

11 Spinrad, Phoebe S. "The Summons of Death on the Medieval and Renaissance English Stage." DAI 44.1 (1983): 178A-179A. Texas Christian U.

Spinrad examines the mysteries and moralities (Everyman in detail) for their portrayal of the

"allegorical and symbolic iconography" of the art of
dying.

Chapters in Books

Beadle, Richard. "The Shipwrights' Craft." Aspects of Early English Drama. Ed. Paula Neuss. Cambridge: Brewer; Totowa, NJ: Barnes, 1983. 50-61.

Beadle argues that the wealth of technical detail in the description of Noah's building of the ark in play number VIII of the York cycle demonstrates one of the "major underlying concepts of the mystery cycles . . . the greater glory of God, and the profit and increase of the city." The shipwrights, who sponsored the play, took a "sacral significance" from their participation in the ritual as well as a sense of accomplishment from the ties established dramatically between their creative craft and Noah's, and, in turn, with God's craft -- his creation (50). Beadle examines the detail the playwright employs in his description of the "craft" employed by Noah, and by the shipwrights by transference, in the carrying out of his (and the shipwrights') divine decree in building the ark (and ships). Beadle concludes that the author's intention was to leave his audience with a threefold "idea of 'craft': God's, Noah's, and the York Shipwrights'" (61).

Cowen, Janet. "'Heven and Erthe in Lytyl Space.'"

Aspects of Early English Drama. Ed. Paula Neuss.
Cambridge: Brewer; Totowa, NJ: Barnes, 1983.
62-77.

Drawing upon both the records and the play texts, Cowen examines the York, Towneley, Chester, and N-Town cycles as well as the Coventry cycle plays in terms of their overall use of space in their staging. Cowen finds the York cycle the most unified in terms of "the confines of [the plays'] action and concentration on the Virgin" (77) the Chester cycle the most diverse, with Towneley and N-Town between the two in terms of their use of space. She further notes the grouping of several Biblical episodes in the plays at Coventry.

Davenport, Tony. "'Lusty Fresch Galaunts.'" Aspects of Early English Drama. Ed. Paula Neuss.
Cambridge: Brewer; Totowa, NJ: Barnes, 1983.
111-26.

Davenport examines the moralities and finds that the use of clothing (in particular the clothing that marked the "galaunt") added an element of visual allegory that strengthened the allegorical nature of these plays. He further argues that the "galaunt" as a character changed in allegorical significance during the course of history of the moralities, with the earlier "galaunts" acting as a "type-figure . . . embodying youth versus age, life versus death, body

versus soul, appearance versus reality, excess versus measure" (127), whereas later the "galaunt" generally became a "minor vice" or a foil for the central character (128).

Grantley, Darryll. "Producing Miracles." Aspects of Early English Drama. Ed. Paula Neuss. Cambridge: Brewer; Totowa, NJ: Barnes, 1983. 78-91.

Examining four saints' plays (the Digby Mary Magdalen and The Conversion of St. Paul, the Croxton Play of the Sacrament, and the Cornish Meriasek), Grantley sets out to shed light on the problem of the staging of miracles in medieval drama. He finds that many of the miracles called for by the texts of these plays require no more than skillful acting and easily produced stage tricks for their performance. Grantley also explores the use of scaffolds for staging ascents and descents, the problem of liquids such as blood or water that changes to blood or must boil, and pyrotechnics. He finds that while some require little apparatus and pose little difficulty in the performance of a miracle, many problems still exist in explaining how the more technically difficult miracles were staged. He further suggests that more elaborate technical devices may have been employed than is generally believed.

Lombardo, Agostino. "English Medieval Drama." Trans. Christopher Whyte. Literature in Fourteenth-Century England: The J. A. W. Bennett Memorial Lectures. Perugia, 1981-1982. Eds. Piero Boitani and Anna Torti. Cambridge: Brewer, 1983. 121-36.

Lombardo argues that, in English medieval drama, the miracle play constitutes that turning point when "dramatic intuition of reality" became individual (130), when liturgy and history became not merely re-lived but re-liveable. Lombardo draws upon the York, Towneley, and Chester cycles to illustrate his thesis and then traces in the morality plays the further development of a sense of theater.

Meredith, Peter. "Scribes, Texts, and Performance." Aspects of Early English Drama. Ed. Paula Neuss. Cambridge: Brewer; Totowa, NJ: Barnes, 1983. 13-29.

Meredith laments the lip-service paid to manuscript studies since Gregg's work early in the century ("Bibliographical and Textual Problems of the English Miracle Cycles," The Library 3rd Series, V [London: 1914]) and calls for further study facilitated by the printing of facsimiles of many of the texts as well as by the discovery and editing of records pertaining to the performance of those texts. Meredith then reviews the textual scholarship of the York

(British Library Additional MS 35290 and Sykes Manuscript), Chester (Huntington Library MS 2, BL MS Additional 10305, BL MS Harley 2013, Bodleian Library MS Bodley 175, BL MS Harley 2124, National Library of Wales MS Peniarth 399, and Chester Coopers' Company MS), and N-Town (BL MS Cotton Vespasian D VIII) cycles.

Potter, Robert. "Divine and Human Justice." Aspects of Early English Drama. Ed. Paula Neuss. Cambridge: Brewer; Totowa, NJ: Barnes, 1983. 129-41.

Potter takes a broad look at mystery, saints', and morality plays both on the Continent and in England and finds this "concluding vision of Heaven on earth" in all of them: "an act of faith in the transcendence of justice in the affairs of men; promising punishment for the heartless cruelty of which humankind was . . . eminently capable, endlessly vindicating the path of mercy and forgiveness" (140-1).

19 Proudfoot, Richard. "The Virtue of Perseverance."

Aspects of Early English Drama. Ed. Paula Neuss. Cambridge: Brewer; Totowa, NJ: Barnes, 1983. 92-110.

Proudfoot cursorily explicates the moralities The Pride of Life, Everyman, Mankind, and Wisdom; explicates in more depth The Castle of Perseverance;

and then offers some direction in its modern performance.

Rastall, Richard. "'Alle hefne makyth melody.'"

Aspects of Early English Drama. Ed. Paula Neuss.
Cambridge: Brewer; Totowa, NJ: Barnes, 1983.
1-12.

Rastall discusses the use of music in both the mystery and morality plays. Rastall argues that, with the exception of the Coventry plays in which the use of music is still not generally understood, music serves one of two representational purposes: identification of Divine Order (including those characters acting in accord with that order) and identification of the human. Divine Order is most commonly seen in the mysteries and humanity in the moralities, although the distinction is not universal. Rastall also identifies structural uses of music in both the moralities and mysteries, as in the case of masking movement on stage or at the exit of a character.

Overall, Rastall is careful to note that the lack of clear stage directions, the small number of extant texts, and a lack of research into the guilds' accounts which might identify the numbers of musicians, etc., all combine to leave the modern scholar with a very imprecise view of the role of music in the medieval drama.

Schell, Edgar. "The Pilgrim in the Castle." Strangers and Pilgrims: From The Castle of Perseverance to King Lear. Chicago, U of Chicago P, 1983. 27-51.

Schell envisions the morality play as an "embodied sermon" (28) and explicates The Castle of Perseverance in that light, concluding that The Castle is an imitation of "life's pilgrimage" (42) and that the theme of perseverance must be understood as a part of the pilgrimage motif.

Twycross, Meg. "'Apparell Comlye.'" Aspects of Early English Drama. Ed. Paula Neuss. Cambridge: Brewer; Totowa, NJ: Barnes, 1983. 30-49.

This article is an examination of the texts and records as they pertain to the costuming of characters in the mysteries. Twycross suggests that the costuming of major characters is relatively easy to approximate from the extant records, although whether the English tended to the expensive end of the spectrum or the "cheap" (48) is open to speculation.

Periodical Articles

Beene, Lynn Diane. "Language Patterns in Mankind."

The USF Language Quarterly 21.3-4 (1983): 25-29.

Beene argues that the frequent references to language in Mankind constitute an "integral part of the play's thematic presentation" (25). Beene further argues that a linguistic study of the play reveals two distinct "norms of language and style: one which characterizes salvation, the other which characterizes perdition" (25). Beene delineates the two norms and then identifies the change in the character Mankind as his speech reflects first the salvation norm, then perdition when he falls from grace, and finally salvation when he is again accepted into a "state of grace" (29).

4 Carpenter, Sarah. "The Chester Cycle at Leeds."

Medieval English Theatre 5 (1983): 29-35.

Carpenter reviews the production of the complete three-day, outdoor performance of the Chester cycle at Leeds. Positive comments include the success of the costuming based upon Meg Twycross' recent research; negative comments include the rainy weather and general "lackadaisical" (35) mood of the performance.

---. "Morality-Play Characters." Medieval English Theatre 5 (1983): 18-28.

Carpenter offers advice on the playing of morality characters, a difficult task given the allegorical, at times non-human, nature of the "characters" and the device of self-presentation of a character employed by morality playwrights. Carpenter echoes the advice of 20th-century playwright Bertold Brecht, whose Theater of Ideas Carpenter sees as similar to morality drama, that the actor should distance himself or herself somewhat from the character being portrayed.

Clopper, Lawrence M. "Arnewaye, Higden, and the Origin of the Chester Plays." Records of Early English Drama Newsletter 8.2 (1983): 4-11.

Clopper asserts that the early antiquarians of Chester mistakenly ascribed the invention of the Chester plays to Higden and Arneway because of their misunderstanding of the significance of lists of mayors and sheriffs which the antiquarians had discovered. Clopper asserts that they assumed that the first name on the list was the first mayor, rather than the first recorded mayor, and built arguments for the authorship of the Chester cycle upon such a logical house of cards.

---. "The Chester Plays at Toronto." Research Opportunities in Renaissance Drama 26 (1983): 109-16.

Clopper reviews the various productions of the individual Chester plays performed over a three-day period in May of 1983. He argues that the successful production of the cycle as a whole, employing pageant wagons, has ended any speculation about the "feasibility of performing on wagons or of performing in true processional fashion" (115).

Conley, John. "The Identity of Discretion in Everyman." Notes and Queries 30 (1983): 394-96.

Basing his argument upon the Dutch progenitor of Everyman, Elckerlijc, and upon Christian tradition, Conley asserts that the character Discretion should be identified as prudence.

Davenport, W. A. "Peter Idley and the Devil in Mankind." English Studies: A Journal of English Language and Literature 64.2 (1983): 106-12.

Davenport argues that the character of Tutivillus in Mankind's two distinct characterizations are not a result of the development of his character in the play (Wenzel, The Sin of Sloth: Acedia in Medieval Thought and Literature, Chapel Hill: 1967) nor his two-fold association with the "verbal neglect of God's word" and with the verbal negligence of idle gossip in church"

(Ashley, "Tutivillus and the Battle of Words in Mankind," Annuaire Mediaevale 16 (1975): 128-50).

Rather, Davenport sees the nature of Titivillus as "accidental and haphazard" (107), parallel to Peter Idley's haphazard treatment of sloth in his Instructions to His Son. Davenport does not claim that the evidence for Idley's work as a source of Mankind is very strong, but does suggest that "there may be connections between the two" (112).

Davidson, Clifford. "Gesture in Medieval Drama with Special Reference to the Doomsday Plays in the Middle English Cycles." EDAM Newsletter 6.1 (1983): 8-17.

Drawing upon stage directions and religious art of the fourteenth century, Davidson suggests appropriate gestures for actors portraying the major roles in the Towneley cycle Doom play. He suggests that this study may be the model for a reference work encompassing the entire body of the mystery cycles.

31 Davis, Nicholas, ed. "Allusions to Medieval Drama in Britain: A Findings List (3)." Medieval English Theatre 5 (1983): 83-86.

An installment of Davis' ongoing compilation of allusions to medieval drama not mentioned elsewhere.

Elliot, John R. Jr., ed. "Census of Medieval Drama Productions." Research Opportunitites in Renaissance Drama 26 (1983): 117-23.

A compilation of reviews of productions of medieval drama during 1982.

Happe, Peter et al. "Thoughts on 'Transvestism' by Divers Hands." Medieval English Theatre 5 (1983): 110-22.

Happe compiles short notes on female impersonation by male actors written by him, Sarah Carpenter, Henrietta Twycross-Martin, Diana Wyatt, and Carl Heap. Overall, the respondents noted that, while the playing of female roles by male actors was initially disconcerting to the modern mind, within the context of the non-realistic mystery drama "transvestism" seemed natural.

4 Lepow, Lauren. "Drama of Communion: The Life of Christ in the Towneley Cycle." Philological Quarterly 62.3 (1983): 403-13.

Lepow explores the plays of the Towneley cycle that depict the life of Christ, dividing them into three groups (Group I: Prima and Secunda Pastorum, the Oblacio Magorum, the Fugacio Iosep et Marie in Egiptum, and the Purificacio Marie; Group II: the Pagina Doctorum and the Iohannes Baptista; and Group III: the Conspiracio through the Processus Crucis). Lepow

argues that the Towneley plays do not so much "memorialize an historical figure as they vivify the sacramentally present Christ" (404), acting as Corpus Christi drama in the liturgical sense. Lepow demonstrates that the primary device used by the playwrights of the Towneley cycle to carry out such a vivification in each of the three groups of Christ plays is the cycle's constant call upon the audience's "liturgical and devotional experience" (403).

MacLean, Sally-Beth. "Records of Early English Drama and the Travelling Player." Research Opportunities in Renaissance Drama 26 (1983): 65-71.

MacLean reports on the advantages to scholars of the developing REED project centered on compiling a list of the travelling companies and their itineraries and patrons.

36 May, Stephen. "Good Kings and Tyrants: A Re-assessment of the Regal Figure on the Medieval Stage." Medieval English Theatre 5 (1983): 87-102.

May argues that prior scholarship has centered too often on the satanic parallels to kings and lesser lords in the medieval plays. He turns to medieval romance for source material to "ascertain the qualities

of good kings" (87) and then applies his findings to Herod in the Digby Killing of the Children, the King of Marcyll in the Digby Mary Magdalene, and Octavian in both the Chester and Towneley cycles.

Meredith, Peter. "The Killing of the Children at Winchester Cathedral." Medieval English Theatre 5 (1983): 51-52.

Meredith favorably reviews John Marshall's production of the Digby Killing of the Children.

Mills, David. "Characterisation in the English Mystery Cycles: A Critical Prologue." Medieval English Theatre 5 (1983): 5-17.

Mills argues that the mystery cycles call for a unique distance between actor and character arising from the didactic nature of the text and from the recurring nature of the roles within each cycle, roles which were acted by different actors from different companies. Such an idea of characterization is inimical to modern method acting and should be not only a product of actor, text, and audience but a "synthesis made in the mind of the spectator of a series of discrete interpretations" (16).

39 ---. "The Chester Cycle of Mystery Plays." Medieval English Theatre 5 (1983): 44-51.

Mills reviews the Toronto production of the

Chester cycle, acted by groups of players from around Canada and the United States.

Neuss, Paula. "God and Embarrassment." Themes in Drama 5 (1983): 241-53.

Neuss reviews selected North American and British productions of mystery plays from 1970-80 and laments the fact that directors "are clearly nervous of tampering with the text in a way that would hardly worry them if it were Shakespeare" (252) and calls for modern productions in translation.

Ovitt, George. "Christian Eschatology and the Chester 'Judgment.'" Essays in Literature 10 (1983): 3-16.

Focusing more upon the Chester cycle than upon its counterparts, Ovitt finds the Christian-Augustinian view of Judgment in that cycle striking in its orthodoxy, given the historical context of "philosophical and theological revisionism" of the late Middle Ages (13). He argues that the mystery cycles constitute the last effort of man mimetically to reproduce "the whole course of salvation history, . . . the last complete summarization of the orthodox Christian-Augustinian world-view" (13).

Price, Jocelyn. "Theatrical Vocabulary in Old English: A Preliminary Survey." Medieval English Theatre 5 (1983): 58-71.

The second installment of "Allusions to Medieval Drama in Britain: A Findings List," edited by Nick Davis (see Davis, 1983), this article lists Latin theatrical terms for which the author has found Anglo-Saxon counterparts and then gives a "discursive" treatment of "sources, scope, and implications of the OE theatrical vocabulary" (58).

Roney, Lois. "The Wakefield First and Second Shepherds Plays as Complements in Psychology and Parody." Speculum 58 (1983): 696-723.

Agreeing with numerous critics, Roney considers the Second Shepherds' Play a "revision and replacement of the the Prima" (696). While accepting differences between the two plays, she argues that they are remarkably similar in that "each characterizes its people according to the damage done to their particular kind of human nature by the Fall, and each depends for its comedy on a surprisingly bold parody of the outward actions and inward expectations of one of the two great Corpus Christi mysteries, the Eucharist in the First Shepherds' Play, the Incarnation in the Second Shepherds' Play" (698). Roney investigates the similarities in characterization and comedy in this article on the basis of the above thesis and further

explains the difference in tone as a product of the differing "theories of human nature that inform the two plays" (723).

Rose, Martial. "The Magi: The Litter and the Wristed Crown." Medieval English Theatre 5 (1983): 72-76.

Rose takes a middle road in the iconography-molding-drama, drama-molding-iconography controversy and explores a two-way influence in his examination of continental and English dramatic and artistic portrayals of the Magi.

5 Schmidt, G. "The Iconographic Significance of the Shepherds in the Secunda Pastorum." Manuscripta 27 (1983): 18-19.

I was not able to secure this article for annotation.

46 Streitberger, W. R. "Court Festivities of Henry VII: 1485-1491, 1502-1505." Research Opportunities in Renaissance Drama 26 (1983): 31-54.

Streitberger supplements the accounts of William Campbell (Materials for a History of the Reign of Henry VII, London, 1973-77) and Sydney Anglo ("The Court Festivals of Henry VII," Bulletin of the John Rylands Library 43 [1960]: 12-45) with a bibliography of newly

edited records. Streitberger further discusses the evidence (whether by comment or by virtue of recorded payment) for entertainments and festivals at the court of Henry VII.

Twycross, Meg. "Books for the Unlearned." Themes in Drama 5 (1983): 65-110.

In comparing contemporary devotional books to the mystery cycles, Twycross argues that both acted as surrogates (and at times authorized replacements) for the Bible. This fact accounts for much of the didacticism and many of the devotional aspects of the mysteries and sheds light upon the attitude of the church toward the plays.

---. "The Chester Plays at Chester." Medieval English Theatre 5 (1983): 36-42.

Twycross argues that the controversy about the use of wagons on "narrow medieval streets" (41) has been finally laid to rest by the Chester production of a mini-cycle of eight plays sharing five pageant wagons (Noah's Flood; Moses, Balaam, and Balaak; The Shepherds; The Purification and Doctors; Temptation and Woman Taken in Adultery; The Harrowing of Hell; Emmaus; and Doomsday) wherein two pageant wagons did indeed find room to pass each other on the narrow streets of Chester.

---. "'Transvestism' in the Mystery Plays." Medieval English Theatre 5 (1983): 123-80.

Investigation of the mystery plays and the records pertaining to them reveals that men normally played the female roles. In this article, Twycross synthesizes the historical research done on the subject of "transvestism," investigates the texts of the plays for their portrayal of women, and recounts the results of an experiment involving the modern production of the N-Town Visitation and the Towneley Noah. Twycross and her students produced the plays with two casts: one production had women playing the roles of Mary, Elizabeth, and Noah's wife; and one production had men playing those roles. They found problems with the portrayal of women by men, most notably size, gesture, and the physical actions of the men in the women's roles. However, Twycross and her students also found that the plays, written for men in women's roles, presented problems to women acting in the roles of women, most notably the archetypal, not naturalistic, nature of the text in its portrayal of women. Twycross concludes with suggestions for women who play the parts of women in the mystery plays -- almost as difficult a task as transvestism.

Tydeman, Bill. "Stanislavski in the Garden of Gethsemane: An Interlude." Medieval English Theatre 5 (1983): 53-57.

This imaginative dialogue between director and students demonstrates the difficulty of applying modern "method" acting to the mysteries.

White, Eileen. "The Disappearance of the York Play Texts -- New Evidence for the Creed Play." Medieval English Theatre 5 (1983): 103-09.

White argues that the York Creed play may not have been lost by the Archbishop or Dean of York as has generally been believed. A closer reading of the relevant records reveals that the Dean may well have returned the play to the York city council, or may never have received it initially. White suggests the possibility that a citizen may have borrowed the text and died before returning it.

52 ---. "The Girdlers' Pageant House in York." Records of Early English Drama Newsletter 8.1 (1983): 1-8.

White sums up the new findings of the Records of Early English Drama group concerning the York girdlers' pageant house, which seem to "raise more questions than they answer" (6) and point up the need for synthesizing all available knowledge before theorizing.

Chapter V: 1984

Books

Beadle, Richard, and Pamela M. King. York Mystery Plays: A Selection in Modern Spelling. Oxford: Clarendon, 1984.

This modern spelling version of the York cycle includes 22 of the 47 extant pageants, "selected on the grounds of their literary and dramatic merit" (v). The editors also include a helpful general introduction into the York cycle and select bibliography. The 22 plays included are The Barkers' The Fall of the Angels, The Coopers' The Fall of Man, The Shipwrights' The Building of the Ark, The Fishers' and Mariners' The Flood, The Hosiers' Moses and Pharaoh, The Pewterers' and Founders' Joseph's Trouble About Mary, The Tilehatchers' The Nativity, The Masons' and the Goldsmiths' Herod and The Magi, The Marshals' The Flight into Egypt, The Girdlers' and Nailers' The Slaughter of the Innocents, The Smiths' The Temptation, The Skinners' The Entry into Jerusalem, The Cutlers' The Conspiracy, The Bowers' and Fletchers' Christ Before Annas and Caiphas, The Tapiters' and Couchers' Christ Before Pilate (1): The Dream of Pilates's Wife, The Litsters' Christ Before Herod, The Tilemakers' Christ Before Pilate (2): The Judgement, The Pinners' The Crucifixion, The Butchers' The Death of Christ, The

Saddlers' The Harrowing of Hell, The Carpenters' The Resurrection, and The Mercers' The Last Judgement.

Billington, Sandra. A Social History of the Fool.

Brighton: Harvester, 1984.

Billington traces the origins of the fool back to the mysteries (the silent fool, Christ, before his accusers in the York cycle) and Vice in the moralities.

Davidson, Clifford. From Creation to Doom. New York: AMS, 1984.

Davidson's book is a collection of self-contained essays concerning the York cycle which, in their entirety, constitute a panorama of criticism that includes the entire cycle from Creation to Doom. Davidson includes two types of essays within the scope of this book. The essays of the first set (Chapters I, II, VI, and VII) weave a portion of the cycle into a larger thesis concerning iconography, staging, or patronage. The second set of essays (Chapters III - V and VIII - XI) are explications of a portion of the cycle. No matter the type of essay, Davidson throughout the book returns to an iconographic interpretation of the various portions of the play, and the numerous, relevant references to medieval art that Davidson believes affected the development of the cycle add depth to his various arguments.

The titles of the chapters are as follows: "I. The Visual Arts and Medieval Drama at York," "II. The Creation: Iconography, Staging, and Costume," "III. After the Fall," "IV. The Early Life of Christ," "V. The Ministry Plays," "VI. Civic Patronage and the York Passion," "VII. The Realism of the York Realist," "VIII. From Tristia to Gaudium," "IX. Pilgrimage and Transcendence," "X. The Virgin Mary," "XI. The Last Judgment."

04 Davidson, Clifford, ed. Word, Picture, and Spectacle. Kalamazoo: Medieval Institute, 1984.

See the 1984 "Chapters in Books" section of the bibliography.

05 Dent, Robert William. Proverbial Language in English Drama Exclusive of Shakespeare, 1495-1616: An Index. Berkeley: U of California P, 1984.

Dent indexes "all extant English drama from Medwall to the year of Shakespeare's death" exclusive of the works of Shakespeare himself (11). This book is a companion to Shakespeare's Proverbial Language: An Index by the same author and lists and indexes by their use in individual plays all known English proverbs, whatever their origin, in use from 1495-1616.

Happe, Peter. Medieval English Drama, A Casebook.

London: Macmillan, 1984.

This casebook contains reprints of articles since 1958 considered by the editor to be seminal in the development of a critical analysis of medieval English drama. Authors, titles, and original years of publication of these articles follow in the order of their inclusion in the text:

Introductory

Mills, David. "Approaches to Medieval Drama"
(1969).

The Corpus Christi Plays

Kolve, V. A. . "The Drama as Play and Game"
(1966).

Vinter, Donna Smith. "Didactic
Characterisation -- The Towneley
Abraham" (1980).

Woolf, Rosemary. "The Wakefield Shepherds'
Plays" (1972).

Prosser, Eleanor. "The Woman Taken in
Adultery Plays" (1961).

Davidson, Clifford. "The Realism of the York
Realist and the York Passion" (1975).

Kahrl, Stanley J. "Of History and Time"
(1974).

Morality Plays and Interludes

Potter, Robert A. "Forgiveness as Theatre"
(1975).

Spivack, Bernard. "The Vice as a Stage
Metaphor" (1958).

Kantrowitz, Joanne Spencer. "Allegory"
(1975).

Craik, T. W. "On Enough Is as Good as a
Feast" (1958).

Aspects of Performance

Bevington, David A. "The Popular Troupe"
(1962).

Twycross, Meg and Sarah Carpenter. "Purposes
and Effects of Masking" (1981).

Tydeman, William. "Costumes and Actors"
(1978).

Neuss, Paula. "The Staging of The Creacion
of the World" (1979).

Lindenbaum, Sheila. "The York Cycle at
Toronto -- Staging and Performance
Style" (1978).

07 Lancashire, Ian. Dramatic Texts and Records of
Britain: A Chronological Topography to 1558.
Toronto: Toronto UP, 1984.

Each entry in Lancashire's guide includes four
parts: "(1) a reference number; (2) a date or
chronological limits; (3) the name of a text; or the

record of a dramatic representation or show, a playing place, a playwright, visits of acting troupes, an official act of control over playing, or other evidence relating to plays and their production; and (4) a brief bibliographic reference to the most reliable published editions of the text or the record record, or -- lacking these -- to manuscript sources . . . complete to 1558" (ix). Lancashire includes a 30 page chronological list of dramatic records and a 314 page topographical list. Topics include "List of Sites," "England," "Wales," "Scotland," "Ireland," "Other," and "Doubtful Texts and Records." Appendices include indices of playing companies, playwrights, and playing places and buildings as well as a chronological list of salient dates. A 154-page general index concludes the work.

08 Vince, Ronald W. Ancient and Medieval Theatre: A Historiographical Handbook. Westport, CT: Greenwood, 1984.

The fourth chapter of this book provides an overview of the history of the scholarship of medieval theatre. Vince includes within the chapter a discussion of textual study, production, places of performance, written records, folk drama, medieval drama's connections with entertainments, and the impact of music and the visual arts upon the theater. An

extensive bibliography of scholarship follows the chapter. An appendix reviews medieval dramatic texts from throughout the British Isles and the Continent.

Dissertations

Boone, Blair Warren. "Lying Like Truth: Equivocation and the Representation of Value." DAI 45.2 (1984): 513A. State U of New York at Buffalo.

Boone examines "the problem of . . . how to discuss intelligibly value in literature" as that problem relates to "representation." He suggests that equivocation represents that point at which representation and value become "questionable." The Cain and Abel plays of the mystery cycles form one chapter of this examination.

0 Carnahan, Shirley Eileen. "Past in the Present: The Staging of The Killing of the Children." DAI 45.1 (1984): 188A. U of Colorado at Boulder.

Carnahan argues that the "mounting [of] an actual production has emerged as one of the best ways of learning the secrets of its staging." This dissertation is "a reasoned defense of what [Carnahan] chose to do and why" in her 1980 production of The Killing of the Children.

11 Furnish, Shearle. "The Reflexivity of the Plays of the Wakefield Master (England)." DAI 45.4 (1984): 1110A. U of Kentucky.

Furnish argues that the reflexivity of the

Wakefield Master marks a transformation of the traditional mystery play as it requires a constant interpretation on the part of both audience and reader. The Master's reflexivity rests upon "four major components: . . . dynamic process, inspiration and skill, metatheatre, and the Word . . . demonstrated through dramatizing acts of creation parallel to his own, . . . grotesque occasions of competition and the application of skill, [and] theatrical processes of role-playing and discovery."

Leonard, Robert Joseph. "Patterns of Dramatic Unity in the N-Town Cycle. DAI 45.4 (1984): 1111A. State U of New York at Stony Brook.

Leonard suggests that repetitions of "imagery, language, characterization, and plot structure" serve to unify the N-Town cycle. He concludes that the major theme of the cycle is the "dichotomy between caritas and cupiditas . . . [warranting] either salvation or damnation."

13 Parry, David Mackenzie. "The Castle of Perseverance: A Critical Edition." DAI 44.10 (1984): 3060A. U of Toronto.

Parry "presents a new critical edition of . . . The Castle of Perseverance, re-edited from the unique manuscript, Folger MS.V.a.354" based upon his first-

hand investigation of the text during a production of the play in 1979.

Pederson, Steven Irwin. "The Staging of The Castle of Perseverance: A Re-analysis." DAI 44.12 (1984): 3905A. U of Maryland.

Pederson suggests that Richard Southern's The Medieval Theatre in the Round is not as helpful in interpreting the "place" of The Castle of Perseverance as is an understanding of the "medieval tournament tradition." Employing evidence offered by other scholars and analysis of the script itself, Pederson contends that the play was performed in a list with the audience outside.

5 Wright, Stephen K. "The Vengeance of Our Lord: The Destruction of Jerusalem and the Conversion of Rome in Medieval Drama." DAI 45 (1984): 1393A. Indiana U.

Wright studies "an important and largely neglected European dramatic tradition, . . . the large family of late medieval plays . . . concerning the destruction of Jerusalem." Wright "concentrates primarily on . . . the Ludus de Assumptione Beatae Mariae Virginis (the so-called Innsbrucker Mariahimmelfahrtsspiel), the fragments of an otherwise lost Thuringian play known as the 'Gothaer Botenrolle,' the Mors Pilati episodes from the Cornish Ordinalia and Eustache Marcade's La

Vengance Jhesuchrist." He further examines performance records from twenty plays which have not survived to present times.

Chapters in Books

Davidson, Clifford. "Space and Time in Medieval Drama: Meditations on Orientation in Early Theater." Word, Picture, and Spectacle. Ed. Clifford Davidson. Kalamazoo: Medieval Institute, 1984. 39-93.

Davidson sketches "the foundations for a phenomenology of early drama -- a drama based in turn in both space and time [emphasizing] perceived experience and observable structures within a methodology that has much in common with that of recent study of comparative religion" (39). Davidson contends that a modern understanding of "space-as-measured quantity" will serve "to distort and obscure the meaning of the early plays" (46) and that a modern understanding of time-causation will distort our understanding and appreciation of a medieval dramatic structure that recognizes no connection between time and cause, but rather acknowledges "Being [as] the only source of unity in the universe" (58).

17 Ellis, Roger. "The Word in Religious Art of the Middle Ages and the Renaissance." Word, Picture and Spectacle. Ed. Clifford Davidson. Kalamazoo: Medieval Institute, 1984. 21-38.

Ellis suggests that the "word, . . . arguably the commonest iconographic feature of religious art" operates on two levels, verbal and visual, and that words are "inevitably in a state of tension with one another." The tension "between the world of sense-experience and that of understanding and belief" thus becomes the central iconographic feature of the English cycle plays (21). Exploring the parallels between the word in art and drama, Ellis supports the "reciprocal illumination" theory of the development of art and drama in the Middle Ages.

8 Fowler, David C. "Medieval Drama." The Bible in Middle English Literature. Seattle: U of Washington P, 1984. 3-52.

Fowler surveys the Cornish and English mystery cycles as well as the English morality plays in respect to theories of their origin and staging and their reflection of religious influences.

19 Hanning, R. W. "'Ut Enim Faber . . . Sic Creator': Divine Creation as Context for Human Creativity in the Twelfth Century." Word, Picture and Spectacle. Ed. Clifford Davidson. Kalamazoo: Medieval Institute, 1984. 95-149.

Hanning's examination of the phenomenon of human creativity as a mirror of God's creation of the universe is focused primarily upon twelfth-century

vernacular poetry, but as Davidson, the editor of Word, Picture, and Spectacle points out, this study "provides useful background to the depiction of the Creation in the century which produced the Anglo-Norman Adam" (iii). Hanning argues that the understanding of the Creator was a rationalization, synthesis, and interpretation "of two traditions of creation accounts: the Judaeo-Christian and the Platonic" (96). Hanning explores the varying influences of these two traditions through study of both secular and religious writing leading up to and including the twelfth-century and suggests that the resultant picture of the divine Creator formed the twelfth century image of the "possibilities of human creativity" (138).

Johnson, Kenneth E. "The Rhetoric and Apocalypse in Van Eyck's 'Last Judgment' and the Wakefield Secunda Pastorum." Legacy of Thespis: Drama Past and Present. Vol. 4. Ed. Karelisa V. Hartigan. Washington, D.C.: UP of America, 1984. 31-41.

Not attempting to suggest influence of one work upon the other, Johnson contends that the Secunda Pastorum and "The Last Judgment" are the result of "shared aesthetic" (31) in their reflection of, and control by, the images of the book of Revelation and an apocalyptic rhetorical structure which served to involve an "audience in the affirmation of religious

truth" (31). Johnson asserts that the two-fold focus of the dyptich of which "The Last Judgment" is a part as well as the two-fold focus of "The Last Judgment" panel itself (chaos and bliss) is analogous to the two images of the Secunda Pastorum -- "a contemporary farce about sheep stealing . . . [and] a comparatively brief pageant of the Nativity" (36).

Sargent, Michael G. "Three Notes on Middle English Poetry and Drama: II. The Macro Play of Wisdom and the Fifteenth-Century Audience for Fourteenth-Century Mysticism." A Salzburg Miscellany: English and American Studies 1964-1984. Salzburg: Institute fur Anglistik and Amerikanistik, U of Salzburg, 1984. 145-57.

Sargent argues that the existence of Wisdom was an example of the fifteenth-century urban middle class adopting the contemplative ideals of the fourteenth-century landed rich. Sargent cites as evidence Hilton's Scale of Perfection and Mixed Life, both works with a fourteenth-century courtly audience and both serving as sources for Wisdom.

Wentersdorf, Karl P. "The Symbolic Significance of Figurae Scatologicae in Gothic Manuscripts." Word, Picture and Spectacle. Ed. Clifford Davidson. Kalamazoo: Medieval Institute, 1984. 1-20.

Wentersdorf examines examples of scatological illustrations of defecation in the margins of Gothic manuscripts, and suggests that their inclusion is far more than the simple amusement of readers. He contends that these marginal illustrations are "pictorial reminders of the diabolic dangers eternally hovering over the heads even of those engaged in prayer and contemplation" (4) and as such are integral portions of the text itself. Wentersdorf finds verbal examples of such symbolism in the morality plays Wisdom and The Castle of Perseverance as well as the Towneley cycle's Mactacio Abel.

Periodical Articles

Anderson, John. "John Skelton's Magnificence at Edinburgh." Medieval English Theater 6.2 (1984): 162-63.

Anderson particularly compliments the Alford Players' production of Magnificence for its appropriate "text-cutting" (163).

4 Beadle, Richard. "The Scribal Problem in the Macro Manuscript." English Language Notes 21.4 (1984): 1-13.

After citing both new and previously recognized physical evidence from the Folger facsimiles of Mankind and Wisdom, studying the handwriting of the two texts, exploring the spelling and linguistic similarities and differences between the two plays, and referring to research into the probable date of the transcription of the two plays, Beadle concludes that both Wisdom and Mankind were written by the same scribe (monk Hyngham) at two different periods of his scribal career.

.25 Carpenter, Sarah. "Ane Satyre of the Thrie Estaits." Medieval English Theatre 6.2 (1984): 163-68.

Carpenter reviews both the play and its production. While the play was originally quite politically topical, written in response to "power and

abuse of power in the church" (163), Carpenter found that the play and Fleming's production of it combined to communicate "its buoyancy and commitment, moral and theatrical, even four centuries after its political problems had passed from sight" (168).

6 Coletti, Theresa and Pamela Sheingorn. "Playing Wisdom at Trinity College." Research Opportunities in Renaissance Drama 27 (1984): 179-84.

Coletti and Sheingorn review in depth both the Trinity College production of Wisdom, directed by Roger Shoemaker and based upon a modern text by Milla Riggio, and the play itself. Coletti and Sheingorn found some touches of modernity out of place, but found the production "richly conceived" (183) and communicative in "costume, language, gesture, music and choreographed movement" (180).

27 Davidson, Clifford. "Women and the Medieval Stage." Women's Studies 11 (1984): 99-113.

Davidson challenges the contention that the medieval theater was "entirely the province of the male actor" (99-100), asserting that "women were not rigidly banned . . . from acting as in . . . Elizabethan and Jacobean times" and that "women's experiences and women's social roles . . . were very significant in this theater" (100). Davidson cites as evidence

medieval women playwrights from Germany, Abbess Katherine of Sutton's adaptations (or her authorization for members of her convent to do so) of Depositio, Elevatio, and Visitatio Sepulchri, Isabella de Lenne's contribution to the Children of Israel in Cambridge, the Chester wives' play The Assumption of the Virgin Mary, the presence of actresses on the Continent, and similar records to support his argument that women had a direct role in the medieval theater. Davidson further examines the women characters in the Quem Queritis, the Digby Mary Magdalen, the wife of Noah in the Towneley cycle, Pilate's wife in the York cycle, Eve, and the Virgin Mary and her mother St. Anne and finds them "presented with an admiration not extended to other human beings, not even to the other saints who were then venerated" (110). Davidson laments the fact that many of the plays featuring women characters have not survived to the present.

28 Davis, Nicholas, ed. "Allusions to Medieval Drama in Britain (4): Interludes." Medieval English Theatre 6.1 (1984): 61-91.

This article lists "surviving allusions to performances or kinds of performances called interlude" (61). After 1560 the list is quite selective.

---. "The Meaning of the Word 'Interlude': A Discussion." Medieval English Theatre 6 (1984): 5-15.

Exploring both the modern and medieval understandings of the term "interlude" Davis offers a working definition for for Medieval English Theatre group's study of the genre: "a stage-play (not a portable-seeming play) [that] did not take place in banqueting halls" (12-3) historically situated between the mystery and morality plays and Renaissance drama.

30 Divett, Anthony W. "An Early Reference to Devil's-masks in the Nottingham Records." Medieval English Theatre 6 (1984): 28-30.

Records of the borough-court rolls of Nottingham for 1372 reveal evidence for the existence of devil's-head masks.

31 Dutka, Joanna. "The Fall of Man: The Norwich Grocers' Play." Records of Early English Drama Newsletter 9.1 (1984): 1-11.

Dutka presents a facsimile of John Kirkpatrick's transcript of The Fall of Man, which differs from Robert Fitch's 1859 and Osborn Waterhouse's 1909 editions (both of which formed the basis for Norman Davis' Early English Text Society edition of 1970).

Eccles, Mark. "'Halfe a Yard of Rede Sea.'" Notes and Queries 31 (1984): 164-65.

Eccles summarizes the speculation on the part of various critics concerning the meaning of "halfe a yard of rede sea" in the Coventry Cappers' Accounts.

3 ---. "The Macro Plays." Notes and Queries 31 (1984): 27-29.

Eccles presents the reader with a discursive bibliography of criticism and research on the three Macro plays (Everyman, Wisdom, and Mankind) since the publication of his 1965 edition. He further includes comments on modernized editions of the plays as well as updated, changed notes for his 1965 edition in the instances where he agrees with critics' points made after the publication of his original.

34 Flanigan, C. Clifford. "Karl Young and the Drama of the Medieval Church." Research Opportunities in Renaissance Drama 27 (1984): 157-66.

While Flanigan concedes that much of Young's work has not stood the test of time, he nevertheless celebrates Young's "reverence for history" (162) and his awareness and study of international scholarship. Flanigan is thankful that American scholarship has generally retained that reverence for history but disdains scholars who write "in apparent ignorance of

even such fundamental works as Lipphardt or deBoor" (161).

5 Fletcher, Alan J. "The Meaning of 'Gostly to Owr Purpos' in Mankind." Notes and Queries 31 (1984): 301-02.

Citing examples from vernacular preaching of the fifteenth century, Fletcher argues that the statement "gostly to owr purpos" is a formulaic expression used by preachers to signal exegesis and call for special attention, misappropriated and profaned by New Guise to "draw the attention of an audience to something offered for its entertainment and for the profit of the actors" (302).

36 Happe, Peter. "Part Two of Medwall's Nature." Medieval English Theatre 6.1 (1984): 40-42.

Happe reviews negatively the Salford Arts Unit production of the second half of Nature paired with Marlowe's Faustus. Happe finds the production of the second half of Nature "isolated" (40) without the first half. He terms the interpretation and presentation of the play "inappropriate," presenting as example the substitution of "Onward Christian Soldiers" for the concluding "goodly ballet" and the issuance of hymn sheets to the audience "cynically parodic" (41).

Lancashire, Ian. "Annotated Bibliography of Printed Records of Early British Drama and Minstrelsy for 1982-83." Records of Early English Drama Newsletter 9.2 (1984): 1-56.

Lancashire notes that his annotated bibliography includes publications up to 1980 that concern records of performers and performance, but it does not notice material treating play-texts or music as such, and general or unannotated bibliographies" (1).

38 Lepow, Lauren. "Daw's Tennis Ball: A Topical Allusion in the Secunda Pastorum." English Language Notes 22.2 (1984): 5-8.

Lepow suggests that "Daw's tennis ball" is a topical allusion to the same incident (probably apocryphal) recounted by Shakespeare "in Henry V, I, ii, lines 255-67: the young king's French claims are countered by the dauphin's sending him a tun of tennis balls, a sneering comment on Henry's youth and inability to enforce his claims" (6-7).

39 McKinnell, John. "Staging the Digby Mary Magdalen." Medieval English Theatre 6 (1984): 127-52.

McKinnell recounts the interpretation, methodology, and practical aspects of his production of the Digby Mary Magdalen.

Meredith, Peter. "'Farte Pryke in Cule' and Cock-fighting." Medieval English Theatre 6 (1984): 30-39.

Meredith explains and demonstrates pictorially the joust-like game portrayed in Twycross' production of Fulgens and Lucres, their interpretation of "But let us just at farte pryke in cule" (30).

1 ---. "Medwall's Fulgens and Lucres." Medieval English Theatre 6.1 (1984): 44-48.

Meredith found Twycross' production of Fulgens and Lucres "superb, . . . marvelous to watch and to listen to" (44-5).

42 Mills, David. "The Creation and Fall at the International Garden Festival, Liverpool." Medieval English Theatre 6.1 (1984): 59-60.

Mills reviews Edward Burns' intercutting of Youth with Creation and Fall of the Angels and Man and finds it a unified, "intelligent and innovatory production" (60).

43 ---. "James Miller: The Will of a Chester Scribe." Records of Early English Drama Newsletter 9.1 (1984): 11-13.

Mills extracts those portions of James Miller's will that allude to books. James Miller was one of the

three scribes who worked on Harley 2124(H), the Chester mystery cycle.

Neuss, Paula. "The Sixteenth-Century English 'Proverb' Play." Comparative Drama 18 (1984): 1-18.

Neuss introduces the genre of the Proverb play and explicates Wager's Enough Is as Good as a Feast in terms of her introduction. She asserts that Shakespeare's All's Well That Ends Well is an example of Shakespeare's dabbling in the genre of proverb plays, citing comparisons to Enough Is as Good as a Feast as evidence.

45 Pettitt, Thomas. "Tudor Interludes and the Winter Revels." Medieval English Theatre 6 (1984): 16-27.

Pettitt explores the mummers' plays to ascertain evidence for seasonal household entertainments during the winter revels, such as is suggested by Nelson (The Plays of Henry Medwall, Cambridge: 1980) and Baskervill ("Conventional Features of Fulgens and Luces," Modern Philology 24 [1926-7]: 419-42) as the impetus for a "substantial body of late fifteenth-century texts" of which Medwall's work are a remnant (16). Pettitt contends that the origins of Fulgens and Luces (both textual and circumstantial) may be found in the mummers' plays and that Medwall's work (and that of his

"lost" contemporaries) may well have been written for the traditional seasonal entertainments.

Price, Jocelyn, ed. "Allusions to Medieval Drama in Britain (5): Additional Old English References." Medieval English Theatre 6.2 (1984): 159-60.

Price continues her compilation of Old English allusions to medieval drama with contributions from Jane Roberts.

---. "Theatrical Vocabulary in Old English (2)." Medieval English Theatre 6.2 (1984): 101-25.

Price surveys "instances of Old English reactions to classical theatrical traditions" supplementing Marshall's ("Theatre in the Middle Ages: Evidence from Dictionaries and Glosses," Symposium 4 [1950]: 1-39, 366-89) and Venezky and Di Paolo Healey's work in the area (Microfiche Concordance to Old English, Toronto: 1980).

Ralston, Michael E. "The Four Daughters of God in The Castell of Perseverance." Comitatus 15 (1984): 35-44.

Ralston examines the uses of the debate between the four daughters of God (the four virtues of Mercy, Peace, Truth, and Justice) as "prologue and epilogue to other actions which interrupt the allegory" (36),

creator of suspense and anticipation (37), and entertainment (37).

9 Rendall, Thomas. "Visual Typology in the Abraham and Isaac Plays." Modern Philology 81 (1984): 221-32.

Rendall explores the visual typology of the Abraham and Isaac plays of the four mystery cycles, the Cornish Origo Mundi, and the Brome and Northampton plays and particularly praises the rich typology of the Chester and York plays.

50 Riggio, Milla B. "The Staging of Wisdom." Research Opportunities in Renaissance Drama 27 (1984): 167-76.

Riggio analyzes her own production of Wisdom at Trinity College in terms of her conception of the play, namely: "that laymen accept a concept of spirituality which is best suited to the cloisters" and that "acts of charity are not incompatible with Christian perfection, . . . a fifteenth-century conservative effort to forestall the modern world" (175).

51 Sutton, Marilyn. "The Image of the Child in the English Mystery Cycles." Journal of the Rocky Mountain Renaissance Association 5 (1984): 69-81.
Sutton argues that the English mystery cycles

constitute a social record too often overlooked by the social historian. The picture, then, of the Middle Ages as a period when "children were seldom seen and rarely heard" (69) is not borne out by the record of medieval drama, Sutton argues. The mystery cycles' "glimpses, hints, allusions, and side remarks" regarding children are too numerous to support the "invisible child" theory (71).

52 Tamburr, Karl. "The Dethroning of Satan in the Chester Cycle." Neuphilologische Mitteilungen 85 (1984): 316-28.

Tamburr suggests that the playwright(s) of the Chester cycle go beyond their sources by their stress upon "the concept of divine power" (316). An example of this is their staging of Satan's dethroning at key moments in the cycle -- during the Fall of Lucifer and Christ's Descent into Hell. This action is mirrored in The Coming of Antichrist.

53 Taylor, David. "'The Tyres That Were Lost.'" Medieval English Theatre 6.2 (1984): 153-58.

Taylor examines the evidence supporting Ingram's suggestion (REED: Coventry, Toronto and Manchester: 1981) that "tyrrys" in the Coventry Smiths' Account for 1450 refers to "tires" in the modern sense and would thus be a record indicating the possible payment for tires for a pageant wagon. While Taylor does not rule

out the possibility of Ingram's reading, he suggests an alternate: "simple caps or hats" (156).

4 Wasson, John. "Karl Young and the Vernacular Drama."

Research Opportunities in Renaissance Drama 27

(1984): 151-55.

Wasson asserts that Karl Young, basing his arguments upon extant texts fifty years ago, made incorrect judgments concerning the involvement and later non-involvement of the clergy with the liturgical plays and the early secular plays, mistakenly denied the connection between cycle plays and the Corpus Christi processions, assumed erroneously that the "comic element" simply added "realism" to the early secular plays and saw literary merit in the plays only on that basis, and incorrectly asserted that Christian drama had no connection with secular mimes and players. Wasson refutes Young by arguing that while Young based his theses solely upon the extant texts, later research has revealed that the extant texts are not typical, and are therefore unreliable as grounds for generalization.

.55 Willis, Paul. "The Weight of Sin in the York

Crucifixio." Leeds Studies in English 15 (1984):

107-16.

Willis suggests that the comic cross-carrying scene of the York Crucifixio, in which the four soldiers undergo a test of strength in carrying Jesus'

cross, serves to underscore the weight of sin for which the cross is a type. Willis argues that the passive character of Jesus could not have served that purpose.

- 36 Wyatt, Diana and Pamela King. "Chanticleer and the Fox. The Shepherds' Play: The Medieval Players on Tour." Medieval English Theatre 6.2 (1984): 168-72.

Coupled with Chanticleer and the Fox, the Medieval Players' production of a translation of the Wakefield The Shepherds' Play was judged by Wyatt and King less successful than the "entire package" (168, 170). Wyatt and King take the translation to task for diluting the sinister quality of the character of Mak, "giving way to pure farce" (171).

- 57 Young, Abigail Ann. "Plays and Players: The Latin Terms for Performance." Records of Early English Drama Newsletter 9.2 (1984): 56-62.

Young offers lexicographical evidence for the medieval use and meaning of Latin words referring to performances.

Foreign Language Books

- 68 Okuda, Hiroko. Chusei Eikoku no Seishogeki: Kami to Hito Eno Supekutakuru (Biblical Plays in Medieval England: A Spectacle of God and Men). Tokyo: Kenkyusha, 1984.

Chapter VI: 1985

Books

01 Bevington, David, ed. Homo, Memento Finis: The Iconography of Just Judgment in Medieval Art and Drama. Kalamazoo: Medieval Institute, 1985.

See the 1985 "Chapters in Books" section of this bibliography.

02 Davidson, Clifford and Jennifer Alexander. The Early Art of Coventry, Stratford-upon-Avon, Warwick, and Lesser Sites in Warwickshire: A Subject List of Extant and Lost Art, Including Items Relevant to Early Drama. Kalamazoo: Medieval Institute, 1985.

This subject list of medieval art includes a description of each listed painting or artifact, 72 illustrations, a map of Coventry and a map of Warwick, an appendix listing relics in Coventry and Warwick, an extensive and useful index, and a subject list of musical iconography in Warwick and Coventry. Major subject headings for each geographical area are as follows:

- I. Representations of God, Angels, & Devils
- II. Old Testament
- III. Parents of Virgin & Her Life (To Nativity)
- IV. The Infancy of Christ

- V. Christ's Ministry
- VI. The Passion
- VII. The Risen Christ
- VIII. Conclusion of the Life of the Virgin
- IX. The Last Judgment
- X. Apostles
- XI. Saints
- XII. Seven Sacraments
- XIII. Miscellaneous

03 Happe, Peter, ed. The Complete Plays of John Bale.
Volume 1. Cambridge: Brewer, 1985.

This volume contains the text of King Johan by John Bale. Happe introduces the text with relevant biographical, textual, source, linguistic, and religious information as well as notes on staging and music.

04 Mills, David, ed. Staging the Chester Cycle. Leeds:
U of Leeds School of English, 1985.

See the 1985 "Chapters in Books" section of this bibliography.

5.05 Skiffington, Lloyd A. The History of English Soliloquy. Lanham, MD: UP of America, 1985.

In tracing the history of English soliloquy, Skiffington devotes one chapter to soliloquy in the

mystery plays ("II. The Mysteries") and one to soliloquy in the moralities ("III. Morality Drama"). He finds the two forms of drama significant stages of development in the employment of soliloquy as a theatrical device.

06 Spearing, A. C. Medieval to Renaissance in English Poetry. Cambridge: Cambridge UP, 1985.

Spearing utilizes the Wakefield Prima Pastorum and Secunda Pastorum as his exemplars of the poesy of the Wakefield Master, whom, in turn, he sees as the exemplar poet in the mystery cycles. Spearing investigates the style, language, and structure of the two plays, arguing for their inclusion as the works of "a major fifteenth-century poet" (143). .pa

Dissertations

06 Carroll, Virginia Schaefer. "The 'Noble Gyn' of Comedy in the Middle English Cycle Plays." DAI 46 (1985): 419A. Kent State U.

Carroll contends that the cycle plays demonstrate a "willingness to experiment with the link between comic and devotional responses." The full development of the comedic created a "'noble gyn' -- a cunning, elaborate artifice capable of moving spectators to wrestle playfully with, and then resolve, the mysteries of their faith" as it enables the

audience to arrive at a sense of not only dramatic but also religious "resolution."

- 08 El Itreby, Elizabeth Jeanne. "Re-Creation, Ritual Process and the N-Town Cycle." DAI 46 (1985): 697A. Loyola U of Chicago.

El Itreby "urges that we approach the Corpus Christi cycles and guild plays . . . as religious and social ritual dramas," realizing their twofold purpose to strengthen the audience's faith and to mirror the soul's progression to God in the account of salvation history. She suggests that the N-Town plays are successful in their ability to fulfill this twofold purpose.

- 09 McDonald, Marcia Ann. "A Two-World Condition: The Carnival Idiom and its Function in Four Morality Plays." DAI 45.12 (1985): 3647A. Vanderbilt U.

McDonald argues that the comedic traditions of the carnival are employed by the playwrights of the moralities to mimic "comic efforts to accept the human condition." McDonald sees the moralities as something more than simple entertainment or mere allegory of evil and explores the social background for the carnival idiom in Mankind, Youth, The Nature of the Four Elements, and Like Will to Like.

10 Siy, Dennis. "Death, Medieval Moralities, and the 'Ars Moriendi' Tradition." DAI 45.11 (1985): 3346A. U of Notre Dame.

Siy argues that the social conditions of the late Middle Ages were not informed entirely by a spirit of pessimism, but that positive influences, in particular the morality plays, existed, offering hope to the people. "The medieval morality plays and the fifteenth-century Ars Moriendi texts, for example, renewed the people's hope of salvation. In three plays in particular, The Castle of Perseverance, The Pride of Life, and Everyman, the theme of death figures prominently in a way that reflects the positive Christian view of death and judgment."

Chapters in Books

- .11 Bevington, David. "L'Envoi." Homo, Memento Finis: The Iconography of Just Judgment in Medieval Art and Drama. Ed. David Bevington. Kalamazoo: Medieval Institute, 1985. 209-12.

Much as critics Joseph Porter (The Drama of Speech Acts: Shakespeare's Lancastrian Tetralogy, Berkeley: U of California P, 1979) and R. MacDonald ("Uneasy Lies: Language and History in Shakespeare's Lancastrian Tetralogy," Shakespeare Quarterly 35 [1984]: 22-39) study the change in verbal language within the spread of Shakespeare's histories, Bevington concludes that such a shift in visual language is evident within medieval drama, although in a more ambiguous form that often reverts to the typology of the past.

- 5.12 ---. "'Man, Thinke on Thine Endinge Day': Stage Pictures of Just Judgment in The Castle of Perseverance." Homo, Memento Finis: The Iconography of Just Judgment in Medieval Art and Drama. Ed. David Bevington. Kalamazoo: Medieval Institute, 1985. 147-78.

Bevington analyzes the manner in which the theatrical images of The Castle of Perseverance build toward the "climactic final scene of debate and

judgment concerning man's soul" (149). Bevington argues that the aims of the play are virtually the same as those of the mystery cycles, yet are portrayed through the employment of a "single representative protagonist" rather than the more varied scenes of the cycles, requiring a different structure in which "costuming effects, gestures, props, structures, and spatial arrangements . . . express metaphorical truths" (149). Bevington explores each of these devices in the development of his thesis.

- .13 Diehl, Huston. "'To Put Us in Remembrance': The Protestant Transformation of Images of Judgment." *Homo, Memento Finis: The Iconography of Just Judgment in Medieval Art and Drama*. Ed. David Bevington. Kalamazoo: Medieval Institute, 1985. 179-208.

Diehl argues that the drama of the early Reformation period underwent a parallel transformation of iconography as did the religious art of that period; iconoclasts did not stamp out the vestiges of iconography regarding the Judgment, rather the artists and playwrights transformed the visual symbols in the works from an imagery characteristically Roman to an imagery typical of the Reformation. Diehl traces such a transformation in visual art and then in the drama from the mysteries to the problem plays of Shakespeare.

14 Emmerson, Richard Kenneth. "'Nowe Ys Common This Daye': Enoch and Elias, Antichrist, and the Structure of the Chester Cycle." *Homo, Memento Finis: The Iconography of Just Judgment in Medieval Art and Drama*. Ed. David Bevington. Kalamazoo: Medieval Institute, 1985. 89-120.

Emmerson suggests that the judgment of Antichrist in the Chester Coming of the Antichrist, announced by the archangel Michael, "serves as a turning point not only in the career of the great deceiver, but also in the action of the entire play" (89). He further suggests that this judgment signals also the turning point for the entire Chester cycle as well, for Emmerson suggests that at the time of Michael's pronouncement of judgment the play's action "ceases to recapitulate scenes staged earlier in the Chester cycle and begins to foreshadow the final event of the cycle, doomsday" (90), and, as he further suggests, so do the following plays of the cycle. Enoch and Elias, two characters who have a two-fold relationship to Christ, sit astride this structural juncture as two Januses, looking at both epochs.

15 Herzman, Ronald B. "'Let Us Seek Him Also':

Tropological Judgment in Twelfth-Century Art and Drama." *Homo, Memento Finis: The Iconography of Just Judgment in Medieval Art and Drama*. Ed.

David Bevington. Kalamazoo: Medieval Institute, 1985. 59-88.

Herzman argues that the dominant theme in drama, sermons, and sculpture of the twelfth and thirteenth centuries is what he terms "tropological judgment," (84) a judgment which sets a standard for an examination of one's actions at any point in time. The dominant image supporting this theme is pilgrimage.

5.16 Kahrl, Stanley J. "Secular Life and Popular Piety in Medieval English Drama." *The Popular Literature of Medieval England*. Ed. Thomas J. Heffernan. Knoxville: U of Tennessee P, 1985.

Surveying the history of medieval English drama, Kahrl argues for its inclusion in the classification of "popular literature" even though the plays were not meant to be read and can thus not strictly be classed as "literature." He includes them not because they contain jest nor because they employ folk-play elements; he includes them because they were "written to reach as wide an audience as possible, and in that they succeeded" (104).

- .17 Marshall, John. "'The Manner of These Playes': The Chester Pageant Carriages and the Places Where They Played." Staging the Chester Cycle. Ed. David Mills. Leeds: U of Leeds School of English, 1985. 17-48.

Marshall analyzes Richard Rogers' seventeenth-century accounts of the Chester pageant carriages and the route of the cycle, bringing to the study scholarly criticism of Rogers' accounts and, on the whole, upholding Rogers' description of the carriages and route. Marshall supplements areas of speculation left open by Rogers' descriptions of the Chester cycle with more concrete evidence of actual pageant wagons in Japan and on the Continent. Marshall includes illustrations and maps that are helpful to the reader in envisioning the pageant wagon or tracing the route by map.

- 5.18 Meredith, Peter. "'Make the Asses to Speake' or Staging the Chester Plays." Staging the Chester Cycle. Ed. David Mills. Leeds: U of Leeds School of English, 1985. 49-76.

Drawing upon texts, stage directions, and civic records, Meredith analyzes the probable original staging of the Chester cycle. In his directions to modern producers and directors of the cycle, Meredith concludes that modern practices concerning rehearsal and preparation must be carefully applied to the

medieval cycle, that the Chester plays were the product of a non-professional group of people from Chester, that tricks and skills common to other contemporary productions may have been utilized during the original production, that physical props and costumes must be taken into account when determining the style of acting, that the play may have enjoyed a great variety in its staging during its different productions, and that the staging was not confined to the top floor of the pageant wagon but included the bottom floor and the surrounding ground as well (67-68).

- 5.19 Mills, David. "'None Had the Like Nor the Like Darste Set Out': The City of Chester and Its Mystery Cycle." Staging the Chester Cycle. Ed. David Mills. Leeds: U of Leeds School of English, 1985. 1-16.

For a reading audience consisting originally of viewers of the Leeds 1983 production of the Chester cycle, Mills surveys the criticism and history of the Chester cycle.

- 5.20 Rastall, Richard. "'Some Myrth to His Majestee': Music in the Chester Cycle." Staging the Chester Cycle. Ed. David Mills. Leeds: U of Leeds School of English, 1985. 77-99.

Through specific study of Doomsday, The Last

Supper, The Purification, and The Shepherds' Play, Rastall suggests that answers to questions concerning the functions of music in the plays, the places for the inclusion of music (directed implicitly or explicitly by the text or stage directions), the sort of music to include, and the performers and instruments required for making the music.

5.21 Scally, William A. "Modern Return to Medieval Drama."

The Many Forms of Drama. Ed. Karelisa V. Hartigan. Lanham, MD: UP of America, 1985. 107-14.

Scally explores the manner in which modern playwrights such as Wilder, Pirandello, and Heller have returned to medieval drama in terms of structure, source, and manner of dialogue.

5.22 Sheingorn, Pamela. "'For God is Such a Doomsman':

Origins and Development of the Theme of Last Judgment." Homo, Memento Finis: The Iconography of Just Judgment in Medieval Art and Drama. Ed. David Bevington. Kalamazoo: Medieval Institute, 1985. 15-58.

Sheingorn examines visual art and drama during the first twelve centuries after Christ in an attempt to explain the paradox that Christ's Second Coming should be so central to the doctrine of the Church and yet virtually nonexistent in art. She argues that a shift

in liturgy took place in the twelfth century which changed its focus from "re-presenting" God's actions to the dramatic "providing an imaginative, emotional experience for the viewer as part of affective devotional practices." That shift opened the doors for the artistic representation of judgment, creating a "climate receptive to plays" dealing with the subject (51).

- 5.23 Sheingorn, Pamela and David Bevington. "'Alle This Was Token Domysday to Drede': Visual Signs of Last Judgment in the Corpus Christi Cycles and in Late Gothic Art." *Homo, Memento Finis: The Iconography of Just Judgment in Medieval Art and Drama*. Ed. David Bevington. Kalamazoo: Medieval Institute, 1985. 121-46.

Sheingorn and Bevington explore the visual representations of judgment in Gothic art and the mysteries. They find that both the art and the drama of the fourteenth and fifteenth centuries have the ability to link contemporary time with eschatological time, making the viewer continually cognizant of his own link with eternity.

- 85.24 Twycross, Meg. "The Chester Cycle Wardrobe." *Staging the Chester Cycle*. Ed. David Mills. Leeds: U of Leeds School of English, 1985. 100-23.

Twycross summarizes the research that preceded the accomplishment of her task of designing the wardrobe for the Chester cycle at Leeds. Twenty-two illustrations accompanying the text make this article especially fruitful for those set to a similar task.

Periodical Articles

- 5.25 Beadle, Richard. "The York Hosiers' Play of 'Moses and Pharaoh': A Middle English Dramatist at Work."
Poetica: An International Journal of Linguistic-Literary Studies 19 (1985): 3-26.

I have been unable to secure this article for annotation.

- 5.26 Bevington, David. "'Blake and Wyght, Fowll and Fayer': Stage Picture in Wisdom Who Is Christ."
Comparative Drama 19.2 (1985): 136-50.

Bevington argues that the morality play derives its theatrical form from a visualization of metaphor, from a "concretizing of homiletic and scriptural proposition" (137). Bevington explores the text of this particular play, its staging and iconography, and the contrasts of its imagery to support his suggestion that the summoning of Death is the overriding metaphor of this play, as it is also in The Castle of Perseverance.

- 85.27 Briscoe, Marianne G. "Some Clerical Notions of Dramatic Decorum in Late Medieval England."
Comparative Drama 19.1 (1985): 1-13.

Briscoe contends that the contradictory evidence -- the fifteenth-century church's proscription of mimetic performance and the popularity of drama in England -- is contradictory only on the surface. Studying preacher's aids, sermons, and treatises, Briscoe argues that the general proscriptions were, on the whole, "quite permissive and humane" (10); the specific proscriptions, though at times harsh, were generally justified by the nature of the "playing" at which they were aimed.

- 85.28 Butterworth, Philip. "Gunnepowdyr, Fyre, and Thondyr." Medieval English Theatre 7.2 (1985): 68-76.

Butterworth offers suggestions concerning the safe and effective carrying out of the stage directions of The Castle of Perseverance regarding gunpowder, fire, and thunder based upon historical facts concerning gunpowder's discovery and early development.

- 85.29 Cardullo, Bert. "The Chester Sacrifice of Isaac." Explicator 43.3 (1985): 3-4.

Cardullo argues that McCaffey's inclusion of a study of the third parts of the three speeches by the Expositor in The Sacrifice of Isaac ("The Didactic Structure of the Chester Sacrifice of Isaac," Comitatus 2 [1971]: 24-25) would have strengthened his exposition

of the audience's simultaneous detached and emotional perspectives upon the sacrifice.

- 5.30 Coldewey, John C. "Plays and Play in Early English Drama." Research Opportunities in Renaissance Drama 28 (1985): 181-88.

The "'merrie olde England' syndrome" (181) has been debunked in favor of a Hobbesian view of a "most violent, cruel, and horrifying" period in which Death rules, contends Coldewey (181). This article debunks those debunkers, arguing that the records of entertainments, plays, games, and the like are simply too numerous for such a Hobbesian view of medieval England. Coldewey accuses scholars of the medieval drama of contributing to the Hobbesian view by their mistakenly interpreting many records of "play" as meaning drama when those records quite clearly indicate actual games and other enjoyable, lighthearted activities.

- 85.31 Davis, Nicholas. "'He Had Great Plesure Upon an Ape': Horman's Vulgaria." Medieval English Theatre 7.2 (1985): 101-06.

Davis lists allusions to medieval drama in William Horman's Vulgaria Puerorum (first printed in 1519).

- 5.32 Débax, Jean Paul. "The Diversity of Morality Plays."
Cahiers Elisabethains: Etudes sur la Pré-
 Renaissance et la Renaissance Anglaises (1985):
 3-15.
 I have been unable to secure this article for
 annotation.
- 5.33 Elliot, John R. Jr. and Sheila Lindenbaum, compilers.
 "Census of Medieval Drama Productions." Research
 Opportunities in Renaissance Drama 28 (1985):
 201-09.
 Elliot and Lindenbaum compile reviews of medieval
 drama productions in North America and the British
 Commonwealth.
- 85.34 Fichte, Jörg O. "The Presentation of Sin As Verbal
 Action in the Moral Interludes." Anglia:
 Zeitschrift für Englische Philologie 103 (1985):
 26-47.
- 85.35 Gibson, Gail McMurray. "The Play of Wisdom and the
 Abbey of St. Edmund." Comparative Drama 19.2
 (1985): 117-35.
 Gibson suggests that the textual evidence of the
 Macro texts of Wisdom as well as the circumstantial
 historical evidence of the abbey and the surrounding
 area support the contention that the Bury St. Edmunds
 abbey was more than a storehouse for an acquisitive

monk named Hyngham; it was a place of performance as well.

- 5.36 Hanks, D. Thomas, Jr. "Not For Adults Only: The English Corpus Christi Plays." Children's Literature Association Quarterly 10.1 (1985): 21-22.

Hanks calls for the performance of the Corpus Christi plays for children as well as adults. He argues that the original audience included children fascinated by the spectacle, the child actors, the villains, and the game element of the plays; modern productions should produce the same results with modern children.

- 85.37 Havelly, Nick. "The Mysteries (The Nativity, The Passion, Doomsday)." Medieval English Theatre 7.1 (1985): 54-57.

Bill Bryden's indoor production of The Nativity, The Passion, and Doomsday was found by Havelly "strongest in its own kind of processional staging and spectacle, . . . weakest in the over-insistent invitations to the dance at some points or the ponderous singalong after the Nativity -- and finally in the involvement of the groundlings in the Last Judgment . . . too friendly and low-risk" (56).

- 5.38 Marshall, John. "Marginal Staging Marks in the Macro Manuscripts of Wisdom." Medieval English Theatre 7 (1985): 77-82.

Marshall suggests that the crosses found in the margins of the Macro texts of Wisdom indicate "fairly significant changes in the stage picture" (82).

- 5.39 Marx, C. W. "The Problem of the Doctrine of the Redemption in the M[iddle] E[nglish] Mystery Plays and the Cornish Ordinalia." Medium Aevum 54.1 (1985): 20-32.

Marx argues that Fry's abuse-of-power theory concerning the redemption in the N-Town cycle ("The Unity of the Ludus Coventriae," Studies in Philology 48 [1951]: 527-70) fails to take into account the choice or obligation of God to deal with the devil in justice rather than power; Fry sees the negative but not the positive.

- 5.40 Mills, David. "The 'Behold and See' Convention in Medieval Drama." Medieval English Theatre 7.1 (1985): 4-12.

Recognizing the existence of three forms of dialogue in medieval drama -- naturalistic conversation, rhetorical structuring device, and direct address to the audience -- Mills suggests that the most characteristic is direct address. Mills explores its

use and its effect in speeches from the York Crucifixion, Mankind, and the Wakefield Noah.

- 85.41 ---. "'In this Storye Consistethe Oure Chefe Faithe':
The Problems of Chester's Play(s) of the Passion."
Leeds Studies in English 16 (1985): 326-36.

Addressing why James Miller, the principal scribe of BL Harley 2124 (1607) chose to present The Trial and Flagellation of Christ and The Crucifixion as one play while earlier scribes had presented it as two, Mills finds that Miller, an antiquarian, edited the play on the basis of "Catholic tendencies" (prior editions) that the 'two-play' editors had deleted from their editions. These editions, though pre-dating Miller's, were in fact "newer" in content. Mills further argues that Miller was confused by the "play-numbering, the colophon and/or the description of the Late Banns", resulting in BL Harley 2124, a play that does not "correspond to that described in the Late Banns, and which indeed is unlikely ever to have been performed in the streets of Chester" (336).

- 85.42 ---. "The Towneley Cycle of Toronto: The Audience as Actor." Medieval English Theatre 7.1 (1985): 51-54.

Garrett Epp's production of the Towneley cycle, which involved moving the audience from pageant to pageant, is found by Mills pleasantly "exhausting,"

involving the audience so in the play that they became co-actors in the "moving" cycle (54).

- 85.43 Noguchi, Rei R. "Conversational Interaction, Verbal Strategies, and Literary Response." Language and Style (SUNY-Flushing) 18 (1985): 192-204.

Noguchi studies the "formal patterning of speech in exchanges" (193) in the Towneley Abraham and Isaac and finds it too consistently a "rigid solicitor-solicited alignment" except in the climactic scene at the altar (203), where Noguchi contends that the breakdown of the pattern signals the attendant breakdown of Abraham's world of order and peace.

- 85.44 Ovitt, George Jr. "Adam's Dream: Fortune and the Tragedy of the Chester 'Drapers Playe.'" Journal of the Rocky Mountain Medieval and Renaissance Association 6 (1985): 71-85.

Ovitt offers an interpretive reading of the Chester Drapers' Play exploring the two roles of Fortuna. He seeks to clarify the misunderstanding surrounding the "function and extent of her powers" and asserts that in Fortuna's role in the play one may "understand the way in which medieval tragedy reconciled the undeniable force of providence with individual freedom" (72).

5.45 Rastall, Richard. "Female Roles in All-Male Casts."

Medieval English Theatre 7.1 (1985): 25-51.

Rastall, in a response to Twycross' comments in Medieval English Theatre 5.2 concerning the advisability of playing female roles with male actors, offers evidence and analysis suggesting that Twycross' assumptions about the role of the pre-pubertal male actor need to be rethought.

5.46 Spinrad, Phoebe S. "The Last Temptation of Everyman."

Philological Quarterly 64 (1985): 185-94.

Spinrad explicates Everyman through comparing the play with the medieval Ars Moriendi treatises. These treatises, Spinrad suggests, are more akin to Everyman than the moralities in that the moralities end with death, while Everyman and the treatises begin with death.

5.47 Stevens, Martin. "Processus Torontoniensis: A

Performance of the Wakefield Cycle." Research Opportunities in Renaissance Drama 28 (1985): 189-99.

Stevens reviews positively the production of the Wakefield cycle for its sense of unity and staging, and calls for the "true modernizing of a medieval cycle" as the next project for the Toronto team (198). The text used for this production, Stevens asserts, was a compromise between the original and a modern-sounding

tongue, and, in the manner of most compromises, was not entirely satisfactory to either the "originalists" or "modernists."

- 85.48 Twycross, Meg. "Mankinde." Medieval English Theatre 7.1 (1985): 57-61.

Twycross reviews positively the performance of the actors portraying Mischief, Mankind, Mercy, and Titivullus in the Medieval Players' production of Mankind in Perth, Australia.

- 85.49 Tydeman. "N-Town Plays at Lincoln." Medieval English Theatre 7.1 (1985): 61-64

Tydeman reports "mixed feelings" regarding Keith Ramsay's production of the N-Town plays at Lincoln (64).

- 85.50 Walsh, Martin W. "Demon or Deluded Messiah? The Characterization of Antichrist." Medieval English Theatre 7.1 (1985): 13-24.

Walsh's involvement with the production of the Chester The Coming of the Antichrist prompts this examination of the characterization of this villain who "does not bulk large in our imaginations like Herod or Judas, for he is not that frequently represented in the visual arts, still less in the narrative" (13-4). Walsh cites problems arising from the nebulosity of

the doctrines and theological history concerning the Antichrist, the "contradictory views" of him found in De Adventu Antechristi, Play XXIII in the Chester Cycle, and the "curious sort of prologue [in Chester Play XXII] that . . . gives us all the wrong signals" concerning his nature (17). Walsh offers his reading of the play centered on the character as a guide for actors portraying the role.

- 85.51 Wright, Michael J. "Ludus Coventriae Passion Play I: Action and Interpretation." Neuphilologische Mitteilungen 86 (1985): 70-77.

Wright contends that "two dramatic modes and strands of action" (70) control the N-Town Passion Play I: one allegorical, centered on the character of Jesus, and the other historical, centered on the conspiracy to arrest Jesus. Wright argues that the contrast in the first part of the play between the two is an "artistic failure" but in the second part is "dramatically satisfying" (70). The point at which the play becomes dramatically superior is the point at which Judas moves from Jesus to the priests and the emphasis changes from an interpretation of Jesus' actions to an interpretation of "their consequences for human salvation" (70).

85.52 Young, Abigail Ann. "Plays and Players: The Latin Terms for Performance (Part ii)." Records of Early English Drama 10.1 (1985): 9-15.

Young continues her exploration (first installment REED Newsletter 9.2 [1984]: 56-62) into the lexicographical evidence for Latin terms for performance.

Foreign Language Books

- 85.53 Hacker, Hans-Jurgen. Zur Poetologie des
Mittelalterlichen Dramas in England. Heidelberg:
Carl Winter UP, 1985.

Chapters in Foreign Language Books

- 85.54 Crespo Allue, Ma. Jose. "Genesis del Teatro Religioso Medieval en Inglaterra: Del Drama Liturgico los Misterios y Moralidades." Estudios Literarios Ingleses: Edad Media. Madrid: Catedra, 1985. 203-21.
- 85.55 Gauvin, Claude. "Les Genres et leur Interference Dans le Théâtre Religieux Anglais du Moyen Age." Problems, Interferences des Genres au Théâtre et les Fêtes en Europe. Paris: U of France P, 1985. 15-26.
- 85.56 Lascombes, Andre. "Rôle, Type, Masque: Structures et Fonctions du Personnage Populaire dans la Théâtre Anglais du Moyen Age." Figures Théâtrales du Peuple. Paris: Centre Nat. de Recherché Scientifique, 1985. 15-27.
- 85.57 Portillo, Rafael. "Manifestaciones Dramaticas de Origen Folklorico en la Inglaterra Medieval." Estudios Literarios Ingleses: Edad Media. Madrid: Catedra, 1985. 223-36.