

AN ABSTRACT OF THE THESIS OF

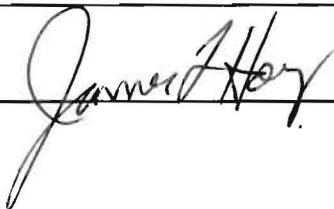
Carole Persin Ferguson for the Master of Arts
(name of student) (degree)

in English presented on December 12, 1984
(major) (date)

Title: An Annotated Bibliography of English Medieval Drama:

1976-1980

Abstract approved: _____

A handwritten signature in cursive script, appearing to read "James H. H. H.", written over a horizontal line.

ABSTRACT

Maria S. Murphy's An Annotated Bibliography of English Medieval Drama: 1969-1975 updated Carl J. Stratman's second edition of Bibliography of Medieval Drama. The purpose of the present thesis is to update further that bibliography. To that end all pertinent books, periodical articles, and dissertations for the years 1976 through 1980 have been catalogued and annotated. Chapter I summarizes the directions medieval drama scholarship has taken during this five-year period and relates it where applicable to the trends noted by Murphy. Receiving the most attention from 1976 through 1980 was the area of cycle drama and its development, staging, aesthetics, typology, records, modern revivals, and relationship to contemporaneous visual arts. No attempt has been made to draw conclusions from this study for such is not its purpose. However, Chapter I concludes with the observation that though the average yearly number of dissertations focusing on medieval English drama decreased by a third from 1969-1975 to 1976-1980, the overall average of studies actually increased during the more recent period. Included with this thesis are four appendices. The first lists works pertaining to medieval English drama published in languages other than English during 1976-1980; the second lists articles that should have been annotated within the thesis but which were, for a variety of reasons, unobtainable; the third gives annotations for two articles that were unavailable to Murphy at the time of her study; the fourth

is a table listing the number of dissertations and total publications for the years 1969-1975 and 1976-1980.

AN ANNOTATED BIBLIOGRAPHY OF ENGLISH MEDIEVAL DRAMA:
1976-1980

A Thesis
Presented to
the Faculty of the Department of English
Emporia State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Carole Persin Ferguson
December 1984

Thesis
1984
F

James J. Hoy

Approved for the Major Department

Harold E. Durst

Approved for the Graduate Council

STATE PROCESSING
JUN 07 1985

446694

TABLE OF CONTENTS

CHAPTER	PAGE
PREFACE.	iii
ABBREVIATIONS.	v
I. INTRODUCTORY CHAPTER	1
II. 1976 BIBLIOGRAPHY.	16
III. 1977 BIBLIOGRAPHY.	47
IV. 1978 BIBLIOGRAPHY.	77
V. 1979 BIBLIOGRAPHY.	109
VI. 1980 BIBLIOGRAPHY.	137
APPENDIX I. WORKS IN FOREIGN LANGUAGES.	164
APPENDIX II. UNOBTAINABLE WORKS	166
APPENDIX III. 1975 PERIODICALS.	167
APPENDIX IV. COMPARATIVE FIGURES.	168

PREFACE

Maria S. Murphy's An Annotated Bibliography of English Medieval Drama: 1969-1975 served to update the second edition of Carl J. Stratman's Bibliography of Medieval Drama. The purpose of the present thesis is further to update that bibliography. To that end all pertinent books, periodicals, and dissertations for the period 1976 through 1980 have been catalogued and annotated.

Chapter I summarizes the directions medieval drama scholarship has taken during this five-year period and relates it, where applicable, to the trends noted by Murphy in the seven years prior to 1976. In an attempt to maintain consistency, the same sort of documentation used by Murphy is employed within Chapter I. References to bibliographical entries have been documented parenthetically by their publication year and entry number. Further to aid consistency, the spelling and punctuation within the thesis (involving such variants as theatre/theater, aesthetics/esthetics, N-Town/N Town, characterization/characterisation, etc.) have been standardized, except in the titles where accurate reproduction would prove beneficial in locating the works. Appendices following the main text of the thesis list, for the purpose of compiling as complete a bibliography as possible, unobtainable works and works in foreign languages.

My thanks for help in this endeavor go to Professor James Hoy, first reader of this thesis; Professor Melvin Storm, who

served as second reader; Marge Jeffries, English Department Secretary at Emporia State; the McPherson College library staff and the staffs of the libraries of Associated Colleges of Central Kansas, who secured most of the articles for me; and my husband, mother, and sister, who also supported my efforts and helped me secure many of the works annotated herein.

PERIODICAL ABBREVIATIONS

	A Wake Newslitter
	Allegorica
ABR	American Benedictine Review
AN&Q	American Notes and Queries
Archiv	Archiv für das Studium der Neueren Sprachen und Litteraturen
Bama	Bamah: Educational Theatre Review
Cahiers E	Cahiers Elisabethains: Etudes sur la Pre-Renaissance et Renaissance Anglaises
C&L	Christianity and Literature
ChauR	Chaucer Review
CHum	Computers and the Humanities
CompD	Comparative Drama
DAI	Dissertations Abstract International
EDAM Newsl.	Early Drama, Art, & Music Newsletter (Medieval Institute)
EigoS	Eigo Seinen
ELN	English Language Notes English
ESRS	Emporia State Research Studies
ETJ	Educational Theatre Journal Faith & Reason Genre Interpretations
JAF	Journal of American Folklore
JHI	Journal of the History of Ideas
JMRS	Journal of Medieval and Renaissance Studies
JPC	Journal of Popular Culture
LdProv	Lettore di Provincia
LeedsSE	Leeds Studies in English Library
LiNQ	Literature in North Queensland
MAE	Medium AEvum
M&H	Medievalia et Humanistica: Studies in Medieval and Renaissance Culture
McNR	McNeese Review Mediaevalia
METH	Medieval English Theatre
Milton Q	Milton Quarterly
MLQ	Modern Language Quarterly
MLS	Modern Language Studies: A Publication of the Northeast Modern Language Association
MP	Modern Philology
MS	Mediaeval Studies Mosaic
N&Q	Notes and Queries
NM	Neophilologische Mitteilungen

	Oberon: Magazine for the Study of English and American Literature
	Parergon: Bulletin of the Australian and New Zealand Association for Medieval and Renaissance Studies
PCP	Pacific Coast Philology
PLL	Papers on Language and Literature
PMLA	Publications of the Modern Language Association of America Poetica
PQ	Philological Quarterly
RABM	Revista de Archivos, Bibliotecas y Museos
REEDN	Records of Early English Drama Newsletter
RHT	Revue d' Histoire du Theatre
RMS	Renaissance & Modern Studies
RORD	Research Opportunities in Renaissance Drama
SB	Studies in Bibliography: Papers of the Bibliographical Society of the University of Virginia
SELL	Studies in English Language and Literature
Shaks	Shakespeare Studies
SIcon	Studies in Iconography
SMC	Studies in Medieval Culture
SN	Studia Neophilologica
SoQ	The Southern Quarterly
SP	Studies in Philology Speculum
SUS	Susquehanna University Studies
TFSB	Tennessee Folklore Society Bulletin
ThR	Theatre Research International
ThS	Theatre Survey
TJ	Theatre Journal
TN	Theatre Notebook
UTQ	University of Toronto Quarterly: A Canadian Journal of the Humanities
YES	Yearbook of English Studies

CHAPTER I

In her 1975 study of medieval English drama, Maria Murphy found that the majority of articles written between 1969 and 1975 concerned six specific areas of interest pertaining to cycle drama. These six areas were development, music, staging, aesthetics, typology, and modern rivals. In the five-year period from 1976 through 1980 all these topics but music continued to hold the interest of scholars. That topic has been replaced by two others: the study of the visual arts contemporary to the cycles and the documents and records pertaining to Corpus Christi plays.

The previously much-debated question as to whether or not the cycle plays evolved from liturgical drama did not command much attention between 1976 and 1980. Glynne Wickham still held to his belief that cycle drama was by its very nature different and thus developed independently. His more recent work has refined that theory by arguing that the subcategory of medieval comedy had separate though simultaneous developments in the secular and the sacred dramatic comedies. These developments merged in the cycle plays in deference to the taste in entertainment of the middle class. He believes that the comic developed in liturgical drama with the introduction of Old and New Testament characters who represented the bad and the ridiculous and that it developed in the secular plays from their origins in pagan festivals. (78.5)

What has been of greater concern to scholars in the development of the cycle plays was not their connection to the Feast of Corpus Christi or their debt to liturgical celebrations, but rather the search for underlying motives for their production. Although a few studies in this five-year period refer to the traditional motives of what James Hoy terms "emanations of genuine piety and honorable civic pride," (77.22, p. 187--see also 76.27, 77.38, and 80.40), scholars are also suggesting more secular motives for their beginnings. Carolyn Wightman explains that the surplus of money and the psychological dilemma created by the Black Death gave rise to the English mystery plays. (77.35) Paula Ložar notes, though does not explain, that at York "the Corpus Christi Plays . . . were sponsored from their inception by the city's trade guilds--non-religious organizations--and seem to have been motivated by considerations other than simply religious devotion." (79.27, p. 94) Alan Justice in "Trade Symbolism in the York Cycle" implies that staging the plays would give craftsmen the opportunity to display, if not openly advertise, their wares to the viewers of the pageants. (79.24) Later in the development of cycle drama Lawrence Clopper accounts for changes at Chester (the performance date from Corpus Christi Day to Whitsuntide, the shift to moveable stages, and the expansion of the cycle to a three-day period) to commercial benefits that would have accrued to the city. (78.11) Joanna Dutka also suggests that the financial value in holding the

cycle plays at Norwich at the same time as the Pentecost Fair was involved in the decision to change its performance date. (78.15)

The popularity of the cycle dramas, as attested to by their longevity, is also discussed during the period 1976-1980. Two scholars maintain that carryovers from early folk plays and folk traditions influenced the developing cycle plays and contributed to their success. In a general study George Peek traces the folk traditions in three of the Chester Pageants. He believes these popular traditions would have been familiar to the audience of the cycle and would have helped contribute to its long life. (78.35) Carol Cochran specifies flyting as an element of the mystery plays that derived from folk plays that was enjoyed by the audiences and that helped to sustain cycle popularity over the years. (79.15) Harriet Hawkins provides an interesting view accounting for the long life of the cycles. She submits that the opportunity provided in the plays for administering poetic justice to representatives of earthly hierarchical authority contributed to their longevity. (80.16) Challenging the traditional view that the cycle plays declined because they were perceived as popish by the church and state which then consciously set about to suppress them is Bing Bills. He calls this suppression theory "problematical and oversimplified." In place of it he posits that the most immediate and compelling factors for their disappearance were economic problems of the guilds and towns. He finds that:

There appears to be a correlation between municipal projects, craft poverty, loss of industry (especially that of wool) and the abandoning of plays--a correlation which seems unconnected with the dramatic content or even with how the plays were perceived by the citizenry or those in power. (80.5, p. 159)

This theory is shared by A.M. Nagler, who laments:

The Norwich Cycle has been lost. Only the melancholy fragment of a 'Fall of Man' remains, together with a list of the plays comprising the cycle in 1527, when the members of the Guild of St. Luke made it clear to the city fathers that the guild was no longer financially able to bear the burden of the cycle's production. (76.5, p. 95)

Another aspect of scholarship concerning the development of the cycle drama has provoked such interest and debate in recent years that it has virtually become a separate area of scholarship and seems to have, at least temporarily, diverted the interest previously shown in the music involved with the cycle plays. This currently-popular area of research is the study of the visual arts and iconography. Clifford Davidson has come to the fore in recent years as the strongest proponent arguing for the priority of the visual arts in the development of the Corpus Christi pageants. He insists that "the

conservative nature of drama is proof of its derivative character." (77.2, p. 13) He is so convinced of this position that he has provided a guide to the use of evidence from the visual arts for the study of early drama (77.2) and with David O'Connor has catalogued York art from the twelfth to mid-sixteenth-century in support of this view. (78.2) In another study he maintains that local Stratford art must have been familiar to the viewers of the Coventry plays and implies that this awareness contributed to the effectiveness of the cycle. (78.13) During this same period Patrick Collins studies the medieval Bible picture cycles and the poetry of the N-Town plays and deduces that "medieval artists employed traditional iconographic conventions to create thematic patterns within the narrative sequence of biblical episodes." (79.3) in her study comparing the poem "The Develis Perlament" and the English cycle plays, Patricia Silber even goes so far as to suggest that this poem may have been the dialogue accompanying a tableau vivant that would predate and could possibly inform the cycle plays. (77.30)

In strong opposition to the iconographic theory of cycle play evolution is E. Catherine Dunn, who feels that in supporting this pictorial development theory Alan Nelson, Richard Axton, and other scholars diminish, indeed challenge, the very definition of drama as the imitation of action by substituting "a visual, iconographic principle of compositional form in place of the dynamic plot line and character conflict

of genuine play structure." (77.18, p. 192)

Two voices of moderation in this debate are Gail McMurray Gibson and Pamela Sheingorn. Both submit that the question of priority is no longer valid, or at least should not be, since both the visual and dramatic arts were the products of the same Catholic culture. Gibson states that "Painters, sculptors, and dramatists often reflected the same cultural and religious contexts and sought to perpetuate the same history and truth for the same audience regardless of whether their medium was pigment, stone, or stage." (78.18, p. 103) Sheingorn suggests that perhaps the research should change direction. According to her, "Religious thought generated the entire cultural complex, and it is primarily to changes in religious thought that we should look for motivating forces in art and in literature." (79.35, p. 106)

Between 1976 and 1980 interest was also maintained in the staging practices of medieval English cycle drama. During this time Davidson and Nona Mason reject Nelson's hypothesis for a fixed indoor production at York (76.16, p. 164), and Sheila Lindenbaum notes that if such were the situation, the lines between actors and audience and groups within the audience would have been more firmly drawn and that greater professionalism would have been required. (78. 31, p. 34) Yet the close relationship between the casts and spectators and the amateurism of the casts are two items not often disputed by scholars.

Perhaps the most significant event regarding staging methods which drew most of the attention in modern revivals of the cycle plays during these years was the presentation of the York cycle at the University of Toronto on October 1-2, 1977. One of the major purposes of this venture was to put the theory of processional performance to a practical test. According to David Parry, the artistic director of the production, the organizers hoped to "remove some of the doubts that have recently been expressed as to the practicability and effectiveness of this method of presentation as it was used in medieval York." (77.29, p. 19) Unfortunately, rain forced half of the cycle indoors and ruined the chances of timing it accurately. Nevertheless, Alexandra Johnston, chairman of the planning committee, notes that this production provided the opportunity to learn about the mechanics of this type of staging. She observes that the only way to handle some of the problems inherent in such a large-scale production is to have all the pageants individually produced as they were at York. More important in regard to the purpose of this production, she notes that the processional staging portion was remarkably effective and took even less time than the stationary portion performed indoors on a single stage. (78.25) Meg Twycross adds additional support for processional staging at York by supplying more information concerning all known station lessees and the performance sites along the pageant route. (78.42)

Not all research on staging, however, revolved around the

York Cycle. Martin Stevens' suggestion for a fixed-location production at the Wakefield quarry for that town's cycle is supported by Cynthia Tyson, who comes to this same conclusion based on a study of the text and the stage directions for the Purificacio Marie and a record in the Wakefield court rolls. She notes that ringing bells are called for in the play but that no character in the pageant is given this responsibility. However, records document a churchwarden being paid for fulfilling this duty. She surmises that the bells rung were the Wakefield Church bells, and since they would be heard throughout the community, their ringing would have disrupted the rest of the cycle had it been involved in a processional production and would have been nearly impossible to cue-in had the performance site not been fixed nearby.

A final aspect of staging discussed during these five years was the nature of the pageant wagon itself. Much interest has been shown in giving the details of known structures (80.17) and in surmising about others by noting possible parallels with illustrations in printed works (80.22) and in recorded facts regarding pageant wagons from other countries. (80.32)

Dramatic aesthetics including the subtopic of typology continued to hold the attention of scholars from 1976 through 1980. Many studies focused on the structure and characterization of individual pageants and among the plays of entire cycles. Various theories have been proposed as the

organizing principle for pageants within cycles. Peter Travis argues that though it may not have been discerned by medieval viewers at Chester, the external structure for that cycle is based upon the Apostles' Creed. He even offers the suggestion that this design was added to the cycle at the time of its shift in performance from Corpus Christi to Pentecost as an act of private rebellion on the part of the playwright during the time of the cycle's suppression. (76.36) Kevin Harty, on the other hand, proffers the motif of the danger of pride as an externally unifying structure for this same cycle. He explains that this motif is introduced in the Fall of Lucifer play wherein "Lucifer's character is clearly developed as he changes from self-enamored angel to tyrannical fiend," and that "Dramatic irony is apparent in the chaining of Lucifer to a chair in Hell as punishment for his attempt to usurp God's heavenly throne." (76.20, p. 79) In another article he maintains that the theme of the Chester cycle, the necessity for man to "actively respond to salvation through the pursuit of perfection" is a reflection of the monastic origin of the cycle which is developed through the plays by the typology concerned with the prophecy and fulfillment of the Deluge by the Last Judgment, at which time those who strive for perfection will be rewarded. (76.20) Richard Collier finds this same idea of prophetic fulfillment to be the controlling device in the York Corpus Christi play. He not only finds it to inform the plot and characterization of the plays; he also believes

"the plot extends its action of fulfillment to the audience" through its anachronisms and open addresses to the audience which urge them "to see their present time as also included within the temporal process which reveals and fulfills God's will." (76.12, p.34) In another study Thomas Campbell concludes that an external principle of organization functioning in all the cycles is their concern with eschatology. (76.11)

Two scholars take issue with the wide-spread belief in typology as determining episode selection within the cycles. From his study of the visual arts Collins determines "that the traditional typological schemes were executed in a manner which greatly differs from the selection and arrangement of episodes in the Corpus Christi play." He bases this opinion on the fact that in the visual arts New Testament scenes are in chronological order, but the Old Testament types are arranged without regard for a progressive time sequence. Yet Collins notes that chronology is maintained in both the Old and New Testaments portions of the cycle plays, a feature he maintains as being advantageous to their narrative purpose, but not to their typological arrangement. He does, however, admit to typology being an element in Corpus Christi drama. He finds that "the narrative can accommodate the typological by means of stylistic or iconographic parallelism" which "may or may not be used in settings, props, costumes, and verbal patterns to connect two or more episodes." (76.13) Jeanne Martin agrees with Collins that a comparison of medieval visual arts and

religious texts with the cycle dramas turns up many inconsistencies in the typological selection theory. She believes that a selection of episodes theory based on Eusebius or Caesarea's archetypal view of Christian history can account for those elements in the cycle plays which are generally perceived as typological as well as for those which are not.

(77.27)

In regard to characterization Clopper and Donna Vinter agree that a similarity in characters from cycle to cycle is a result of their being drawn from the same sources, although some differences in characterization "can often be directly traced to a playwright's preference for an incident in a narrative sequence" which may have been selected "because it links up with a theme in other plays in the cycle or because it develops a theme in which he has a personal interest." (80.9, p.5) Vinter states:

"To a greater or lesser degree, the plays flesh out the biblical outlines of action and character, drawing on centuries of Latin or vernacular expansions and explications of the holy text. . . . Not only was the playwright constrained in elaborating character by the allegorical and typological weight that the characters' action had come to bear, but he was equally influenced in his portrayal by the need to make transparent the

tropological value of his characters' lives." (80.35, pp. 118, 120)

She thus holds that the playwrights of the cycle dramas were able "to create speaking pictures in which didacticism and drama are indistinguishable." (80.35, p. 135)

Several scholars carried the study of character beyond the role of portrayal to the very nature of the play itself. A.K. Reed's explication of the York Abraham and Isaac charts the development of both title characters, and it also explains features of that pageant which allow it to be considered classical comedy. The play, which Reed notes is replete with typological associations between Abraham and Isaac and God and his son, follows the traditional format for comedy--the adversity it starts with turns to good fortune, including the going home to a marriage and the promise of heirs to come. (80.27) In a similar fashion David Staines traces the development of the character of Herod in the four major cycles and explains that the N-Town and Chester versions contain the potential for depicting truly tragic characters but that the demands of the audience, which preferred Herod's extravagant raging, kept this potential from being realized. (76.34)

A final important area of scholarship during the period from 1976 to 1980 was the vast interest shown in original sources of the manuscripts of the various cycles, histories of the manuscripts, and records of medieval dramatic productions. During this period facsimile editions of the Chester, Towneley,

and N-Town plays were published with the intent of making "available photographic reproductions that could answer, much better than a diplomatic edition could, questions about manuscript accidentals." (77.8) Stephen Spector studied the manuscript of the N-Town cycle to determine its provenance (79.37), and he examined its watermark sequences to discover the means by which the gatherings were originally formed and to help in the identifying and locating of textual disruptions that could aid in illuminating the history of the codex and its text. (78.40) During this same time Michael Preston published a concordance to the Towneley Cycle (77.4), and compilations of all known records pertaining to dramatic activity in York and Chester were published by the University of Toronto Press. (79.4, 79.2) One might question the preponderance of interest in such scholarship, but perhaps the strongest argument for its worth and continuance is stated by Dunn:

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 scholiasts." (77.18)

Thus it seems likely 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.

Some final observations on medieval English drama scholarship during the five years from 1976 through 1980 concern the dissertations written during this period and the quantity of scholarship published. The average number of doctoral studies for each of these years was down by a third from the average for each of the years from 1969 through 1975 (eight dissertations per year as compared to 12). These doctoral studies, however, seem to reflect the same concern with cycle drama as do the books and periodical articles published during this time. Dissertations on cycle drama outnumber those on other aspects of medieval drama by a greater than two-to-one margin and focus on many of the same topics as do the books and periodicals published during these years. In fact, during this five-year period several scholars wrote both dissertations and journal articles on the same topics. (Compare 76.40 with 78.19, 77.38 with 79.24, and 79.47 with 80.29.) Considering the quantity of both published and unpublished scholarship, the years 1976 through 1980 compare favorably with 1969 through 1975. During the earlier period there was an average of 43 studies per year on medieval drama; for the more recent period the average was 48 studies per year. (See Appendix IV.) Perhaps these figures concerning the number of dissertations and total studies indicate that, though the form of the scholarship has varied somewhat over this combined

12-year period, interest in medieval drama, particularly cycle drama, has not only been sustained but, in fact, has increased. This increase would seem to validate Maria Murphy's 1975 hypothesis that "in ensuing years scholars will continue the research for solutions to such enigmas as actual staging methods at York and possible links in the evolution of the cycle drama." There is nothing at this time to indicate that this interest will not be maintained in years to come as scholars continue to study medieval English drama.

CHAPTER II

1976

ORIGINAL TEXTS

- 76.1 Baker, Donald C., and J.L. Murphy, introd. The Digby Plays: Facsimilies of the Plays of Bodley MSS. Digby 133 and e Museo 160. Leeds: University of Leeds, 1976.
- 76.2 Cawley, A.C., and Martin Stevens, introd. The Towneley Cycle. Facsimile of Huntington MS HM 1. Leeds: University of Leeds, 1976.

BOOKS

- 76.3 Edwards, Francis. Ritual and Drama: The Medieval Theatre. Guildford and London: Lutterworth Press, 1976. 127 pp.

By the author's own admission, Ritual and Drama is a text for the non-specialist in medieval theatre, one that traces the emergence of the medieval play from Christian ritual. Edwards defines both ritual and drama and explains the medieval liturgies of the Mass, the seasonal tropes, and the church consecration ceremony, pointing out the dramatic elements intrinsic in each. The book contains eight pages of illustration.

- 76.4 Fowler, David C. The Bible in Early English Literature. Seattle: University of Washington Press, 1976. 263 pp.

On pages 179-80 Fowler comments on the use of roses

to drive away the seven deadly sins in The Castle of Perseverance (the rose representing Christ's Passion, which redeems mankind) and the widespread use of a figurative edifice such as the castle in The Castle of Preseverance in medieval allegory. In the introduction to this book Fowler mentions that a forthcoming volume will deal with late medieval vernacular literature.

- 76.5 Nagler, A.M. The Medieval Religious Stage: Shapes and Phantoms. New Haven and London: Yale University Press, 1976. 108 pp.

Nagler studies the available evidence and reviews much of the scholarship concerned with both Continental and English medieval drama in an attempt to prove what may and may not be learned about the styles of performance of these plays. He examines rubrics, topographical evidence, and stage plans and discusses the methods of staging, similarities in the plastic arts, and the question of priority concerning the visual and the dramatic arts. The general theme of his book seems to be that a great deal more evidence needs to be found and studied before some of these questions can be answered with certainty. The book contains 20 pages of illustrations.

CHAPTERS

- 76.6 Davidson, Clifford. "Northern Spirituality and the Late Medieval Drama of York." In The Spirituality of Western Christendom. Ed. E. Rozanne Elder. Kalamazoo: Cistercian Publications, Inc., 1976. 125-50.

Davidson proposes that the spirituality of the late Middle Ages in York was personal and emotional and that this is clearly evident in both the visual arts and drama of the time and area. Prior to this period he notes that art and drama were much more stylized and concerned with the divinity of Christ. At the time of the cycle plays, which he believes developed from the tableaux vivants, the depictions are individualized with an emphasis on the humanity of Christ, particularly His Passion. He believes this shift in emphasis was encouraged by the leading religious figures and institutions of the day, some of which suggested these images of Christ as agents of meditation. The article is illustrated with reproductions of three York church windows contemporaneous with the cycle dramas.

- 76.7 Quilligan, Maureen. "A Critique of 'The Allegory of Contradition in Everyman and The Faerie Queene' by John Webster." In Spenser and the Middle Ages. Ed. David A. Richardson. Cleveland: Cleveland State University (Microfiche), 1976. 387-97.

Quilligan questions Webster's explanation of Book II of The Faerie Queene, particularly concerning his use of

terms and lack of specificity. She then offers her reading for the selection which she says is best understood through the nature of allegory itself and the "doubleness of language" which she believes to be the defining characteristic of allegory. (See also 76.9.)

- 76.8 Theiner, Paul. "Medieval English Literature." In Medieval Studies: An Introduction. Ed. James M. Powell. Syracuse University Press, 1976. 239-75.

In this essay Theiner gives a limited general guide to some of the most important bibliographical resources available to the student new to medieval literature. For medieval drama the texts he recommends are Chambers' The Medieval Stage, Craig's English Religious Drama of the Middle Ages, Hardison's Christian Rite and Christian Drama in the Middle Ages, and Kahrl's Traditions of Medieval English Drama. He also recommends the studies of Alan Nelson regarding the medieval play as performance. Theiner also notes trends running through modern Middle English literary scholarship, including the tendency to make connections between works, an emphasis on the history and culture of the period, an increased interest in literary theory (such as structuralism), and an interest in breaking down the chronological limits of the period.

- 76.9 Webster, John M. "The Allegory of Contradiction in Everyman and The Faerie Queene." In Spenser and the Middle Ages. Ed. David A. Richardson. Cleveland:

Cleveland State University (Microfiche), 1976.
357-86.

Webster offers a reading of Book II of The Faerie Queene by correlating it with Everyman. He maintains that in both works the profound is found in the simple or naive and that the reader or viewer is forced to see this through the contradictions contained in both. Some of the contradictions he finds in Everyman are the dual pronoun references to the title character and the double nature of time and knowledge as perceived by Everyman and the audience. Webster concedes The Faerie Queene to be the more difficult to comprehend because of its greater length, the breadth of its allegorical structure, and its less-clear dramatic elements, but finds the contradictions in Book II to be the failings of Guyon, the struggle for temperance, and the moralizing at the pitiful death near the opening of the book. Webster also claims that both works are psychomachic allegories whose meanings become clear only when the dramatic actions of the work are broken.

PERIODICALS

- 76.10 Blake, M.F. "The English Language in Medieval Literature." SN, 48(1976), 59-75.

Blake bemoans the fact that in some English departments the teaching of literature is separated from

the teaching of the linguistic conditions that produce it. He explains that in medieval England there was an absence of a standard language throughout the country, there were no taught rules of syntax, the absence of dictionaries resulted in an expansion not a limitation of the language, texts were constantly being modernized as they passed through the hands of scribes, the rules were lax in the composition of alliterative verse, texts were impermanent because of copying errors, and because of many of the above, the emphasis was on content over form. Thus Blake stresses that the principles of New Criticism, especially its emphasis on the exact words used, cannot be applied to most medieval English texts. In regard to medieval drama Blake contends that there was no attempt at humor through the inclusion of a Southern dialect in the Wakefield Second Shepherd's Play and that the scatological nature of much of the devils' dialogue in medieval drama was not so much an attempt at humor as the playwrights' method of showing the state of grace or lack thereof in characters through the contrasts evident in their speech, which even then had to be exaggerated to be noticeable in a language wherein everything that was done was acceptable.

- 76.11 Campbell, Thomas P. "Eschatology and the Nativity in the English Mystery Plays." ABR, 27(1976), 297-320.

Campbell suggests that eschatological concerns are

more pervasive in the mystery cycles than previously thought and that eschatology helps determine the structure and content of whole sequences of plays. To support this theory, he analyzes the Nativity pageants in which he believes eschatology is particularly important, accounting for some unusual aspects in the speeches of shepherds and magi, determining the focus and structure of the "Innocents" pageants, and explaining the characterization of King Herod. He finds eschatology particularly appropriate in the Nativity plays since "eschatology, the final salvation of man, is initiated by the birth of Christ." He also explains the connection between the eschatology in this series of plays and the Advent liturgy.

- 76.12 Collier, Richard J. "The Action of Fulfillment in the York Corpus Christi Play." PCP, 11(1976), 30-38.

Collier suggests that the basis of coherence for the York cycle is the action of fulfillment which he believes to be historically and doctrinally relevant to the drama. This action or movement from promise to fulfillment informs the plot (where it is displayed as a temporal process) and the characterization (where it is displayed as a moral imperative). He believes both elements are fulfilled in the action and events of the plays but that the didactic message of the cycle is that they remain to be fulfilled in the lives of the people in the audience.

- 76.13 Collins, Patrick J. "Typology, Criticism, and Medieval Drama: Some Observations on Method." CompD, 10, iv(1976-77), 298-313.

Collins believes that typology, which was made popular in the Middle Ages by the Biblia Pauperum and the Speculum Humanae Salvationis and which was used to explain doctrine, may have been an organizing principle for works of art intended for the literate who would have been familiar with these treatises but that a chronological story line stressing salvation history is the structural framework for the cycle plays which were designed for the general, formally-uneducated population.

- 76.14 Conley, John. "'Reson' in Mankind, 173," N&Q, 23(1976), 447-48.

Conley argues that the word "reson" (reason) as it appears in the medieval morality play Mankind is synonymous with "acownte" (account) rather than "explanation" as given in the glossary of the 1969 edition of The Macro Plays, edited by Mark Eccles. Conley's choice of synonym is supported by the OED entry for "reason" and by the pairing of a synonym for "account, reckoning" with "reason" in Earl River's translation of Gerard van der Vlyderhoven's Cordiale.

- 76.15 Cowling, Douglas. "The Liturgical Celebration of Corpus Christi in Medieval York." REEDN, 2(1976), 5-9.

Cowling believes that there were actually three liturgical celebrations of Corpus Christi in Medieval York, and he uses this information to demonstrate the lack of connection between the liturgical and dramatic celebrations of the feast. One of the liturgical celebrations was the pre-high-mass procession held at the cathedral church of York; another procession was held at the city's Benedictine Abbey of St. Mary; the third was the civic procession regulated by the city council for the secular clergy and laity of the city's parish churches. He stresses that the civic, liturgical, and pageant processions were functions independent of each other as made evident by their later celebration on separate days.

- 76.16 Davidson, Clifford, and Nona Mason. "Staging the York Creation, and Fall of Lucifer." ThS, 17(1976), 162-78.

Davidson and Mason hypothesize, using internal textual evidence and contemporaneous visual art, on the staging of the York Creation, and Fall of Lucifer pageant. They suggest that the York Realist kept stage production in mind while composing the cycle. They discuss such items as the size and loca 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 concerning staging.

- 76.17 Glasheen, Adaline. "Everyman." A Wake Newsletter. 13(1976), 16.

In The English Morality Play Robert Potter noted that Shaw, Yeats, Hofmannsthal, and T.S. Eliot were influenced by William Poel's 1901 London revival of Everyman. Glasheen notes that James Joyce was also influenced "with future possibilities of Bloom and Here Comes Everybody."

- 76.18 Hanks, Dorrel T., Jr. "New Sources for York Play XLV, 'The Death of Mary': Legenda Aurea and Vincent's Speculum Historiale." ELN, 14(1976), 5-7.

Hanks proposes that the sources for the "The Death of Mary" play from the York Cycle is not as Lucy Smith and Paul Kamann have suggested--the thirteenth and fourteenth-century Italian Latin codices known as Transitus A and Transitus B in Constantine Tischendorf's 1866 Apocalypses Apocryphae--but rather Jacobus A Voragine's Lengenda Aurea and Vincent of Beauvais' Speculum Historiale, both of which, according to Hanks, were widely known and readily available in the Middle Ages. Hanks bases his supposition on the fact that the York "Death of Mary" play has three incidents that are solely modeled upon Legenda Aurea and one incident that

is common to Transitus B and Speculum Historiale.

- 76.19 Harty, Kevin J. "The Chester Fall of Lucifer." McNR, 22(1975-76), 70-79.

Harty claims that the Chester Fall of Lucifer is superior to the other cycles' versions of the same incident because it is a blending of that which is dramatically effective and dogmatically sound. Regarding its dramatic effectiveness, he demonstrates that this pageant initiates the motifs of the danger of pride, the establishment of covenants, the contagiousness of sin, and the irrationality of villians--ideas which are continued throughout the remainder of the plays. In addition, this pageant provides the rest of the cycle with its antagonist, the fallen Lucifer. He believes that theologically the playwright presents in a palpable form important doctrines about the Trinity and the nature of sin.

- 76.20 Harty, Kevin J. "The Unity and Structure of the Chester Mystery Cycle." Mediaevalia, 2(1976), 137-58.

Harty takes his reader through each of the plays in the Chester cycle to demonstrate the monastic influence which emphasized prophecy, final judgment, and the necessity of individual response to salvation. He proposes that this influence provides the structure and unity of the cycle. He notes that the political and

economic situations in Chester during the time "catered to the three monastic concerns evident in the plays by providing concrete signs that the Day of Judgment might be near" and that the Chester cycle performance during Pentecost rather than at Corpus Christi also supports his idea regarding monastic influence.

- 76.21 Hirshberg, Jeffrey Allan. "Noah's Wife on the Medieval English Stage: Iconographic and Dramatic Values of Her Distaff and Choice of the Raven." SIcon, 2(1976), 25-40.

Hirshberg proposes in this article that the Wakefield Master used the distaff and raven icons in the Processus Noe Cum Filiis to underscore the dramatic action of the play. He also suggests that these icons present a concrete explanation for the figural association (always mentioned but never accounted for) of Noah's wife with Eve. Throughout the article he refers to the Noah pageants of the other cycle plays to show the unique thematic and iconographical treatment operating in the Towneley version. The distaff, he explains, would have been familiar to the audience since it was widely used in Medieval manuscript illustrations and stained glass windows to represent the humility of the fallen Eve. The Wakefield Master, Hirshberg believes, used it quite effectively by giving it an ironic twist in showing the lack of humility in Noah's wife and her need to learn that particular virtue in order to gain salvation. In

addition he has it function as a dramatic foil to Noah's humble obedience. This character contrast is further underscored by the raven icon. The raven, again a persistent figure in Medieval art forms, was associated with the unholy and demonic, and Noah's wife's choice of it near the end of the pageant to check the conditions outside the ark signals her yet incomplete education. She must learn from Noah to prefer the dove to the raven, the New Law to the Old.

- 76.22 Johnston, Alexandra F. "The Guild of Corpus Christi and the Procession of Corpus Christi in York." MS, 38(1976), 372-84.

Johnston's stated purpose in this article is to make clear the place which the Corpus Christi Guild had in the Corpus Christi celebrations and to clarify its relationship to the city council of York. Conclusions from her research are that the procession of Corpus Christi in York was begun before the Guild of Corpus Christi was established and continued after it had been abolished. For the first half of the life of the Guild, from 1408-1477, the Guild gradually assumed a place of honor and prominence within the procession. It held this place for the second half of its life, from 1477-1547. At no time, however, did it control the procession. Its participation was limited to honoring the sacrament and regulating its member priests within the procession. From

first to last it was the city council of York that ordered and controlled the procession as part of its lavish celebration of the Feast of Corpus Christi.

76.23 Johnston, Alexandra F. "York Notes." REEDN, 2(1976) 9-10.

From her continued study of York documents Johnston gleans three new pieces of information relating to early English drama. First, the source for the Yule broadside material used by both Drake and Leland is the printed list of mayors of York, which includes the legendary history of Ebrauk, the mythical founder of York. It is item 6115 of the Harley Collection in the Bodleian Library. Second, two new references to fourteenth-century plays were discovered--a reference to a Christmas interlude played before the Master of St. Leonard's Hospital in 1370 and a reference in the 1376 will of William de Thorp leaving his playbooks to the priest Yhedyngham. Third, an entry from the 1526 account roll of the Chamberlains of York Minster seems to support the synonymity of "ministralli," "histriones," and "waits."

76.24 Lancashire, Ian. "Bibliographer's Report." REEDN, 2(1976), 11-17.

Lancashire reports that a computer is being used to prepare various abstracts and bibliographies of English dramatic, minstrel, and ceremonial location and patron records to 1642, and that this information and the

materials on which it is based is and will be made available through the REED office. His report also includes an annotated bibliography of 14 recent records articles, an announcement of research in progress, and his survey of the Huntington Library's early English drama bibliographical guides and catalogues. The report concludes with a note by Alexandra F. Johnston cautioning against the easy assumption that if payment is mentioned in a record, a play must be regarded as performed by professionals. In fact, she cites three record references which support what she finds to have been a fairly common practice in some parishes, the performing of plays in order to make money for the use of the parish.

- 76.25 Lee, B.S. "Lucidus and Dubius: A Fifteenth-Century Theological Debate and Its Sources." MAE, 45(1976), 79-96.

Lee proposes that the source for the English Lucidus and Dubius, a possibly unfinished work, the manuscript of which seems to date from shortly after the middle of the fifteenth-century and the language of which suggests it originated in the East Midlands, is the Elucidarium, a conspectus of theology consisting of three books of questions and answers assigned to a pupil and his master, the main source of which is the doctrine of St. Augustine. Lee gives a detailed account of the Elucidarium in order to show the kind of manuscript the

author of Lucidus and Dubius may have used. The author of this article notes, however, that though Lucidus and Dubius was no doubt influenced by the morality convention and that the character Dubius is an allegorical figure like those in the contemporary drama, it is more accurately labeled a debate because there is no action, the dramatic interest is limited, the dialogue is artificial, and there is no genuine dramatic conflict.

- 76.26 Leonard, Frances M. "The School for Transformation: A Theory of Middle English Comedy." Genre, 9(1976), 179-91.

Leonard studies Middle English comedy, which she prefers to classify as Transformational rather than, as previously known, New Comedy. She notes that like most medieval literature it is essentially both Christian and didactic. The plot is linear and, she believes, follows the pattern of (1) the comic agent's revelation of his quandary; (2) the coming of the tutor, who may not be recognized as such; (3) the educational transaction, which includes both a crisis of confusion and a crucial choice; (4) the transformation; and (5) the distribution of rewards. She summarizes by stating that Transformational Comedy is a "celebration of the importance of being human and therefore fallible and, because fallible, therefore redeemable" and in that sense views it as the voice of its age.

- 76.27 Ložar, Paula, tr. "The 'Prologue' to the Ordinances of the York Corpus Christi Guild." Allegorica, 1,i(1976), 94-113.

Before giving the text of the "Prologue" and translating it, Ložar notes that she is doing so because, though it has virtually been ignored by scholars, it "is valuable for our understanding of the spiritual milieu from which the York Corpus Christi Plays arose." A few of the similarities she mentions which this prologue (or sermon) has in common with the plays are its historical scope, beliefs, and temporal structure.

- 76.28 Marshall, John. "The Chester Whitsun Plays: Dating of Post-Reformation Performances from the Smiths' Accounts." LeedsSE, 9(1976-77), 51-61.

Marshall agrees with Clopper that the earliest Smiths' account for the Whitsun plays is 1545 and that the dating in Randle Holme's seventeenth-century transcription as 1554 is the result of his transposing the last two numerals. Marshall strengthens the support for this date by establishing the dates of the other accounts which surround it. He concludes that this dating provides evidence "for post-Reformation performances of the Chester plays only in the years 1546, 1561, 1567, 1568, 1572, and 1575."

- 76.29 Meredith, Peter. "A Reconsideration of Some Textual Problems in the N-Town Manuscript (BL MS Cotton Vespasian D VIII)." LeedsSE, 9(1976-77), 35-50.

Meredith offers suggestions as to possible readings in the N-Town manuscript of "hese juge" in line 34 and "thei" in line 36 of The Visitation play and "calsydon" in line 374 of The Last Supper play and explains the extent to which he believes the main scribe was involved in revising the material of The Assumption of the Virgin play.

- 76.30 Muir, Lynette R. "The Trinity in Medieval Drama." CompD, 10, ii(1976), 116-29.

Mainland European and English dramatic productions before the thirteenth-century rarely portrayed the First Person of the Trinity, according to Muir, because of the Biblical prohibition against graven images. However, after this century the Father is often portrayed, though sometimes only through verbal references or the symbolism of his presence, and it is then the Holy Spirit who is not dramatically apparent. Muir explains that it is only in the Parliament of Heaven scenes that all three persons of the Trinity are represented.

- 76.31 Rogerson, Margaret. "External Evidence for Dating the York Register." REEDN, 2(1976), 4-5.

Rogerson proposes a compilation date for the York register well into the last quarter of the fifteenth-century. The support she uses in this note is

the non-inclusion of the Fergus episode. She argues that since it was not registered and no provision was made for its entry after the initial registration of episodes, it might be assumed that by the time the compilation of the register began Fergus was no longer a part of the Corpus Christi Play. External evidence indicates that the Linenweavers were formally excused from the presentation of the unpopular Fergus in 1485. Thus her dating for the register.

- 76.32 Schell, Edgar. "Seeing through a Glass Darkly: The Action Imitated by the Secunda Pastorum." MLQ, 37,i(1976), 3-14.

Schell believes that the first section of the Secunda Pastorum prepares the way for the second part in that God's charity in sending his son to redeem mankind occurs only after man has shown an act of charity to a fellow man by offering gifts to Mak's "child." In a similar fashion God tempers his judgment of man with mercy after the shepherds show mercy to Mak by tossing him in the canvas rather than hanging him for his crime. Thus Schell sees the first half of this play as a comic analogue to the second.

- 76.33 Spector, Stephen. "The Composition and Development of an Eclectic Manuscript: Cotton Vespasian D VIII." LeedsSE, 9(1976-77), 62-83.

Spector analyzes "The Marriage of Mary and Joseph"

play, the speeches of the expositor Contemplacio, and the second of two passion plays contained in the manuscript of the N-Town Cycle to prove that the various strata of the cycle can be distinguished by their prosody and that the different strata were written in characteristic prosodic forms. He supports his theory by scribal and manuscript evidence, studies of sources, expositors' speeches, incongruities within and between the plays, and an examination of verbal and thematic parallels between plays and correlative Proclamation descriptions.

- 76.34 Staines, David. "To Out-Herod Herod: The Development of a Dramatic Character." CompD, 10(1976), 29-53.

Staines traces the growth of the character of Herod in apocryphal works, biblical commentaries, and liturgical drama and from this background determines the development of the comic and tragic versions of his character in the English cycle dramas. He believes the York and Towneley plays dealing with Herod and the Coventry Pageant of the Shearmen and Taylors to be influenced by liturgical drama and to be comic in nature. He finds the N-Town and Chester depictions of Herod and the Digby Herod's Killing of the Children to have derived from the apocryphal tradition and to be tragic presentations of character. Staines also believes both these comic and tragic characterizations survived in Elizabethan drama, particularly in the works of

Shakespeare.

- 76.35 Strauss, Jennifer. "Grace Enacted: The Secunda Pastorum." Parergon, 14(1976), 63-8.

Strauss believes that the structure of the Secunda Pastorum is not one of contrasts but one whereby the first part, the world of the shepherds, offers imperfect examples of grace enacted which are perfected by the action of the second part, the Nativity, an act of love on the grandest scale. She notes that the action of the first part of the play is resolved by the shepherds' acts of love in offering a gift to Mak's "child" and in their mercy toward and forgiveness of Mak for his crime. She also mentions the intermediate role of the shepherds which is found in the musical structure of the play. They recognize Mak's musical inabilities in comparison to their talent and their own limitations in relation to the song of the angel.

- 76.36 Travis, Peter W. "The Credal Design of the Chester Cycle." MP, 73(1976), 229-43.

Travis attempts to prove that the Apostles' Creed, which he sees as the basic statement of faith for every medieval Christian, determines the structure of certain Chester episodes, specifically those at the beginning and end of its Resurrection Group and that several unusual features within those episodes indicate that the Chester

cycle in its present form is credal or symbolic in one of its rhetorical patterns. Travis uses medieval interpretations of the creed, modern speculations on the contents of the lost Creed Play of York, and information concerning medieval interpretations of the Communion of Saints to support his view.

- 76.37 Tyson, Cynthia H. "Property Requirements of Purificacio Marie: Evidence for Stationary Production of the Towneley Cycle." SMC, 8-9(1976), 187-91.

Tyson bases her support for a stationary Towneley production on the inclusion of bells as a stage property in the Purificacio Marie. Her reasons for this belief are the character Simeon referring to the bells as "Oure bellys" and the solemnity he notes in their sound, the stage direction calling for the bells to be struck (an action not easily associated with a handbell), the record in The Wakefield Burgess Court Rolls of a churchwarden being paid for "ryngyng," and the absence in the pageant of a player responsible for the ringing of the bells. From this she concludes that the bells heard in the pageant must have been the Wakefield Church bells, and since their ringing would have been heard throughout the community, the cycle must have been performed at a fixed site. Otherwise the cue for the ringing of the bells would have been difficult to give and the ringing of the bells for each performance in a processional production

would have conflicted with events in other pageants. She concurs with Martin Stevens in believing that the most probable fixed location was the Wakefield quarry and further postulates that one of the purposes of the production was to raise money to build or repair a church. Thus the quarry would have provided a most appropriate site.

76.38 Wasson, John. "Corpus Christi Plays and Pageants at Ipswich." RORD, 19(1976), 99-108.

Wasson uses the Ipswich civic records (including its court rolls from 1438 onward and the four separate versions of its Domesday Book) and the charters of the Ipswich Guild Merchant to draw some conclusions about its Corpus Christi procession and play and their relation to each other. His conclusions are that for most of its 215-year career the normal Ipswich Corpus Christi procession consisted of thirteen to fifteen pageants (most not large enough to support a play) and that some of these were not pageants in the usual sense but merely tabernacles; that one of the pageants was a tableau but that it was small enough to be carried by hand; that five pageants were probably represented only by vexillators carrying banners; and that three other pageants were represented by a hollow replica of a dolphin (of a size to be worn or carried by one man), a replica of a bull (a stuffed bull skin, or even a live bull), and a ship

(probably mounted on wheels but small enough to be stored easily). Wasson concludes that the Corpus Christi play at Ipswich was separate from the procession, which was certainly the more important aspect of the day's festivities; that it was presented only sporadically; that it could easily have been presented in half a day; that the acting was apparently done by amateurs; and that staging it was not very costly in comparison to other Corpus Christi Day plays. He also notes that the records provide no insight into the debate as to whether the procession or the play developed first or if one developed from the other.

DISSERTATIONS

- 76.39 Dietrich, Julia C. "Doctrine and the Aesthetic of the Morality Drama." DAI, 37(1976), 2852A.

Dietrich's dissertation argues against the theory that fits the morality drama into the evolutionary development scheme of drama from liturgical trope to non-allegorical production. She holds that close reading of the morality drama demonstrates that its chief elements--allegory, structure, and characterization--change not according to a chronological pattern of increasing complexity but to suit the changing doctrines which they preach. She finds that before the 1500's the plays preach against worldliness and that

their allegorical form allows spiritual entities to appear corporeally. Structurally the plays have many reversals based on the moral choices of the protagonist. However, according to Dietrich, in the early sixteenth-century the themes of the play show the change in religious doctrine and stress earthly human achievement as part of the sanctification process. The sovereign, acting as God's earthly regent, takes over the role of justice giver, and structurally the plays have a single reversal. Because earthly justice is stressed, the plays no longer focus on the moral life of the individual but on the entire society, and since problems of this scope are not handled easily by the allegorical drama, the non-allegorical drama develops rapidly after 1570.

- 76.40 Gibson, Gail McMurray. "The Images of Doubt and Belief: Visual Symbolism in the Middle English Plays of Joseph's Troubles about Mary." DAI, 36(1976), 5315A-16A.

"The major argument of this dissertation," according to its author, "is that the Middle English plays of Joseph's Troubles about Mary are not coarse domestic comedy, but are instead plays whose laughter addresses in a serious way the critical issue of secular man's confrontation with the mystery of Incarnation." Gibson examines the contemporary representations of Joseph's Doubt in the visual arts in order to reconstruct the kinds of visual symbolism which were part of the

meaning of the plays. The "Images of Doubt" section examines the theological implications of Joseph's old age, the symbolism in the wilderness landscapes of the Towneley and York plays, and Joseph as an emblem of sloth. The "Images of Belief" portion surveys the late medieval cult of the pregnant Mary and the typological relationship of Mary's womb to the Old Testament Temple and Tabernacle and to the "tabernaculum" of the Mass. It also discusses the symbolic "spinning" of Incarnation and presents Joseph's knocking on the locked door as a parody to the Old Testament figure of the Virginal Conception and Birth.

- 76.41 Guerrant, Mary Thorington. "The Shepherds: The Chester Mystery Play Set to Music." DAI, 37(1976), 2480A-81A.

Guerrant has written an original musical composition designed primarily for church performance entitled The Shepherds, based on Alexander Franklin's adaptation of The Adoration of the Shepherds from the Chester Cycle. Included in her dissertation is a summary of the research on medieval English mystery plays because, she states, an understanding of this background was important in determining the musical approach used in setting the plays. She explains her composition as appropriate since music played an important part from the earliest times in liturgical plays.

- 76.42 Hanks, Dorrel Thomas, Jr. "Social Satire in the Medieval English Cycle Plays." DAI, 37(1976), 3606A.

Hanks discusses the cycle plays' social satire as a reason for their popularity. The plays, he states, become records of contemporaneous concerns where secular and religious lords are shown as villains, as persecutors of the poor. The plays, according to him, mirror the social conditions of the time which led to the revolts of the lower classes in 1381 and 1450.

- 76.43 Janacek, Thomas John. "The Literary History of the Parliament of Heaven Allegory from Origination in Christianity to Culmination in the Renaissance Drama of England." DAI, 36(1976), 6371A-72A.

Janacek chronicles the medieval commonplace of the Parliament of Heaven from its origins in Apocalyptic literature and Mariolatry and the atonement doctrines of the Patristic era to such Renaissance plays as Shakespeare's Merchant of Venice and Measure for Measure. In its development he notes that its inclusion in the Ludus Coventriae cycle before the Incarnation emphasized the fate of the human race while in the later moralities its appearance after the Resurrection stressed the fate of individual man. The emphasis of this allegory then, he contends, served as the moral model for solving the judicial problems of the day and thus adapted "to the shift from spiritual to secular values that marked the

transference of drama from the religious to the professional stage."

- 76.44 Martin, Jeanne Suzette. "History and Truth: Generic Transformations in Three Middle English Genres." DAI, 36(1976), 4471A-72A.

Martin studies medieval historiography, from which, she posits, the notion of history as change and truth as changelessness developed. She then equates truth with typology and history with archetypology. The rest of her study deals with the saint's life, the romance, and the Corpus Christi cycle, genres which she believes to be related through their addressing the relationship between history and truth. She concludes with an examination of the Towneley cycle, which she finds to be archetypal.

- 76.45 Murphy, Thomas Patrick. "The Characters Called Corpus Christi: Dramatic Characterization in the English Mystery Cycles." DAI, 36(1976), 5323A.

Murphy's study asserts "that the 'interrelationship' between two characters, not the individual character, is the basic unit of characterization" within the English Corpus Christi plays. He proposes that this sort of analysis is useful in studying the theoretical structural centers of specific plays. He also believes that this characterization is the dramatic manifestation of the cultural attitudes of the state as corporate person and the theological concept of the Mystical Body of Christ.

- 76.46 Nitecki, Alicia Korzeniowska. "The Presence of the Past: The Sense of Time in the York Cycle." DAI, 37(1976), 2840A.

Nitecki's dissertation argues that the York Cycle forces the spectator to view his own life in terms of Christian history because in it each stage of divine history is presented in terms of its universal significance, thus fusing past with present in a single moment. According to her, "this specific temporal sense is achieved through the breakdown of aesthetic distance between spectator and actor, through the use of typology, and through a juxtaposition of narrative and exemplary material."

- 76.47 Owen, Lucy DeGeer. "The Representation of Forgiveness in Shakespeare and Medieval Drama." DAI, 36(1976), 4516A-17A.

Owen argues that though Shakespeare relies neither on the character of Christ nor on the conventions of Christianity, nevertheless, his plays function in the same way as do the mystery plays in showing the recognition of repentance and forgiveness of sin or, at least, error of perception. His characters, Owen believes, demonstrate their need for love and the change it works in them through their actions and psychological complexities.

- 76.48 Quint, Bernard Julius. "The Quem Quaeritis: Its Context as Liturgical Drama." DAI, 37(1976), 2173A.

Quint studies the Quem Quaeritis as a part of the medieval liturgy, not separate from it, as he believes it has been viewed in the past and contends that "understanding the context may shed light on dialogue, character, action, and scene."

- 76.49 Stock, Lorraine Kochanske. "Patience and Sloth in Two Middle English Works: Mankind and Piers Plowman C." DAI, 36(1976), 7446A.

This dissertation first identifies the antithetical yet complementary association between sloth and patience established in the writings of the Church Fathers, medieval penitential literature, religious treatises, and sermons and then reveals the use of this material in Mankind and the C version of Piers Plowman. Stock argues for the structural sophistication and thematic coherence of Mankind in regard to this material and attempts to show that Piers Plowman C is also organized around the traditions attached to the relationship between patience and sloth.

- 76.50 Storrs, Peter Hamilton. "A Re-Evaluation of the Dramatic Method of the Chester Cycle, with Particular Reference to the Plays of the Fall of Lucifer, Abraham and Isaac, the Passion and the Ascension." DAI, 37(1976), 289A-90A.

Storrs' study examines the Chester Cycle,

particularly its language and stage directions, in order to establish the characteristics of its dramatic experience. He concludes that the major function of the Chester Cycle's language is exposition which is used to teach abstract and philosophical points, and that its stage directions indicate that visual presentations were done candidly, ritualistically, iconographically, and pictorially.

76.51 Vance, Sidney Jerry. "Unifying Patterns of Reconciliation in the Ludus Coventriae. DAI, 36(1976), 4472A-73A.

Vance proposes that patterns of dialogue and action the Ludus Coventriae have been so ordered as to shape individual episodes after the model of the Divine Plan of Redemption and that this is done in the cycle through the interaction of man's will and intellect with the hypostatic and eucharistic mediation of Christ. Vance believes he establishes that the Ludus Coventriae is distinctive from the other cycles in its broader use of symbolic and narrative sources and in the generosity of the redemptive plan it defines--that is, redemption through becoming part of the Mystical Body of Christ.

CHAPTER III

1977

ORIGINAL TEXTS

- 77.1 Meredith, Peter, and Stanley J. Kahrl, introd. The N-Town Plays: A Facsimile of British Library MC Cotton Vespasian D VIII. Leeds: University of Leeds, 1977.

BOOKS

- 77.2 Davidson, Clifford. Drama and Art: An Introduction to the Use of Evidence from the Visual Arts for the Study of Early Drama. Kalamazoo: Medieval Institute, 1977, 169 pp.

Davidson instructs the novice student of the visual arts in their application to the study of early drama. He recommends texts and maps with which the student should be familiar, gives advice on photographing the visual arts, and suggests the techniques and the history of art which the student should know. In addition he supplies the standard methods for recording information from a study of visual arts and gives an example of the type of scholarship resulting from an interdisciplinary study of the visual and dramatic arts. Davidson's book contains 14 pages of illustrations.

- 77.3 Miyajima, Sumiko. The Theatre of Man: Dramatic Technique and Stagecraft in the English Medieval Moral Plays. England: Clevedon Printing Co. Ltd., 1977. 193 pp.

After defining the morality genre, Miyajima studies

the staging techniques of five moralities, The Castle of Perseverance, Wisdom, Mankind, The Pride of Life, and Everyman, in regard to playing area, costuming, characterization, plot structure, theme, and imagery. Considerable space is devoted to reviewing the "theatre in the round" concept promoted by Southern, but which, based on insufficient evidence, Miyajima finds wanting. Miyajima believes that Chambers and Furnivall, as well as the artist who drew the sketch of the staging area contained in the manuscript of The Castle of Perseverance, were correct in placing the audience and the scaffolds outside the ditch surrounding the castle on the basis that "When the castle symbolized holiness, the ditch might symbolize Mercy or Confession or Penitence," and "the symbolism would require that the scaffolds of Flesh, the World, etc. be situated outside the ditch."

- 77.4 Preston, Michael J. A Complete Concordance to "The Wakefield Pageants in the Towneley Cycle." Ann Arbor: University Microfilms, 1977. 549 pp.

Preston's concordance is to A.C. Cawley's 1958 The Wakefield Pageants in the Towneley Cycle. He concords both the English and foreign graphic forms as well as the numerals. In addition he includes ranking lists of frequencies for each of the six pageants followed by a combined ranking list of frequencies. His work concludes with a combined reverse index to the English graphic

forms and one to the foreign forms.

- 77.5 _____ . A Concordance to "The Digby Plays." Ann Arbor: University Microfilms, 1977. 1080 pp.

Preston's concordance of forms rather than words to the Early English Text Society's edition of The Digby Plays includes the concurring of passages cancelled in the manuscript but not the stage directions or any other material peripheral to the text. Following the complete concordance of the English and foreign graphic forms, he includes an individual ranking list of frequencies and a reverse index to the English forms for each of the six plays included in the Digby MS. He concludes with a ranking list of frequencies and a reverse index for the foreign graphic forms.

CHAPTERS

- 77.6 Axton, Richard. "Folk Plays in Tudor Interludes." In English Drama: Forms and Development: Essays In Honour of Muriel Clara Bradbrook. Ed. Marie Axton and Raymond Williams. Cambridge: Cambridge University Press, 1977. 1-23.

Axton traces elements common in English folk plays, such as disruption of normal social order, mockery of civil and church authority followed by friendly blessings, seasonal disguise and nocturnal visitations, physical combat often involving mock beheadings, flyting, discord between the sexes, stylized characters and plots

discord between the sexes, stylized characters and plots often based on a fool's wooing in, among others, the Tudor interludes Youth, Fulgens and Lucres, Satire of the Three Estates, and Play of the Weather. The last section of Axton's essay concentrates on an analysis of the folk elements in Calisto and Melebea, an English interlude based on the Spanish novel, La Celestina. He concludes that the early interlude writers incorporated folk play elements into their dramas less-consciously than did the latter ones but used them effectively to shape and direct views "which could not yet be admitted as 'official.'" He also notes scenes in the cycle plays verging on folk drama such as "the matrimonial flyting in the Wakefield Noahs, the gallows comedy of Cain and Pickharness, the clowning and wrestling of the shepherds, the Chester alewife, and the pantomimic coupling of the Cornish smith's wife with a soldier as they forge nails for the crucifixion."

- 77.7 Jones, Emrys. "Shakespeare and the Mystery Cycles." In The Origins of Shakespeare. Oxford: Oxford University Press, 1977. 31-84.

In Chapter II of this book, "Shakespeare and the Mystery Cycles," Jones proposes that Shakespeare was, if only indirectly, indebted to the Passion sequence of the English mystery cycles for the conception and structure of the fall and death of some of his tragic heroes. Jones

traces the typical features he finds in the Passion sequences, the emphasis on the enemies of the protagonist, the conspiratorial nature of their attack, the legalistic methods used, and the eventual isolation of the character, in Shakespeare's 2 Henry VI, 3 Henry VI, Lear, Coriolanus, and Timon of Athens. He also discusses the influence of the arrest of Jesus in the garden of Gethsemane scene on Othello and the Ludus Coventriae "Death of Herod" on the banquet scene in Macbeth. Jones also suggests that the mystery cycles, rather than Shakespeare's early dramas, were the first English history plays.

- 77.8 Lancashire, Ian. "Medieval Drama." In Editing Medieval Texts: English, French, and Latin Written in England. Ed. A.G. Rigg. New York: Garland, 1977. 58-85.

In this article, a transcription of a paper presented at the twelfth annual Conference on Editorial Problems, sponsored by the University of Toronto and held November 5-6, 1976, Lancashire explains the history of editing medieval drama. From 1699 through 1864 Lancashire notes that the editors fit into one of two categories: that of "historian" or that to which he refers as the "lovewit." Editing during the Victorian period was fraught with problems, a major one being the period's "distaste for medieval drama." Finally Lancashire discusses the modern editing of medieval drama which

began with Greg's commission in 1906 from Clarendon Press to produce a three-volume anthology of pre-Elizabethan drama. He then cites the work in progress, the criticism aimed at this modern scholarship, and the work still to be done in this area.

- 77.9 Mill, Anna J. "The Records of Scots Medieval Plays: Interpretations and Misinterpretations." In Bards and Makars: Scottish Language and Literature: Medieval and Renaissance. Ed. Adam J. Aitken, Matthew P. McDiarmid, and Derick A. Thomson. Glasgow: University of Glasgow Press, 1977. 136-42.

Mill contends that the scarcity of pre-Reformation Scottish burgh records seems to lead to inaccurate embellishing of the few existing ones. Some of the pitfalls she notes and for which she gives examples of the erroneous scholarship they have led to are failing to deal with indeterminate terms such as "farce" and "ludus," failing to check a completed transcript against the original, failing to have at least an elementary knowledge of Latin, and failing to determine whether the manuscript being used is contemporary with the events recorded. The last section of her article is devoted to correcting the errors Alan Nelson makes in The Medieval English Stage in interrupting the information she made available in her Mediaeval Plays. She concludes bemoaning the fact that as a result of his fame on both sides of the Atlantic "his misinterpretations . . . are likely to be accepted uncritically by students of medieval drama."

- 77.10 Stock, Lorraine Kochanske. "Comedy in the English Mystery Cycles: Three Comic Scenes in the Chester Shepherds' Play." In Versions of Medieval Comedy. Ed. Paul G. Ruggiers. Norman: University of Oklahoma Press, 1977. 211-26.

Stock champions the thematic validity of three previously maligned scenes in the Chester Shepherds' Play: the scene of the shepherds feasting and bragging on their veterinary skills, the wrestling scene, and the scene of their apparent deafness. Stock believes the first scene suggests the condition of man since the fall of Adam and the "feasting" on the apple; the second prefigures the three temptations of Christ by the devil; and the third is an "inspired" creation by the author which gives the characters an appropriate defect which is cured by the Incarnation.

PERIODICALS

- 77.11 Alford, John A. "Literature and Law in Medieval England." PMLA, 92(1977), 941-51.

In this article Alford makes very brief mention of the Corpus Christi and morality plays. He notes that the courtroom is treated literally in the cycle plays concerned with the trial of Christ and in the moralities, especially Wisdom, wherein the abuse of court procedures allegorically represents the essence of sin, injustice.

- 77.12 Anderson, John and A.C. Cawley. "The Newcastle Play of Noah's Ark." REEDN, 3,i(1977), 11-17.

Anderson and Cawley explain that the only extant text of Newcastle's Corpus Christi cycle is the play of Noah's Ark and that it exists only as an unsatisfactory, corrupted, and modernized version in The History of Newcastle upon Tyne: or, the Ancient and Present State of that Town by Henry Bourne, published posthumously in 1736. They do contend, however, that since this is the primary text for the play, it merits the facsimile publication that concludes their article.

- 77.13 Bennett, Robert B. "Homiletic Design in the Towneley Abraham." MLS, 7(1977), 5-15.

The Towneley Abraham, according to Bennett, differs significantly from the York, Chester, Coventry, Brome, and Northhampton versions of the same, and that difference should serve as a warning to scholars who are tempted to promote a single aesthetic unity in dealing with plays within a cycle, the same play in various cycles, and even among the cycles themselves. Bennett finds the Towneley Abraham to be the only one of the six in which Abraham is not depicted as a spiritually perfect individual but as one who is blind to the blessings and values of life, who serves God early in the play by the letter and not by the spirit of the law, and who questions the ethics of what he is commanded to do. Thus

Bennett contends that God's test is not to prove Abraham's faith in or love of God, but to open his eyes to the goodness of creation. Bennett also believes that this reading of the play "brings God's actions comprehensibly in line with the Christian idea of a loving and just God" and that Abraham, like Shakespeare's Lear is depicted as an imperfect man educated through trial.

- 77.14 Brockman, Bennett A. "Comic and Tragic Counterpoint in the Medieval Drama: The Wakefield Mactacio Abel." MS, 39(1977), 331-49.

Brockman proposes that the contrasting, complementary implications created by the counterpoint of the comic and the tragic are nowhere any richer or more meaningful in the cycle plays than in the Wakefield Mactacio Abel. The satire contained in it, he explains, invites extension from the social to the theological, and the laughter generated by it is at much at the audience's self-conscious wondering about the degree to which they share Cain's doomed outlook as much as at Cain's blasphemy and Pikeharnes' antics. He further suggests that the everyday topicality in this play and the laughter it encourages helped to localize and universalize the drama of Cain's willful damnation.

- 77.15 Chambers, Alfred F. "The Vicars Choral of York Minster and the Tilemakers' Corpus Christi Pageant." REEDN, I(1977), 2-9.

From three entries found in accounts of the tileworks of the vicars choral of York, Chambers concludes that the choral contributed first to the tilemakers' Corpus Christi pageant and then later to the pageant produced and financed by the tilemakers, saucemakers, millers, hayresters, turners, and bowlmakers. Prior to the combination of the pageants in 1422-3, the vicars choral appeared to have strongly associated themselves with the tilemakers' pageant to the extent that they considered it their own. After 1422-3, however, the association may have remained strong but the vicars choral recorded it more formally. One of the pageant masters seems to have been a Robert Skurueton, who was a moderately successful proctor in the York ecclesiastical courts and an associate of the choral in the sale of its tiles.

- 77.16 Coletti, Theresa, "Devotional Iconography in the N-Town Marian Plays." CompD, 11(1977), 22-44.

Coletti refers to some medieval theological treatises and spiritual texts such as The Golden Legend, Meditations on the Life of Christ, and The Revelations of St. Bridget and discusses how the imagery and symbolism in them is visually found in the miniatures of Boucicaut and Fouquet and in the illustrations in the Book of Hours, the Hours of Catherine of Cleves, and the Rohan, Boucicaut, Chevalier, and Turin Hours. She then makes the

Boucicaut, Chevalier, and Turin Hours. She then makes the supposition that the stage iconography of the N-Town Marian plays was similar to these and bases her theory on stage directions found within the plays and the wording of the texts themselves. She concludes that the audience, being familiar with this iconography, would in viewing these plays be involved in acts of devotion to Mary and well aware of her role in the salvation scheme. Coletti's article includes four illustrations found in the various Hours.

- 77.17 Davidson, Clifford. "From Tristia to Gaudium: Iconography and the York-Towneley Harrowing of Hell." ABR, 28(1977), 260-75.

Davidson presents the dual notion that the York and Towneley Harrowing of Hell plays depict the movement from sorrow to joy inherent in the liturgy of Redemption and that the iconography both prior to and contemporary with the plays is consistent with the symbolism and imagery found within them.

- 77.18 Dunn, E. Catherine. "Recent Medieval Theater Research: A Problem for Literary Scholars." Allegorica, 2,i(1977), 183-93.

In the first section of this article Dunn argues against the iconographic theory of cycle play evolution, especially as developed by Professors Alan Nelson, Stanley Kahrl, and Richard Axton, which proposes that

the plays were the product of a slow growth from tableaux vivants to legitimate theater. Their ideas, according to her, appear to have been constructed in a vacuum, ignoring the literary history theory of development presented by, among others, E.K. Chambers, Karl Young, and Hardin Craig, who suggest a growth from Latin liturgical drama to vernacular cycle form. In the second portion of this study Dunn uses the Resurrection pageant of the Towneley cycle to illustrate what she calls the stratification or existence of several layers of plays dating from different periods, each of which reveals genuine dramatic structure, not pageantry.

- 77.19 Finnegan, Robert E. "Research in Progress: Gloucestershire and Bristol." REEDN, 3,i(1977), 9-10.

Finnegan's study of civic and parish records and of a manor court book indicates that Gloucester had a flourishing drama in the sixteenth and early seventeenth-centuries, and that Tewkesbury and probably also Cheltenham had active amateur dramatists. One of the records from Gloucester, the Corporation Minutes of 1580, shows legislation restricting the number of plays that a company could give based on the rank of the company's sponsor. Tewkesbury and Cheltenham documents record the renting of playing gear and costumes to other nearby towns and the advertising of an upcoming drama by the

aberration, but that most plays in all four of the cycles contain this same dramatic unity, which is a testament to the playwrights' sophistication and artistry.

- 77.21 Harty, Kevin J. "The Identity of 'Freere Bartholemewe' (Chester Play VI.565): A Suggestion." AN&Q, 16(1977), 18-19.

Harty suggests on the basis of the early connection between Bartholomew and Matthew's Gospel in the writings of Eusebius that a tradition developed in the Middle Ages and the early Renaissance wherein the authorship of the apocryphal gospel of Pseudo-Matthew was assigned to Matthew's fellow apostle, Bartholomew, the "Freere Bartholemewe" mentioned by the Chester Expositor in line 565 of the cycle's Nativity Play.

- 77.22 Hoy, James F. "A Modern Analogue to Medieval Staging." JAF, 90(1977), 179-87.

Hoy notes the similarities between the Biblesta, a folk festival held in Humboldt, Kansas, and the Corpus Christi plays of medieval England. According to him, both seem to spring from genuine piety and community spirit and are remarkably similar in their choice of Bible scenes depicted, use of music, and staging. He also suggests that a study of this modern event gives valuable insights into the origin and production of the medieval cycle dramas.

- 77.23 Jambeck, Thomas J. "Everyman and the Implications of Bernardine Humanism in the Character 'Knowledge'." M&H, 8(1977), 103-23.

Jambeck believes that the character Knowledge in Everyman is best viewed in relation to Saint Bernard of Clairvaux's theory of knowledge which describes a penitential ascesis which clarifies the functions that "Knowledge" performs as a counselor to Everyman and unravels the doctrinal puzzles of the play such as "Good Dedes" being the regenerative principle of Everyman's salvation, Everyman being the agent responsible for the restitution of "Good Dedes," and the role of the four auxiliary advisors--"V. Wyttes," "Beaute," "Strengthe," and "Dyscrecyon"--in the play's penitential sequence. Jambeck argues that "Knowledge" appears at an appropriate time in the play as the logical fruition of Everyman's internal probing which corresponds exactly to Bernard's three-part penitential program of cognition, humility, and intention. Each step is dramatically signalled by Everyman's impassioned appeal for counsel which symbolizes his attempt to understand and avoid his impending doom.

- 77.24 _____, and Reuben R. Lee. "'Pope Pokett' and the Date of Mankind." MS, 39(1977), 511-13.

Jambeck and Lee add John Poket, prior of Barnwell Abbey from 1444 to 1464, to W.K. Smart's list of local

personalities identified in the play Mankind. They propose two reasons for his being the "Pope Pokett" mentioned in line 144 of the play. The first is that Barnwell Abbey was close enough to Cambridge to be involved with the political administration of both the town and university. The second is that sufficient records exist showing Poket to have served as papal representative in several actions to have merited for him the nickname "Pope." The value in this identification, according to the authors, is to help establish a likely date for the composition of Mankind.

- 77.25 Jennings, Margaret. "Tutivillus: The Literary Career of the Recording Demon." SP, 74,v(1977), 1-95.

Jennings traces the history of the sack-carrying and recording demons in literature, their merging into the writing demon named Tutivullus, his literary development in medieval exempla and drama, and the eventual weakening of his character after the sixteenth-century. Jennings suggests the origin of the recording demon to be in the various histories concerning the life of St. Martin of Tours, renowned for his ability to play tricks on the devil. She also explains that Tutivullus reached the zenith of his literary career and acquired an element of satire in the Towneley Cycle and the morality Mankind, wherein his role changed from being the recorder of iniquities to becoming the instigator of them.

- 77.26 Lancashire, Ian. "Records of Drama and Minstrelsy in Nottinghamshire to 1642." REEDN, 3, ii(1977), 15-28.

Lancashire suggests that Nottinghamshire did not stage Corpus Christi plays because it was isolated from the rest of the diocese, particularly from York and Beverley, and because Southwell was not a borough with wealthy craft guilds. He does explain, however, that it did experience dramatic activity which resembled that of neighboring Lincolnshire. The evidence he cites of this dramatic activity includes ecclesiastical prohibitions, a memorandum mentioning "plays" in the customs of a manor several miles north of Southwell, the will of a William Brokshaw of East Retford, dated August 18, 1499, the terming of two East Retford school-masters as "ludi-magister," the reference in the Newark civic minutes of January 3, 1569, to "players," the record of payment on January 14, 1569, to a company of players in the Nottingham chamberlains' accounts, and numerous other references to Nottingham's processions, folk dances, and minstrelsy. Lancashire lists the Nottingham borough records, the household accounts of the Willoughby family at Wollaton Hall near Nottingham, and the Act Books of the Archdeacons of Nottingham as the three main groups of documents existing that record the types of dramatic activity in this area during the Tudor and Stewart periods. He also cites some of the deficiencies in John

Tucker Murray's scholarship, which has been used for the standard histories of the English stage for 1558-1642. Lancashire closes his article with minor references documenting the dramatic activity in Nottinghamshire to 1642, such as the November 19, 1580, defense of the churchwardens of Lenton when they were cited for tolerating fighting, brawling, and quarreling in church, wherein they stated that the ones responsible were players; frequent records of parish drama; and even aspects of a wassail ceremony.

- 77.27 Martin, Jeanne S. "History and Paradigm in the Towneley Cycle." M&H, 8(1977), 125-45.

Martin offers the theory of the paradigmatic view of history, as articulated by Eusebius of Caesarea, as the principle employed by the Corpus Christi dramatists in selecting materials for the cycle plays. She finds that this theory provides the playwright with a structure that would encompass the fundamental dramatic ingredient of conflict and also provide an affirmation of the unified nature of creation. She commences her analysis of the Towneley cycle in regard to this theory with a study of the two models presented in the Creation pageant, Lucifer and the Cherubym. She discusses the relationships they develop with God and how these relationships are repeated and expanded in subsequent plays. Lucifer initiates conflict and disunity between creature and creator, an

idea which is repeated in the characters of Pharaoh, Caesar, Herod, and Pilate, and the Cherubym set the pattern for the solidarity relationship with God later seen in Abel, Noah, and Abraham. She also discusses the gaming structure which governs the action of the Passion plays and Eusebius' perception of Rome as an instrument in salvation history.

- 77.28 Nitecki, Alicia K. "The Sacred Elements of the Secular Feast in Prima Pastorum." Mediaevalia, 3(1977), 229-37.

Nitecki argues that the imaginary feast scene in the Prima Pastorum, which structurally serves as a transition between the play's secular and sacred elements, should not be read as it has been in the past as a satire of society but rather as a satire of the shepherds' errors of perception. She also maintains that this scene functions as both a parody and type of the Eucharist and that this would have been apparent to the audience.

- 77.29 Parry, David. "The York Cycle at the University of Toronto." REEDN, 3,i(1977), 18-19.

This note announced the then upcoming station-to-station presentation of the entire extant York cycle of plays on the University of Toronto campus in the fall of 1977. This event, co-sponsored by the Poculi Ludique Societas and the Records of Early English Drama organization, also included a medieval fair, the purpose

of which was to provide a taste of the atmosphere of festival and celebration in which the York Cycle took place annually from the fourteenth to the sixteenth-century. One of the main objectives of the Records of Early English Drama organization in co-sponsoring this production was to test the practicality and effectiveness of the pageant-wagon, station-to-station method of presentation as implied by the York records.

- 77.3) Silber, Patricia. "'The Develis Perlament': Poetic Drama and a Dramatic Poem." Mediaevalia, 3(1977), 215-28.

Silber documents the parallels between the poem, "The Develis Perlament," and the English cycle plays. She finds them to be remarkably similar in their selection of New Testament material, quantity and quality of dialogue, imagery, action, and characterization, particularly in regard to the main devils in each which are depicted, for the most part, as bumbling incompetents. She suggests that "The Develis Perlament" may have been tentative dialogue to a tableau vivant or part of a minstrel's repertoire and as such would predate and possibly inform the cycle plays. She also suggests that "The Develis Perlament" may contain one of English fiction's first examples of the unreliable narrator because the greater portion of the poem is told through the distorted point of view of a rather imperceptive devil.

- 77.31 Stevens, Martin. "Language as Theme in the Wakefield Plays." Speculum, 52(1977), 100-17.

Stevens proposes that the major contribution of whom he prefers to call the Wakefield Author (as opposed to the more common Wakefield Master designation) to the Towneley cycle was an active interest in the uses of language to the extent of making language a major thematic concern in the cycle. He states that the essential premise about language here is that simplicity and artlessness mark the speech of the virtuous. As an example he notes that the author has given God only one speech in the Noah play and Jesus just four lines in another pageant. The author obviously concerns himself most with the common man, through which he dramatizes the abuse of language. Stevens concludes that the contributions of the Wakefield Author must therefore be accepted as deliberately flawed and suggests that in that light the Wakefield stanza is to the simple couplet and quatrain what the devil is to God.

- 77.32 Taylor, Jerome. "Prophetic 'Play' and Symbolist 'Plot' in the Beauvais Daniel." CompD, 11(1977), 191-208.

Taylor explores the art and intent of the Beauvais Daniel by first determining that it is a "play" in the sense that that term is explained by scholars Kolve, Huizinga, Caillois, and Malinowski. He then determines it

is prophetic not only because the source of the play, the Book of Daniel, has always been considered so by religious commentators, but more specifically, because the action within the play shows prophecy as meeting Thomas Aquinas' requirements of cognition, utterance, and miraculous act as well as demonstrating Aquinas' three types of prophecy--conditional, predestinal, and prescient. Taylor then explains that the plot of the play, in addition to being linear cause-and-effect action on one level, is also symbolic in that the narrative matter of the story is subordinated to the representational manner of the play regarding setting, costume, gesture, language, music, and date and time of presentation. He concludes that it is through this symbolic plot that the meaning of the play--the moral inferences regarding presumption, envy, fidelity, and the like--is derived.

- 77.33 Wenzel, Siegfried, "Early Reference to a Corpus Christi Play." MP, 74(1977), 390-94.

Wenzel gives Robert Holcot's 1335 distinction of three kinds of plays (the second being a "play of devotion and spiritual joy, such as Christians perform on the day of Corpus Christi") in his commentary on the Book of Wisdom as evidence that some type of religious play was performed in England on Corpus Christi Day as early as the 1330's. The earliest previous reference to English

cycles appear in 1376.

- 77.34 West, George A. "An Analysis of the Towneley Play of Lazarus." PQ, 56(1977), 320-29.

West argues that the Towneley Lazarus is different from the rest of the cycles' Lazarus plays in subject matter and theme and that this difference is further emphasized by the position of the play in the cycle. Whereas the other cycles' Lazarus plays precede the Passion and foreshadow Christ's resurrection, the Towneley Lazarus appears after the Judicium and emphasizes the death, judgment, and resurrection of man. West also develops the idea that the Towneley Lazarus with its emphasis on man's death and judgment elicited fear from the audience which it then directed to the love of God. He believes it therefore served the didactic function of encouraging the love of God better than did the comparable plays of the other cycles.

- 77.35 Wightman, Carolyn L. "The Genesis and Function of the English Mystery Plays." SMC, 11(1977), 133-36.

Wightman explains that the surplus of money and psychological dilemma created by the Black Death gave rise to the English mystery plays. She further adds that in asserting typology, an artistic reversion, the plays attempted to re-educate the population and act as a bulwark against change. She notes that the plays did not

allay the difficulties of a surplus economy but that they did psychologically reassert order in the midst of chaos and served a reconstructive function by permitting a demonstration of community and providing an opportunity for humility and charity--the means to salvation.

DISSERTATIONS

- 77.36 Elliott, John MacKay. "An Historical Study and Reconstruction of the Fifteenth Century Play The Castle of Perseverance." DAI, 38(1977), 1741A-42A.

Elliott's purpose in this study is to help establish The Castle of Perseverance rather than the generally accepted Everyman as the paradigm of the English morality plays of the late Middle Ages. Elliott examines The Castle's theatre design as reconstructed by Richard Southern and gives an interpretation of a possible medieval production and its relation to contemporary productions in New York. He follows this with a rationale of the translation and adaptation of the new 909 line play-text, the text itself, a production outline for an outdoor presentation, and a description for an indoor theatre, designed by himself, from Southern's original theatre play.

- 77.37 Johnston, Paul William. "From Mime to Marlow: An Introduction to Savage Farce." DAI, 38(1977), 2140A.

Johnston develops a theory and model of a genre he

calls the "savage farce" and tests The Wakefield Cycle, Doctor Faustus, and The Jew of Malta against it.

- 77.38 Justice, Alan David. "The English Corpus Christi Play in Its Social Setting: The York Cycle." DAI, 38(1977), 3146A.

Justice relates the three-phase development of the York cycle to the various authors of the plays and to the emphasis placed on trade symbolism in the pageants. He finds the plays of the "archaic author," who wrote during the fourteenth-century, to be characterized by the most consistent use of trade symbolism, formality of action and dialogue, a high value placed on obedience to the will of God, and a strong didactic intent. Justice believes the York Metrist, who revised the cycle during the period from 1390 to 1420, demonstrated a more sophisticated use of trade symbolism, a greater sense of emotional immediacy in the events dramatized, a command of a lyric verse form capable of great emotional range, and an attention focused on the interaction of the divine and the mundane. Finally he presents the York Realist, the redactor of the cycle from 1420 to 1440, whose work reveals a substitution of detailed characterization for trade symbolism, tightly interlocking scenes and action, an objective analysis of events, and a brutally effective concentration on the physical details of the Passion. Justice concludes with a comment noting that the York

cycle like the York Minster, built over a period of 250 years, stands as an example of a complex, multi-leveled work of art where individual styles fuse in a unified and comprehensive experience demonstrating communal identity rarely seen since the Middle Ages.

- 77.39 Laird, Shirley Dale. "Scenes of Judgment in the Chester Cycle." DAI, 37(1977), 7122A.

Laird's dissertation finds that the carefully juxtaposed scenes of judgment in the Chester cycle result in its regard as a structurally unified, coherent, sophisticated work of art. The cycle, as Laird notes, opens and closes with scenes of judgment which are effective dramatically as the cycle represents the plan of salvation and its vital element that every man must face a final judgment. Laird also contends that through the juxtaposition of judgment scenes the playwright reveals the beauty of Christianity--the life in Christ/the death in Satan, the hope of Christianity/the hopelessness in Satan, the harmony of Heaven/the chaos of Hell, the happiness of Paradise before sin/the bickering afterward.

- 77.40 Meagher, John Henry III. "The Castle and the Virgin in Medieval and Early Renaissance Drama." DAI, 37(1977), 7122A-23A.

This study examined the architectural metaphor and setting in civic pageantry, religious processions, and

selected religious plays of the Middle Ages and Renaissance. It found architecture to be symbolic in civic pageantry of a protective place for the royal line and that in religious drama it was symbolic of the Virgin Mother. As an example, the study shows the N-Town cycle's continual association of Mary with the castle, tower, tabernacle, and temple.

- 77.41 Nelson, Sandra Robertson. " 'Goddys Worde': Revelation and Its Transmission in the N-Town Cycle." DAI, 37(1977), 4344A.

This dissertation attempts to prove that the unity of the N-Town cycle results from the emphasis on God's revelations through the spoken word, the written word, and the Incarnate Word. This theory explains the distinctive features of the cycle as a whole, illuminates the development of many individual plays, and determines the characterization of many of the roles in the cycle. Nelson believes the importance of words throughout the cycle leads to a special emphasis on the speech of the actors and on the hearing of the audience which indicates the N-Town playwright's awareness that they are communicating in a way that combines the teaching, preaching, and witnessing urged in the cycle.

- 77.42 Pasch, William Allen. "Trinitarian Symbolism and Medieval English Drama." DAI, 38(1977), 2108A.

The thesis of this dissertation is that symbolism of

the Christian doctrine of the Trinity decidedly influenced the dramaturgy of the Middle English drama. Pasch sees the playwrights' use of trinitarian symbolism as a rhetorical, philosophical, religious, aesthetic, and theatrical exploration of how the Trinity defines dramatic character and time. He finds these explorations to be accomplished often by the dramatists' comparison and contrast of the Triunity of God with trinitarian earthly analogies. While, according to Pasch, these techniques served didactic functions in helping the audience to understand the Trinity, they did not limit the playwrights' powers as creative artists but rather enhanced them.

- 77.43 Squires, Lynn Bahrych. "Legal and Political Aspects of Late Medieval English Drama." DAI, 38(1977), 3476A-77A.

The purpose of this dissertation is to provide a new context for the study of late medieval and early Tudor drama by investigating fifteenth-century law and fifteenth-century political, economic, and social conditions and by observing the thematic importance of these conditions in the plays. Squires finds this study necessary because she believes that heretofore critics of drama have not recognized the importance of law as a religious concept and therefore have not noticed its significance in the late medieval and early Renaissance

religious drama and in the political plays which were influenced by religious drama. This study includes examinations of the passion sequence in the Ludus Coventriae, as well as its Weavers' and Shearman and Taylors' Plays, and the Digby Conversion of St. Paul. Squires concludes that in these late medieval and early Tudor plays, the New or equitable Law is shown to triumph over the Old Law and that this triumph is paralleled by the increasing power and popularity of equitable courts during this time.

- 77.44 Williams, Peter Neville. "Satan and His Corpus: Cultural Symbolism in the English Mystery Plays." DAI, 37(1977), 5813A.

Williams' study is an attempt to understand the dramatic structure of the English medieval mystery plays in relation to aesthetic impact and artistic quality. He finds that the artistic merit of the plays comes primarily from three sources: the use of methods familiar to biblical exegetes and interpreters, the rules for divine contemplation, and contemporary religious practice. Particularly from biblical exegesis came the theory of the corpus diaboli which linked all biblical villains in a special way. Williams then examines all five cycles, including the Cornish Ordinalia, in relation to those members of Satan's corpus who illustrate such theories as the abuse-of-power and the abuse-of-kingship.

He proposes that such theories provide a unity to the overall theme of the cycles, a way of organizing the materials selected into a succession of images that revolve around a core of individual responsibility, and the means by which the dramatists were able to translate religious doctrine, practice, and tradition into dramatic conventions and structure.

CHAPTER IV

1978

BOOKS

- 78.1 Collier, Richard J. Poetry and Drama in the York Corpus Christi Play. Hamden, CT: Archon, 1978. 303 pp.

In this four-chapter book Collier first discusses the verse forms and the poetic language used in the York cycle and concludes that they contribute to the theatrical effectiveness of the plays. The second, third, and fourth chapters isolate the homiletic, the lyric, and the narrative modes found in the plays and discuss the traditions, effects, and integration of these within the cycle.

- 78.2 Davidson, Clifford, and David E. O'Connor. York Art: A Subject List of Extant and Lost Art including Items Relevant to Early Drama. Kalamazoo: Medieval Institute Publications, 1978. 209 pp.

This book provides a systematic catalogue of York Art from the twelfth to the mid-sixteenth-century including that found in manuscripts and printed books associated with York. The subject divisions are Old Testament, Parents of Virgin and Her Life (to Nativity), Infancy of Christ, Christ's Ministry, The Passion, The Risen Christ, Conclusion of Life of the Virgin, The Last Judgment, The Creed, The Apostles, Saints, Seven

Sacraments, Allegorical Subjects, and Miscellaneous. The book also contains a list of the relics possessed by York Minster and a separate list of musical instruments depicted in extant York art. The book contains 44 plates of illustrations.

- 78.3 Tydeman, William. The Theatre in the Middle Ages: Western European Stage Conditions, c. 800-1576. Cambridge: Cambridge University Press, 1978. 298 pp.

Tydeman traces the medieval stage conditions of Britain, France, Germany, and Spain from early rituals and celebrations through indoor performances in churches, royal residences, and religious houses to various forms of outdoor theatre and the rise of professional stage. In addition, he provides much information on the resources, effects, performers, and financing of medieval European drama and concludes with a chapter presenting Tudor and Renaissance views of the medieval vernacular religious drama and its failure to adhere to the classical unities.

CHAPTERS

- 78.4 Palmer, Barbara D. "'To speke of wo that is in marriage': The Marital Arts in Medieval Literature." In Human Sexuality in the Middle Ages and Renaissance. Ed. Douglas Radcliffe-Umstead. Pittsburgh: University of Pittsburgh Press, 1978. 3-14.

According to Palmer, the aspects of medieval marriages among the bourgeois and peasants most often portrayed in the penitential documents and the literature

of the day are those of shrewishness and infidelity. She cites Chaucer, Langland, and the medieval cycle dramatists to support her view. From the dramas she notes the complaints of Adam, Joseph, and the shepherds in the Secundum Pastorum and the marital discord in the Wakefield Noah. She concludes that relying on these aspects of unhappy married life allowed for lively plots, interesting characterization, and a witty, humorous style.

- 78.5 Wickham, Glynne. "Medieval Comic Traditions and the Beginnings of English Comedy." In Comic Drama: The European Heritage. Ed William Driver Howarth. New York: St. Martin's, 1978. 40-62.

Wickham argues for a simultaneous though independent development of secular and sacred dramatic comedy during the Middle Ages which merged in the cycle plays in deference to the taste in entertainment of the rising middle class. He believes the comic developed in liturgical dramas, which were already festive in nature, with the introduction of Old and New Testament characters who represented the bad and the ridiculous and in the secular plays from their origins in pagan festivals and through the students of Europe's first universities. This comedy which developed, based on depicting contrast, ranged from slapstick to the subtle and informed the acting and writing of English comedies in the periods following.

PERIODICALS

- 78.6 Ashley, Kathleen M. "Divine Power in Chester Cycle and Late Medieval Thought." JHI, 39(1978), 387-404.

Ashley argues that while the other cycles offer descriptions of God's love, wisdom, beauty, justice, truth and righteousness, the Chester cycle is almost exclusively concerned with the one concept of his omnipotence. This simplicity, she explains, does not occur as a result of its folk origins but as a trait to be expected of a cycle closest to the philosophical and theological preoccupations of its day. She ascribes the dramatic choices made in assembling and writing the Chester cycle to the concern to demonstrate both the reality and the quality of God's omnipotence--familiar themes of the fourteenth and fifteenth-centuries' nominalist philosophers.

- 78.7 Beadle, Richard. "Plays and Playing at Thetford and Nearby, 1498-50." TN, 32(1978), 4-11.

Beadle's article reproduces the entries regarding the payment for dramatic activities from the register of the Cluniac Priory of St Mary at Thetford from 1498-9 to 1540. The records show payments to troupes visiting the monastery, payments in connection with parish plays in Thetford, and payments towards plays at villages in the surrounding area.

- 78.8 _____ . "The East Anglian 'Game-Place': A Possibility for Further Research." REEDN, 4,i(1978), 2-4.

Beadle uses the distinction made by Englishman John Capgrave in his guide-book of Rome, Solace of Pilgrimes, published sometime after his 1450 visit to that city, between the early types of Roman theatres (the ampheatrum and the theatrum) and, more important, his comparison of the ampheatrum to what Beadle believes to be the circular Cornish playing places, to suggest that this is the earliest, direct, nondramatic testimony to the medieval "theatre-in-the-round" in England. This and information found in another source lead Beadle to believe that staging "in the round" in perhaps even some kind of permanent structure was not limited to East Anglia or to the Castle of Perseverance play and that further research including archaeological studies would yield valuable information.

- 78.9 Bennett, Jacob. "The Mary Magdalene of Bishop's Lynn." SP, 75(1978), 1-9.

Bennett argues for a Bishop's Lynn author and/or composition site for the Digby Mary Magdalene on the basis of its similarity to the Promptorium Parvulorum compiled by a Friar Galfridus, known to be from that city. The similarities Bennett cites are phonological, morphological, and dialectal lexical items and the serious and learned tone of both as well as their use of

sea imagery and colloquial lusty realism. Bennett calls the Mary Magdalene an "eclectic tour de force" in regard to its inclusion, among others, of miracle, mystery, and morality play elements and praises the author for his craftsmanship in combining these into a well-proportioned drama. He concludes with the assumption that Bishop's Lynn would have been the city best able to finance this play which, because of the number of characters, their elaborate costuming, and the numerous staging devices and areas, would have been most expensive to stage.

- 78.10 Campbell, Thomas P. "Why Do the Shepherds Prophecy?" CompD, 12(1978), 137-50.

The first part of Campbell's article traces the themes of prophetic fulfillment and spiritual community from English medieval shepherds' plays to liturgical drama to medieval liturgy. In the final portion he deals with the question of why in all three of these the shepherds prophecy. His position is that the answer lies in the nature of Christian ritual. He concludes that the shepherds, who are used as intermediaries to bridge the gap between the expectation of Christ (as found in the prophecies) and its fulfillment (accomplished by his birth), are an integral part of the ritual who are also a part of the historical moment itself.

- 78.11 Clopper, Lawrence M. "The History and Development of the Chester Cycle." MP, 75(1978), 219-46.

Clopper traces the history and development of the Chester Cycle from 1422 to 1575. His historical divisions are Period 1: Corpus Christi Passion Play: 1422-74; Period 2: Growth and Shift to Whitsuntide: 1474-1521; Period 3: Further Growth, Shift to Three-Day Schedule and Multiple Playing Sites: 1521-39; Period 4: Revisions and Suppressions: 1539-61; Period 5: Final Phase: 1561-72; and Period 6: Final Performance at Midsummer, One Location, Three-and-a-Half-Day Performance: 1575. Clopper states that the most remarkable change in the cycle's history is the shift from Corpus Christi Day to Whitsuntide, particularly if that shift occasioned or coincided with the use of movable stages and the expansion of the cycle over a three-day period. He suggests the reason for these changes was commercial--performing the plays on movable stages made them more spectacular and, because of that, more people would be drawn to the plays; performing the cycle on a different day than the Coventry Cycle would also increase the number of visitors to the city; and extending the production time of the cycle to three days would lengthen the time the visitors were in Chester--a definite benefit to the commerce of the city.

Cotton uses Lady Katherine of Sutton, abbess of the Barking nunnery from 1363 to 1376, to illuminate the fact that women in England were writing and acting in plays prior to the Restoration. She explains that Katherine wrote or rewrote the Easter dramatic offices for the Barking nunnery, in whose ordinarium they are still preserved, to increase their interest for the laity. Cotton cites other texts of Easter plays involving the participation of women in either the writing, revising, or production of them to prove that the Barking plays are not unique in showing the role of English women in the drama of the medieval church.

- 78.13 Davidson, Clifford. "Thomas Sharp and the Stratford Hell Mouth." EDAM News 1., 1(1978), 6-8.

Davidson points out the wisdom and value of Thomas Sharp having included a print illustrating a portion of the Doom wall painting in the Guild Chapel at Stratford-upon-Avon in his 1825 Dissertation on the Pageants or Dramatic Mysteries Anciently performed at Coventry especially because many of the details of the wall painting have now disappeared. Davidson suggests that because the local art and drama did not exist independently of each other, "the demons with clubs and flesh hooks, the damned souls being coerced into hell mouth, and the hell mouth itself" as depicted on the

church wall "all must have been familiar to the early audience of the true Coventry plays." Included with this article is an illustration (presumably the same included in Sharp's dissertation) of a hell mouth and its interior.

- 78.14 Dessen, Alan C. "Homilies and Anomalies: The Legacy of the Morality Play to the Age of Shakespeare." ShakS, 11(1978), 243-58.

In the first part of this article Dessen reviews The English Morality Play: Origins, History, and Influence of a Dramatic Tradition by Robert Potter and Mankynde in Shakespeare by Edmund Creeth. In the last section Dessen discusses areas of scholarship that may suggest a legacy from the late morality plays to Renaissance drama. He notes that plays from both periods display thematic unity, the use of two contrasting heroes with alternating scenes and parallel experiences, and an emphasis on multiple victims. In addition he comments on the similarities in characterization that would be noted in seeing these plays performed that may not be apparent while reading them and notes that more research needs to be done on the techniques and stagecraft of the morality plays. Such research could indicate other influences on later productions. He concludes, however, by warning scholars of the vice of over-simplification in this area of study.

- 78.15 Dutka, Joanna. "Mystery Plays at Norwich: Their Formation and Development." LeedsSE, 10(1978), 107-20.

From scrutiny of Norwich cathedral, municipal, and antiquarian documents Dutka determine "that the plays may have been under the supervision of the Great Guild until it amalgamated with St. George's Guild in 1452, and that the plays, during this time, may have been performed on Corpus Christi. In the second half of the century, the plays may have been transferred to the sponsorship of St. Luke's Guild, the members of which were involved in the rebuilding and decoration of sections of the Cathedral, in particular the vaulting of nave and choir. The Guild maintained the plays until 1527, performing them either on Corpus Christi or on Whit Monday when Guild celebrated its patron on that day. The change from Corpus Christi to Pentecost week could have occurred, however, as late as 1524, when the Pentecost Fair was handed over by the Cathedral Priory to the City, and the latter recognized the financial value of holding both plays and the fair on the same day. The plays were made a civic responsibility in 1527, with all the crafts contributing to their production from that time. They were performed intermittently until 1565, their last public show."

- 78.16 Eldredge, Laurence. "A Note on the Attribution of Line 746 of the Coventry Weavers' Pageant." Archiv, 215(1978), 84-6.

Norman Davis' study of the medieval phrase "God's (or Christ's) blessing and mine" and the placement of this phrase in the manuscript of the Weavers' Pageant convinces Eldredge that the line should be attributed to Joseph and not to Jesus as Hardin Craig has it in his 1957 edition of the play.

78.17 Frost, Cheryl. "Everyman in Performance." Li'Q, 6,i(1978), 39-48.

From her study of the text and comparative evidence, Frost determines that the earliest productions of Everyman were on detached stages but that the exact number of stages was left to the discretion of the acting company, which she believes was not the usual small professional company. She also believes that the heavy cueing of entrances and lengthy exits also supports the detached stage performance of this play. In addition she believes that the script suggests the use of non-professional performers because the text implies a great deal about the movements and positions of the actors, and it demands little line-learning. She concludes that the two broad contrasts established in the play between static and active characters and scenes and between scenes of few and many characters are handled skillfully by the playwright and contribute to its subtle and effective dramaturgy.

- 78.18 Gibson, Gail McMurray. "Long Melford Church, Suffolk: Some Suggestions for the Study of Visual Artifacts and Medieval Drama." RORD, 21(1978), 103-15.

McMurray uses the evidence available in the Long Melford Church of the Holy Trinity (the size of the church itself, the tomb of John Clopton, the church's most important fifteenth-century patron and donor, an alabaster relief from about 1350, and three of the church's stained-glass windows--an unusual one of three rabbits, a rather typical Pieta, and one of only 12 examples, all English, of the crucifixion on a lily) to support her theory that more can be learned about the staging and performance of medieval drama from a careful study on location of specific extant visual evidence than from the usual study of general medieval visual tradition. Because of this church's relative closeness to and its obvious connection with the monastery of Bury St. Edmunds, the possible source of the N-Town cycle, McMurray makes several suggestions connecting the particular art she finds in this church and that specific medieval drama.

- 78.19 _____ . "'Porta haec clausa erit': Comedy, Conception, and Ezekiel's Closed Door in the Ludus Coventriae Play of Joseph's Return'." JMRS, 8(1978), 137-56.

Gibson believes that scholars have failed to see what no medieval spectator would have missed, that the

opening scene of the Ludus Coventriae 'Joseph's Return' play is "a comic parody of the Virgin's Divine Conception of Christ, a parody in which Joseph unwittingly re-enacts the very mystery of Incarnation he will soon be doubting." She stresses that, as explained by Edmund Reiss, medieval parody sought not to ridicule the thing imitated but to emphasize the disparity between human action and the ideal. She explains the symbolic identification of Mary with Ezekiel's vision of the ever-closed Temple door through which only God could pass. Joseph's knocking on the door but not being admitted until the third time (symbolic, too, according to Gibson, of the conception by Mary of the Trinity) therefore parodies the Incarnation. The article also includes three illustrations of the numerous parallels Gibson finds in medieval visual arts where the same closed door image was frequently used as an iconographical image for Mary's virginity. She also notes that despite the widespread analysis of the Mak episode of the Towneley Second Shepherds' Play no researcher seems to have noticed the locked door incident in it which she cites as a second comic parody of the entrance through the closed door. Gibson concludes that the play of 'Joseph's Return' in the Ludus Coventriae is not then, as previous discussed by scholars, just one of bawdiness or realistic character portrayal but rather one of rich

religious significance.

- 78.20 Guilfoyle, Cherrell. "'The Riddle Song' and the Shepherds' Gifts in Secunda Pastorum with a Note on the 'Tre callyd Persidis'." YES, 8(1978), 208-19.

Guilfoyle focuses her attention "on the particular variants of the Riddle motifs which may shed light on the Secunda Pastorum gifts." From her study she concludes that it is "feasible that the Riddle had been composed and was well known when the Wakefield author was writing the highly sophisticated and intricate revision of his earlier Shepherds' Play." Part of her study traces the transition of the various items presented as gifts in the play from their pagan to Christian traditions.

- 78.21 Haden, Roger Lee. "'Ilike a Creature, Takes Entente': A Re-Investigation of the Purpose and Effectiveness of Medieval Corpus Christi Drama." ESRS, 27(1978), 5-33.

Haden reminds his reader that medieval cycle drama must not be viewed in modern terms but with the medieval perspective, which viewed the world as a hierarchical structure and whose art served the utilitarian function of making intelligible and relevant the message of salvation. He then discusses three dramatic techniques (personification, symbolism, and medieval naturalism) employed by the playwrights. He finds personification to be the weakest of the three and unsuited to the purposes of Corpus Christi drama; symbolism, especially in

conjunction with typology, to be successful in reinforcing theme and dramatic unity though somewhat restrictive; and naturalism most effective because, according to him, it provides the greatest opportunity for dramatic development and the strongest emotional response in the individual members of the audience, which allows them, in effect, to become the protagonists of the drama.

78.22 Hark, Ina Rae. "Stop the World--I Want To Get Off: The Vice as Everyman." CompD, 12(1978), 99-112.

Hark explicates and reviews Leslie Bricusse and Anthony Newley's musical by tracing the morality elements within it. She notes that it, like the moralities, was written for the popular audience and deals with the cyclical nature of life and the need for salvation. This study illuminated the similarities in structure, action, setting, and technique between this musical and the moralities in general. Hark notes, however, that in this modern play, the main character is both protagonist and antagonist and that he does not attain salvation because, as the playwrights suggest, the nature of modern man prevents him from attaining it. Hark concludes that in view of its use of morality traditions Stop the World--I Want to Get Off is "a far more complex and subtle drama than has been generally acknowledged."

- 78.23 Harty, Kevin J. "'And sheepe will I keepe no more': Birth and Rebirth in the Chester Adoration of the Shepherds." ABR, 29(1978), 348-57.

Harty uses this article to expound his theory on the appropriateness of the shepherds and Trowle's religious vocations at the end of the Adoration of the Shepherds play in regard to thematic unity and historical authorship of the cycle. He explains that the shepherds' interpretation of the angel's first message, their reaction to Joseph's message in Bethlehem, and their prophesy of future events in salvation history show their understanding of the Incarnation to which they respond with a spiritual rebirth and its logical extension, religious vocation. As to the relationship of the shepherds' religious calling to the authorship of the cycle, Harty briefly traces the origin of the plays to the Benedictine Abbey in Chester and suggests that the conclusion of this particular pageant was simply a recruiting technique employed by the author.

- 78.24 Jambeck, Thomas J. "The Canvas-Tossing Allusion in the Secunda Pastorum." MP, 76(1978), 49-54.

The canvas-tossing episode in the Secunda Pastorum has, according to Jambeck, been too-long ignored in regard to meaning and purpose. His research indicates that the punishment is especially appropriate in two senses. First, canvas tossing was a custom known to the

late Middle Ages as one intended to discomfit the victim (especially one guilty of gross absurdities) more by ridicule than by bodily injury and therefore fitting to the Mak episode considering his attempt to brave out the ruse long after it has obviously been discovered. And, second, to the medieval audience it would have carried with it the symbolism of winnowing and, thus, the incident is a comic metaphor to the Last Judgment at which time Christ separates the grain from the chaff. Jambeck views the inclusion of the canvas-tossing episode as a brilliant testimony to the craftsmanship of the Wakefield Master.

- 78.25 Johnston, Alexandra F. "The York Cycle: 1977." UTQ, 48(1978), 1-9.

This article by Johnston (illustrated by eight photographs) is a discussion of the organization and staging of the entire surviving text of the York Cycle at the University of Toronto on October 1-2, 1977. Johnston was chairman of the co-ordination committee for the production and functioned as the Mayor of York for the ceremony. According to her, the experiment was not an unqualified success as rain forced half of the sequence indoors and ruined the chance of timing the cycle accurately. Nevertheless, she does give many observations about the mechanics of the production of the York Cycle as well as about the nature of the event. A postscript to

the article notes that videotapes of the production are available through the University of Toronto Press.

- 78.26 Jones, Mary Loubris. "How the Seven Deadly Sins 'Dewoyde from De Woman' in the Digby Mary Magdalen." AN&Q, 16(1978), 118-19.

Jones cites stage directions from two Tudor interludes to offer suggestions as to how the seven deadly sins "come out of" the title character in the Digby Mary Magdalen. Both methods offered depend on concealment and sleight-of-hand which Jones contends took the place of the blackout in early theatre.

- 78.27 Jones, Mary Loubris. "Sunlight and Sleight-of-Hand in Medieval Drama." TN, 32(1978), 118-26.

Loubris explains the necessity of knowing medieval techniques of concealment and sleight-of-hand in accurately recreating medieval drama. The methods used in both cycle and place-and-scaffold drama are, according to her, often revealed by close reading of stage directions. She finds that the stages had to have been quite substantial to allow for the concealment of up to several actors behind curtained areas. She also discusses the use of clouds in achieving ascensions and flights of characters.

- 78.28 Lancashire, Anne. "Research in Progress: London Craft Guild Records." REEDN, 4, ii(1978), 1-9.

Lancashire reports on her study at London's Guildhall Library of the records pertaining to early English drama from 73 of London's guilds. She reports that a great deal of pre-1642 material exists and that some of it has never been studied by other than guild historians. She notes that editing these records according to the chronological format of the REED volumes "will provide a most valuable perspective on the total dramatic activities of the London companies in any given year, making even small references in the records of minor companies sometimes highly significant in the context of the London craft guild records as a whole." Lancashire concludes by mentioning other records from London and the rest of England that yet need to be studied in order to make the dramatic history of England as complete as possible.

- 78.29 Lancashire, Ian. "Bibliography of Printed Records of Early British Drama and Minstrelsy for 1976-7." REEDN, 4, i(1978), 5-17.

As the title indicates, this is a bibliography of all entries of printed records of early British drama and minstrelsy for 1976-7. The format follows that of Harrison T. Meserole's computerized Shakespeare bibliography. Performer, performance, historical, musical, antiquarian, literary, and theatrical publications figure largely in the list.

- 78.30 _____ . "Records of Early English Drama and the Computer." CHum, 12(1978), 183-88.

Lancashire details the steps being taken to make more extensive use of computer technology in the study of early English drama, specifically in assembling the reference index for REED. Lancashire explains that work is currently underway that will, using the same data structure, prepare an annotated bibliography of records and records' studies that have been published up to 1980, lists of and indexes to the manuscripts and printed records of the most important cities, counties, and patrons of the kingdom, and a comprehensive set of such lists for the entire kingdom.

- 78.31 Lindenbaum, Sheila. "The York Cycle at Toronto: Staging and Performance Style." ThR, 4(1978), 31-41.

Lindenbaum's article is a mixed review of the 1977 production of the York Cycle at the University of Toronto. She bases her discussion of scholarly speculation on the staging of the cycle plays on this production and makes many of the same observations as does Alexandra Johnston (production chairman) in her review of the same. Lindenbaum's major objections to the production were its use of J.S. Purvis' translation of the cycle and its subordination of the civic and ceremonial character of the drama to its religious side.

- 78.32 Ložar, Paula. "Time in the Corpus Christi Cycles: 'Aesthetic' and 'Realistic' Models." PLL, 14(1978), 385-93.

Ložar begins her article with an explanation of the aesthetic and realistic time modes. She then proceeds to analyze the Passion portions (from the entry into Jerusalem through the Resurrection) of the York and N-Town cycles in regard to these definitions. She develops the theory that the York Cycle Passion is in the aesthetic mode while the N-Town Passion is in the realistic mode. She concludes from this that the reviser of the N-Town cycle more aptly merits the appellation of realist than does the York redactor.

- 78.33 Mack, Maynard, Jr. "The Second Shepherds' Play: A Reconsideration." PMLA, 93(1978), 78-85.

Mack suggests that the Second Shepherds' play is one of rare sophistication and artistic daring as made evident by its skillfully modulated theatrical progression toward the revelation with which it concludes. He believes that this progression helps to narrow the gap, step by step, between the everyday world of the audience and its God as opposed to many other plays in the cycle that stress the distance between the same. He uses a three-part division of the play rather than the traditional two part analysis to develop this theory.

- 78.34 Parfitt, George. "Early Robin Hood Plays: Two Fragments and a Bibliography." RMS, 22(1978), 5-12.

As indicated by the title, this article is comprised of two Robin Hood Play fragments and a bibliography. The first fragment, surviving on a folio leaf from apparently the end of a volume, is from the late fifteenth-century. This is its fourth publication in modern times. The second, related to extant ballads, was appended to an edition of The Gest of Robin Hood, printed by William Copland sometime between 1548-1569 and reprinted by an Edward White around 1600. The bibliography lists texts of Robin Hood plays in the Elizabethan and Jacobean periods, scholarly and critical pieces on the same, and books with relevant material and/or comment.

- 78.35 Peek, George S. "Folklore Concepts and Popular Literature: A Strategy for Combining Folklore and Literary Studies." TFSB, 44(1978), 25-29.

Peek examines "The Fall of Lucifer," "The Deluge," and "The Oblation of the Magi" from the Chester cycle in regard to seven of Abel Olrik's thirteen laws of folk narrative: the Law of Opening and Closing, the Law of Repetition, the Law of Three, the Law of Two to a Scene, the Law of Twins, the Law of the Single Strand, and the Use of Tableaux Scenes. In conclusion Peek suggests that the popularity and success of early medieval drama may be attributed to folk traditions familiar to the audience

being employed in the plays by the dramatists.

- 78.36 Pollack, Rhoda-Gale. "Demonic Imagery in the English Mystery Cycles." TN, 32(1978), 52-62.

Pollack suggests that the Devil and his demons as found in the English cycle plays must have been the most imaginative creations seen in the productions. Her article traces the development of Gothic demonic iconography from which, according to her, the visual artists and theatre practitioners could have drawn an infinite variety of images. She hypothesizes on some specific images for the cycle plays' demonic characters and supports her theories with guild record entries, textual clues, stage directions, contemporary visual arts, popular instructional works, and drama productions. Her research indicates that in the plays the demonic beings were clothed in costumes of fur, leather, feathers, canvas, or wool. The color of the costumes ranged from red to various shades of blue, brown and green as well as traditional black. No two heads were probably alike. They were either real animal heads or constructed of wood with animal skin or cloth coverings. The hands and feet usually had five digits or three talons. Webbed membranes resembling bat wings probably existed on some costumes, most of which included tails either from real animals or made from the same material as the demon's basic garments. From time to time the

costumed devil had to don another costume, a disguise, in order to accomplish his evil doings.

- 78.37 Robinson, J.W. "Regency Radicalism and Antiquarianism: William Hone's Ancient Mysteries Described (1823)." LeedsSE, 10(1978), 121-44.

Robinson details how Hone's Ancient Mysteries Described developed from the materials used in his 1817 self-defense against the charges of sedition and blasphemy in regard to his attacks, generally in the form of parodies, against, among other things, government policies of the day. During his trial Hone attempted to prove that parody, a form of popular literature for centuries, did not disparage the work parodied. In his search for materials dealing with parody, which continued after the conclusion of his trial, Hone discovered two sources for the Ludus Coventriae, the apocryphal gospels and the pseudo-Bonaventuran Meditations. Robinson credits Hone with being among the first "to place the plays (however amateurishly) in the context of medieval religious art and literature necessary for their understanding."

- 78.38 Rogerson, Margaret. "The York Corpus Christi Play: Some Practical Details." LeedsSE, 10(1978), 97-106.

Rogerson's article is an outline of the major points concerning the practical details of pageant finance and storage at York. A topical outline follows. From her

study she concludes that "overall control of the civic authority is evident" and "that the city council and the crafts did all they could to attend to the practical matters and thus ensure the efficient presentation of the Play."

I. Finance for the production

A. Sources of funds

1. Yearly contributions from members
2. Yearly contributions from non-members who gained income by practicing the skill of the craft
3. Special payments made when a member began to practice his craft as a master or when he entered the craft as a full member
4. A percentage of fines levied for infringement of craft ordinances
5. Contributions from other crafts that did not own pageants

B. Collection and use of funds

II. Storage for pageant wagons

- A. Civic revenues from storage of wagons
- B. Holy Trinity Church used for pageant storage
- C. Craft revenues from pageant houses on Toft Green
- D. Pageant houses in Fetter Lane and Peter Lane Little
- E. A pageant house in Barker Lane
- F. Later reference to pageant houses

78.39 Schmitt, Natalie Crohn. "The Idea of a Person in Medieval Morality Plays." CompD, 12(1978), 23-34.

Schmitt argues that modern understanding of medieval morality plays has suffered because scholars have applied anachronistic concepts in their analyses. She attempts to rectify this situation by expounding upon how mimesis, allegory, personified abstractions, and universalized

type were demonstrated in the plays and perceived by the medieval audience. In opposition to other scholars, she finds the plays to be mimetic in that they represented man's struggle for the salvation of his soul--the central reality of the Middle Ages. She finds modern definitions of allegory to be inadequate as applied to the morality plays in that the medieval mind did not distinguish between allegory and symbol and between what was allegorical and symbolic and what was literal. The claim has been made that characters in the morality plays are nothing more than personified abstractions. She finds this to be false, based on the evidence of the experiences of recent productions, and suggests that since the medieval audience also became familiar with plays through production, so would they. Finally, she refutes the idea that the central figure in a morality play can only be appreciated as a universal type by arguing that the assumptions upon which this concept is based are inappropriate to an understanding of the morality plays.

78.40 Spector, Stephen. "Symmetry in Watermark Sequences." SB, 31(1978), 162-78.

In this study Spector proposes "a method of analyzing symmetries, and violations thereof, in the watermark and mould-side sequences of paper codices." He shows "that this kind of analysis can be an essential

tool in detecting and locating interpolations and excisions, and in disclosing the history of literary documents." To illustrate his method he uses Cotton MS. Vespasian D. viii, the N-Town Cycle of mystery plays.

- 78.41 Squires, Lynn. "Law and Disorder in Ludus Coventriae." CompD, 12(1978), 200-13.

Squires proposes that the Ludus Coventriae reflects fifteenth-century legal conditions and has as one its themes the contemporary need for legal reform. The author examines the Passion I segment in detail and suggests that the audience, in viewing it, was led to re-evaluate the existing court system and their own principles of justice. Afterwards they were invited to turn away from the complexity and corruption of the common law and replace it with Jesus' two-fold commandment to love God and neighbor.

- 78.42 Twycross, Meg. "'Places to Hear the Play': Pageant Stations at York, 1398-1572." REEDN, 4, ii(1978), 10-26.

Twycross' article details the resources and procedures used, problems encountered, and observations deduced during the compiling of information showing the correspondence between all known station lessees and the performance sites along the York pageant route. A map of the playing locations and a charting of the above-mentioned correspondence concludes the study. Some

of her major observations are that stations did not always follow the pattern laid down in the 1398 ordinance, station lessees paid differing amounts for their stations, stations that can be identified were all on the left-hand side of the route, the professions of the lessees reflect the business districts of medieval York, stations were often hired by more than one person, family continuity in the leasing of sites is demonstrated, and an "Alderman's preferential rate" existed in the leasing of stations. The merit of such a chart, according to Twycross, is that it provides a useful tool both for comparative work on the pageant route and for the social and topographical history of late medieval York in general.

78.43 Velz, John. "The York Cycle of Mystery Plays." CahiersE, 13(1978), 49-52.

Velz reviews the production of the York Cycle at the University of Toronto October 1-2, 1977. He found it to be a valuable research experiment, testing the stageworthiness and artistry of the plays and the audience's perception of them. The main value of the production, according to him, was its demonstrating the immediacy of the cycle to the audience. The dramatic potential of the plays was only limited by the competence of the acting group. He surmises that, depending on this variable, the plays at York, as at Toronto, ranged from

great art to naive folk drama. The major flaw in the production was the failure of the organizers to correlate the medieval playing conditions in regard to weather and length of play.

- 78.44 Wyatt, Diana. "Two Yorkshire Fragments: Perhaps Dramatic?" REEDN, 4, i(1978), 17-21.

This article concerns two quite small fragments contained in the Humberside County Record Office in Beverley which appear to be early fifteenth-century verse. Wyatt speculates that these fragments are a compressed reminder of, or meditation on, Redemption, the kind of which might occur in certain post-Resurrection plays of the cycles or in the speech of a Morality character such as the Good Angel in The Castle of Perseverance. Unfortunately Wyatt can find no passage in the published plays which she has checked that closely resembles the fragments. The article includes her transcription of them and concludes with her welcoming any clues that can be offered as to the identity of what she admits to be minor, though intriguing and potentially rewarding, portions of a text.

- 78.45 Zimbaro, Rose A. "Comic Mockery of the Sacred: The Frogs and The Second Shepherds' Play." ETJ, 30(1978), 398-406.

In this essay Zimbaro states that she chose to deal with The Frogs and The Second Shepherds' Play because,

despite the vast difference between the religious traditions from which they draw, the plays have in common the comic perspective. She argues that comic mockery of the sacred in both is directed not at God but at man who has a predilection through pride "for creating tin gods and sacred cows" in an attempt to "reduce God to a manageable little godot." She argues that this reduction is what comic mockery of the sacred is all about.

DISSERTATIONS

- 78.46 Donovan, Robert Barry, ed. "The MS. Digby 133 Mary Magdalene: A Critical Edition." DAI, 38(1978), 5451A.

Donovan states "this edition updates, corrects, and enlarges upon Frederick J. Furnivall's Early English Text edition of 1896." Besides the text of the play, this edition contains an "account of its textual history and its manuscript, an assessment of its place in English medieval drama, an analysis of its sources and versification, a consideration of its dialectical character, along with a glossary and extensive notes dealing with textual, linguistic, and literary aspects of the play."

- 78.47 Jones, Mary K. Loubris. "Pilgrimage from Text to Theater: A Study of the Staging of the Digby Mary Magdalen." DAI, 38(1978), 2767A-68A.

Jones uses the Digby Mary Magdalen and the stage

directions within it as a model for the general study of early sixteenth-century staging techniques. She also discusses how her sets for the 1976 Whitsun Production of this play reinforced its theme and lists all twentieth-century productions of Mary Magdalen.

- 78.48 Prindle, Dennis Joseph. "The Profane Moment: The Deformation of Sacred History in the Late Medieval English Cycle Drama." DAI, 38(1978), 4811A-12A.

Prindle particularly concerns himself in this study with the Wakefield Master's Doubting Joseph, Passion, and Second Shepherds' pageants to promote his idea that the comic, pathetic, or grotesque confusions of worldly designs and purposes with divine ones are not so much the incidental diversions, or manifestations of a dichotomy in the Gothic mind, or ironic emblems and negative exempla as previously explained as much as they are necessarily problematic "profanations." Prindle believes this concept to be in line with the Augustinian conception of providential history, and he attempts to show that the doubters and comic grotesques are developed as central terms tying the order of nature and accident to the order of divine grace and providence. In this respect he believes the confusions of the profane moment in the cycle drama have inherited the mediating function of ritual and sacred wisdom. Prindle provides an analysis of the Secunda Pastorum wherein he assesses this

relationship by showing the connection between the pageant and its ritual analogue in the feast of Christmas.

- 78.49 Witte, Stephen Paul. "The Typological Tradition and Beowulf, the York Cycle, and Milton's Nativity Ode." DAI, 38(1978), 5503A.

Witte traces the development of the typological tradition from the new testament writers through the major post-Apostolic Christian writers and in his examination of the York cycle demonstrates "that the Creation plays . . . provide the prototypical basis for several of the figural patterns which the playwright dramatizes in the subsequent Old and New Testament plays."

CHAPTER V

1979

ORIGINAL TEXTS

- 79.1 Davis, Norman, introd. Non-Cycle Plays and the Winchester Dialogues: Facsimilies of Plays and Fragments in Various Manuscripts and the Dialogues in Winchester College MS. 33. Leeds: University of Leeds, 1979.

BOOKS

- 79.2 Clopper, Lawrence, M., ed. Chester. Toronto: University of Toronto Press, 1979. 591 pp.

Chester is a compilation of the records in manuscript and in print of dramatic activity in the city of Chester from 1268-69 to 1642. It includes city government records, guild records, and church documents. It also includes an appendix of undated entries and translations of the entries given in Latin and Anglo-Norman.

- 79.3 Collins, Patrick J. The N-Town Plays and Medieval Picture Cycles. Kalamazoo: Medieval Institute Publication, 1979. 46 pp.

Collins discusses the comparison between the medieval Bible picture cycles and the poetry of the N-Town plays. The three motifs found in each are those of symbolic fruit, fraud and disguise, and worldly chaos and heavenly calm. He concludes that "medieval artists

employed traditional iconographic conventions to create thematic patterns within the narrative sequence of biblical episodes." Twenty-three illustrations accompany the text.

- 79.4 Johnston, Alexandra F. and Margaret Rogerson, eds. York. Toronto and Buffalo: University of Toronto Press, 1979. 965 pp.

York contains the dramatic, minstrel, and ceremonial records for the city of York from 1220-5 to 1642. Undated records from this period and translations of those in Latin and Anglo-Norman are also given. According to the editors, this information provides "the raw material from which the theatrical and musical history of the city can be derived." The introduction to York gives descriptive bibliographies of the records, explains the civic positions of the city, the election procedures followed, the terms and duties of each office, and tells the editorial procedures followed in York.

- 79.5 Kelley, Michael R. Flamboyant Drama: A Study of The Castle of Perseverance, Mankind, and Wisdom. Carbondale: Southern Illinois University Press, 1979, 162 pp.

Kelley begins his study of the Macro plays by first giving an overview of the flamboyant aesthetic of the age, which he explains as a mixture of abstraction and medieval realism elaborated to extremes and by showing evidence of this style in the art, architecture, and

literature of the period. He follows this introduction with explications of the plays in an attempt to show how their original audiences must have perceived them. He demonstrates that, though each of the plays contains the same innocence/fall/redemption plot and they each contain the dramatic elements of music, mime, and costuming, they differ in their structural designs, which show the creativity of their makers. The primary concern in each play was creativity and not the presentation of doctrine. The structure of The Castle is found to be a pattern of two-part repetition; the design of Mankind is alternating exposition and exemplification; and the form of Wisdom is a mathematical scheme based on the number three. The book contains 11 illustrations, three of which are original graphics designed to demonstrate visually the structures of these plays, which Kelley contends are more accurately dramatizations (and in the case of Wisdom a dramatic celebration) than dramas as defined by Aristotle. He concludes that these presentations would have been much more enjoyable to medieval audiences than modern critics have assumed.

CHAPTERS

- 79.6 Billington, Sandra. "'Suffer Fools Gladly': The Fool in Medieval England and the Play Mankind." In The Fool and the Trickster: Studies in Honour of Enid Welsford. Ed Paul V. A. Williams. Totowa, New Jersey: Rowman and Littlefield, 1979. 36-54.

Billington contends that "fool" activity was more a part of English medieval life, especially during the Christmas season, than commonly thought (though it never developed beyond the "dance and riot" stage to scripted drama as it did in France) and that the belief that the Church's attempt to root out the feast of fools ceremony prevented a secular imitation of this event is no longer valid, based on records of the two existing simultaneously in French cities. She also offers the idea that in England the secular "fooling" event was probably tolerated or fitted to the Church's purposes as a way of keeping the congregation content, especially the men, who would not participate in sanctioned church activities or even enter the church were they not allowed this pagan-carryover form of entertainment. As proof of this activity existing in England at this time, she cites Chaucer's Hous of Fame and Lydgate's Order of Fools and the prologue to his Mumming at Hertford. The remainder of the article deals with three medieval theological interpretations of "fool" (as an atheist, as a manifestation of the sin of pride, and as St. Paul's definition of Christians as fools for Christ's sake) and considers how the character of Mercy in Mankind could be analyzed in terms of the third interpretation. She suggests that this reading could serve the Church's purposes of gaining the attention of the church goers, of

bringing the season of "play" to a close for Lent, and of demonstrating the victory of Christian behavior over that of "carnival." This article contains an illustration of the well-dressed fool, complete with bells, baubles, and pipe, from the Wingfield Psalter.

- 79.7 Graham, Colin. "Staging First Productions, 3." In The Operas of Benjamin Britten. Ed. David Herbert. New York: Columbia University Press, 1979. 44-58.

Director Colin Graham discusses the first staging of Britten's Noye's Fludde and explains that "the opera was conceived primarily to entertain and exploit the talents of the wealth of young musicians in East Anglia." Pages 249-58 contain the text of Noye's Fludde from the Chester Cycle, which was the libretto for Britten's opera, plus two photos from its production and numerous illustrations showing the animal costuming used in the production.

- 79.8 Maltman, Nicholas, O.P. "Light in and on the Digby Mary Magdalene." In Saints, Scholars and Heroes: Studies in Medieval Culture in Honour of Charles W. Jones. Ed. Margot H. King and Wesley M. Stevens. Ann Arbor: University Microfilms International, 1979. Vol. I, 257-80.

Maltman argues that the central action in the Digby Mary Magdalene is one of a "lifting" or a "raising" up which is accomplished through the power of Christ's grace, the state of which is apparent throughout the play by the presence of light. Maltman also promotes the idea that in this drama Mary Magdalene is associated with

Mary, the mother of Christ, not only through name and its association with light, but also through their shared lives of contemplation.

- 79.9 Meier, Hans H. "Middle English Styles in Translation: A Note on Everyman and Caxton's Reynard." In From Caxton to Beckett: Essays Presented to W. H. Toppen on the Occasion of His Seventieth Birthday. Ed. Jacques B.H. Alblas and Richard Todd. Amsterdam: Rodopi, 1979. 13-30.

Pages 12-23 of this article contain Meier's argument for the priority and superiority of the Dutch Elckerlijc to the English Everyman. Meier finds the English version to contain "a more ornate, circumstantial and somewhat pompous diction" while the Dutch has a "simple grandeur." The article is accompanied by a woodcut from a 1525 Elckerlijc and one from Everyman c. 1530.

PERIODICALS

- 79.10 Ashley, Kathleen. "Chester Cycle and Nominalist Thought." JHI, 40(1979), 477.

Ashley defends the position of her article "Divine Power in Chester Cycle and Late Medieval Thought," from James Royse's attack in "Nominalism and Divine Power in the Chester Cycle" by stating that biblical connections are rarely as direct as he suggests and that another theory is indeed necessary to account for the features of the Chester cycle that do not reflect the emphasis on Christ's human suffering that is prevalent in most late

medieval drama.

- 79.11 _____ . "The Specter of Bernard's Noonday Demon in Medieval Drama." ABR, 30(1979), 205-21.

Ashley proposes that the noonday demon, familiar to the medieval audience particularly through the writings of Bernard of Clairvaux and mystical writers of the Middle Ages, lurks in the background of numerous scenes in the English drama cycles, especially the York and Towneley plays, and provides the hidden logic for the action. The support for her article is based on characters demanding proof-of-identity from spiritual messengers. Individual pageants cited are the Towneley Annunciation, Noah, Abraham, and Killing of Abel, the York Death of Mary, Joseph's Trouble About Mary, and Flight into Egypt, and the N-Town's Conception of Mary and Assumption of the Virgin. Ashley concludes that the awareness of the noonday-demon-danger found in the plays helps to characterize the audience, contributes to the understanding of the longevity of the plays, and underscores the importance of viewing the plays against their medieval culture.

- 79.12 _____ "'Wyt' and 'Wysdam' in N-Town Cycle." PQ, 58(1979), 121-35.

Ashley details the features of the N-Town's characterization and theme that have been responsible for

its reputation as the "learned" cycle. She explains that these features give the cycle a coherence and unity which have been sensed though not satisfactorily explained. What she demonstrates is that Christ is the personification of wisdom in this cycle and that the human faculty highlighted is wit. The use and misuse of wit are the dominant themes of the cycle.

- 79.13 Besserman, Lawrence L. "The Wakefield Noah, Lines 55-56." PLL, 15(1979), 82-84.

Besserman offers the interpretation of "alod" in line 56 of the Wakefield Noah as an englising of the Medieval Latin feudal term "al(1)odium" meaning "freehold." According to him, this reading would fit well with other feudal terms used later in the play and give a more poetically striking reading than the one previously suggested and generously accepted.

- 79.14 Clopper, Lawrence M. "The Principle of Selection of the Chester Old Testament Plays." ChauR, 13(1979), 272-83.

In this essay Clopper offers the development of the concept of the Old Law and the consequent opposition of the Old to the New Law as the principle of organization and selection for the Chester Old Testament sequence. He also attributes much of the uniqueness of the Chester cycle to the compiler's decision to use the Old Law/New Law theme as his structuring principle.

- 79.15 Cochran, Carol M. "Flyting in the Mystery Plays." TJ, 31(1979), 186-97.

Cochran holds that the comic dialogue found in the cycle plays wherein opponents abuse one another with insults, obscenities, and epithets is the dramatic equivalent of popular medieval flytings and that these "ritual flytings entered the drama indirectly by way of the popular festivity and folk plays which influenced the developing religious drama." Her stated purpose in this article is to "show that the language of flyting, the characters who flyte, and the dynamics of their encounter all involve essential features of festivity" and that the flyting found in the Chester Slaughter of the Innocents "operates in the same way as does the festive abuse of ritual, yet that it is appropriate to the dramatic structure and to the religious concerns of that play."

- 79.16 Coletti, Theresa. "The Design of the Digby Play of Mary Magdalene." SP, 76(1979), 313-33.

Coletti deals with the recurring motifs in the Digby Mary Magdalene of clothing and of banqueting and the subsequent nourishment it provides. She explains that though tradition supplied these motifs, the playwright consciously used them to develop the structure and theme of this play. Coletti argues that the play divides into two parts on the basis of the repetition of the theme of

the changing spiritual condition of Mary Magdalene that is developed through these two motifs.

- 79.17 . _____ . "Theology and Politics in the Towneley Play of the Talents." M&H, 9(1979), 111-26.

The Towneley Play of the Talents, according to Coletti, is not the anomaly some have judged it to be but rather is thematically appropriate to its position in the cycle and integrally related to the religious and dramatic significance of the Corpus Christi play. Coming immediately after the Crucifixion, the play through language and characterization emphasizes that the body of Christ (both his physical body and the mystical body of His church which is held together by the bond of love and signified by the seamless robe) cannot be destroyed (divided) by the actions of Pilate and his reliance on a law independent of divine law. Coletti thus sees this pageant as bridging the action of the Passion and its resolution in the Harrowing of Hell and Resurrection. She also discusses the protection offered Pilate by the garment and its symbolic protection for the mystical body by salvation as well as the significance of the gaming aspects of the play which pit the instability of Fortune against the security of redemption.

- 79.18 Crowther, J.D.W. "The Wakefield Cain and the 'Curs' of the Bad Tither." Parergon, 24(1979), 19-24.

Crowther points out the similarities between the articles of excommunication in regard to tithing as enumerated in Jacob's Well and the arguments in the Towneley cycle between Cain and Abel about the same. Crowther states that since these articles were required to be proclaimed four times a year, the audience would have been familiar with them and that by incorporating them into the cycle the playwright bridged the gap between biblical time and the audience's own time by giving contemporary significance to the Genesis story.

- 79.19 Daniels, Richard J. "Uxor Noah: A Raven or a Dove?" ChauR, 14(1979), 23-32.

The purpose of this article, according to Daniels, is "to demonstrate both the superiority of the Towneley [Noah] play [to the York and Chester Noah plays] and [to show] the increase of meaning caused in all three plays by inclusion of the shrewish wife motif." He bases his study on the first speech in each play, the middle sections of which contain the shrewish wife motif, and the scene in which the raven and dove are released.

- 79.20 Elliott, John R., Jr. "Census of Medieval Drama Productions." RORD, 22(1979), 137-45.

Elliott opens this compilation listing recent medieval drama productions by giving an update on the York Passion at the National Theatre in London, which he

follows with three reviews of the same, and a note on the publication of the text, revised by Tony Harrison, used in its production. Other productions reviewed and/or for which staging techniques are given are the December 5, 1978, production at Princeton University of Filius Getronis from the Fleury manuscript; the July 31-August 18, 1979, production by the Belgrade Theatre Company of the Coventry Mystery Plays (plus an amalgam of plays or parts of plays from other cycles) in the ruins of the old cathedral at Coventry; the production of Robin Hood and the Friar and The World and the Child by the Poculi Ludique Societas of the University of Toronto on October 18, 1979, at the University of Indiana; and the August 4-6, 1979, production at the University of Toronto of The Castle of Perseverance. The compilation concludes with a note informing of the June 6-30, 1980, York Festival at York, England, and the June 28-29, 1980, production of the Towneley Cycle at Wakefield Cathedral.

- 79.21 Hargreaves, H.A. "'Christ and the Doctors': Sir Walter Greg's Work with the Chester Cycle Plays." Library, 1(1979), 236-46.

Hargreaves details the scholarship of W.W. Greg in his endeavor "to ascertain the textual history of the Chester cycle of mystery plays and the principles which should guide an editor in attempting to reconstruct its original form." Hargreaves' paper also attempts to

explain why it took Greg an unusually long time to offer his edition, why he altered its form from his 1912 version, and why he made "an apparently contradictory choice of manuscripts for his base."

- 79.22 Harty, Kevin J. "'Unbeleeffe Is a Fowle Sinne': The Chester Nativity Play." SUS, 11(1979), 35-41.

Harty argues that the Chester Nativity play, rather than being a timid rendering primarily from the Stanzaic Life of Christ as some critics have claimed, is a dramatic conflation of sources organized around the central theme of the necessity of belief in the Incarnation which demonstrates more dramatic artistry than previously supposed. In fact, he proposes that the Chester Nativity is superior to the other cycles' Nativity plays by virtue of its incorporation of all the scenes related to the Nativity into a single play effectively serving its didactic function by repeating the need for belief in the Incarnation. He compares several scenes in the Chester Nativity to the corresponding passages in the Stanzaic Life of Christ to show that the playwright exploited his sources to the fullest of their dramatic potential.

- 79.23 Jambeck, Thomas J. "The 'Ayll of Hely' Allusion in the Prima Pastorum." ELN, 17(1979), 1-7.

Jambeck supports the supposition made by Margery M.

Morgan, George England, and Alfred W. Pollard in earlier research that the phrase "ayll of hely" refers not to the beer of a nearby town but to the biblical character Elias (or Elijah), and he attempts to explain the theological implications carried by that reading. He submits that on the level of allegory "the ale of Elias serves to define the 'boyte of oure bayll' promised by the Incarnation" and that "as an exegetical play on the penitential discipline which fills man with the 'spirit of wisdom,' the ale of Elias signifies the sacrifice incumbent upon man under the new dispensation."

79.24 Justice, Alan D. "Trade Symbolism in the York Cycle." TJ, 31(1979), 47-58.

Justice traces individually the connection between twenty-nine of the York Corpus Christi pageants and the craft guilds to which they were assigned. He divides the association of the play and guild into two categories: those in which a craft dedicated to a particular biblical event or patron saint staged a pageant on the same subject and those in which the action makes use of the characteristic work, tools, or products of the producing crafts. His sources for these associations are the texts of the plays themselves and guild records and other documents contemporary with the cycle. He notes, however, that the assignment of pageant to guild was not static and gives examples of guilds presenting various pageants

during the lifespan of the cycle plays.

- 79.25 Kelly, Ellin M. "The 'Days of Creation' in Medieval English Mystery Cycles: Hints for Staging from Bible Manuscript Illuminations." ABR, 30(1979), 264-80.

Kelly suggests that an examination of the illuminations of the letter "I" from the opening phrase "In principio" of Genesis as found in medieval Latin Vulgate Bibles shows correspondences possible in the staging of the creation portion of the cycle plays and the illuminators' artistic versions. Kelly examines two Bibles specifically, one illuminated for Robert de Bello, abbot of St. Augustine's at Canterbury from 1224-1253, and one of William of Devon, produced at Canterbury during the mid-thirteenth-century. Though Kelly clearly states that she does not intend to affirm any direct influence from one form to the other, she does make the case that since the Latin Vulgate was the basic source for the plays and since its size allowed for easy transportation and since the Genesis initial was generally the most elaborate illustration in these Bibles and since these Bibles predate any known reenactment of the "Days of Creation," they may well serve as an instance of the illuminators' art influencing the staging of the cycle plays.

- 79.26 Lancashire, Ian. "The Corpus Christi Play of Tamworth." N&Q, 26(1979), 508-12.

Lancashire suggests that a Last Judgment play sponsored by the town's only guild, the guild of St. George, was staged at Tamworth in 1536. He bases his theory on extant depositions taken at Tamworth on January 18, 1537, concerning one Sir Humfrey Ferrers, the lord of Tamworth Castle. A portion of one deposition deals with an attack by one of Sir Humfrey's retainers on an actor in a play performed on Corpus Christi Day. Apparently the actor playing the part of the devil came with his chain by Sir Humfrey, a spectator, and broke his shins with it. Sir Humfrey, who claimed he was maimed by an actor taking advantage of his part, admitted to asking his man to give a blow to the actor. The actor defended himself by saying that Sir Humfrey "myght have stoude forther owt my way" and Lancashire seems to agree as he states that from knowledge of other plays the devil, by virtue of his part, was expected to victimize members of the audience from time to time.

79.27 _____ . "'Ioly Walte and Malkyng': A Grimsby Puppet Play in 1431." REEDN, 5,ii(1979), 6-8.

Lancashire reports that a third record of "Jolly Wat and Malkin" has been discovered in a complaint in the Grimsby, Lincolnshire, court rolls for September 3, 1431. This dating makes them the earliest recorded puppets to have been used in England. The complaint appears to have

stemmed from the lateness of one puppeteer in returning Wat and Malkin to another puppet player. Lancashire suggests that these two puppets may have descended from a line of characters appearing in works such as Piers Plowman and Chaucer's Nun's Priest's and Reeve's tales. If so, Lancashire believes the early puppet play was probably a straightforward comedy of seduction and clerical incontinence.

- 79.28 Lepow, Lauren. "Middle English Elevation Prayers and the Corpus Christi Cycles." ELN, 17(1979), 85-88.

Lepow points out that the "Hail" lyrics found in the Corpus Christi cycles "are modeled upon versified prayers, written for the laity, intended for address to the Real Presence in the Sacrament of the Altar at the moment of its elevation." The article offers some examples of the verbal parallels between the two. Lepow then advances the theory that the playwright intentionally incorporated the elevation prayers into the plays and that he expected his audience to recognize them as such. This would evoke in them "their own devotional participation in the elevation ritual thus establishing an analogy between the greeting of Christ incarnate in historical time and the contemporary salutation of the Real Presence."

- 79.29 Manion, F.P., S.J. "A Reinterpretation of The Second Shepherds' Play." ABR, 30(1979), 44-68.

Manion believes that a comprehensive view of redemption similar to Christian redemption is present in The Second Shepherds' Play. His demonstration of this theory involves showing the relationship among the Mak episode, the parable of the Good Shepherd, and Christ's commandment to love, considering the parallelism between the search of Mak's cottage and the harrowing of hell, and explaining the Mystical Body of Christ concept as necessary to a more thorough understanding of the introductory lamentations and the characters in their relationship to Christ. Manion claims that the third part of his analysis helps to unify the heretofore apparently diverse critical interpretations of the play.

- 79.30 Marshall, John. "Players of the Coopers' Pageant from the Chester Plays in 1572 and 1575," TN, 33(1979), 18-23.

Marshall uses the Coopers' accounts from 1572 and 1575 to determine that the players of their pageants for those years were not professionals in the usual sense of the word but were either guild members or members from various other guilds who were available to act for them within the restrictions of the law and who were highly paid for their occasional services.

- 79.31 Nicholson, R.H. "The State of the Nation: Some Complaint Topics in Late Medieval English Literature." Parergon, 23(1979), 9-28.

In this analysis of complaint in Late Medieval English Literature, Nicholson mentions that the complaint topic of the true being overwhelmed by the false is present in The Pride of Life, the demon prologue to the Ludus Coventriae's "Council of the Jews," Hixskorner, and the Prick of Conscience. Also noted is that the York plays of the Trial of Christ contain in the scenes involving such physical displays of bowing or kneeling as signs of respect the motif of the symbolic order of society, the disregard of which was also a common complaint topic. Nicholson states that knowledge of complaint literature should be of some importance in understanding the mystery plays, but his article does not expand upon the topic.

- 79.32 Nitecki, Alicia K. "The N-Town Lamech and the Convention of Maximianus' First Elegy." AN&Q, 17(1979), 122-24.

Nitecki attempts to add to the explanation of the inclusion of the legend of Lamech in the N-Town Noah. She first explains the origin of the convention of the old man's lament--the First Elegy of Maximianus, and then explains that by use of such an analogue the dramatist helped the audience to understand better the nature of sinfulness that brings on God's vengeance. According to her, the opening of the Noah play echoes the elegy not only in structure and content, but also in the

psychological traits of old age that inform the characterization of Lamech and provide the motivation for his actions. Lamech is portrayed as the unredeemed and unregenerated man, the ethical opposite of the other old man in the play, Noah. She believes the juxtaposition of the two men serves to establish the contrast between the nature of the saved and the nature of the damned as well as allowing the dramatist to emphasize other antithetical concepts such as pride and humility, folly and wisdom, and disobedience and obedience.

- 79.33 Reiss, Edmund. "The Symbolic Plow and Plowman and the Wakefield Mactacio Abel." SIcon, 5(1979), 3-10.

Reiss explains the range of meaning and symbolism attached to the plow, plowing, and plowman in late medieval art and literature and how this background informs the Mactacio Abel. He cites the visual arts and, among others, the writings of early church fathers and exegetes in determining that Cain is both a prototype of the Wicked Laborer and a parody of the Good Plowman. In addition he explains the significance of Cain's apparently mixed team of animals attempting to pull the plough and the similarity in structure of the Mactacio Abel to the plough plays of mummers, which would reinforce the religious theme of the cycle, that of the redemption of man by Christ who was often associated with the plough and referred to as a ploughman, and who

fulfilled the role of savior prefigured by Abel.

- 79.34 Royse, James R. "Nominalism and Divine Power in the Chester Cycle." JHI, 40(1979), 475-76.

James Royse refutes the idea proposed in Kathleen Ashley's article, "Chester Cycle and Nominalist Thought." He maintains that features she cites in the Chester Cycle as nominalistic actually have the New Testament as their source.

- 79.35 Sheingorn, Pamela. "On Using Medieval Art in the Study of Medieval Drama: An Introduction to Methodology." RORD, 22(1979), 101-09.

Sheingorn, an art historian, agrees with the position held by Gail McMurray Gibson and others that it is not valid to ask which came first in regard to medieval art and literature, but holds with the theory that both developed from medieval Christian culture and the changes that took place in it. She does, however, recommend to the scholar of medieval drama a methodology for studying the visual arts and warns of some potential pitfalls in this type of scholarship. She reminds the scholar to recognize that an image expressing a theological concept or illustrating a text did not necessarily remain constant and that the knowledge of the function of an art object can suggest further resonances for the interpretation of the image. In addition she stresses the need for depth of approach, the need to use

caution in drawing conclusions from art that was not readily accessible to a large number of people, and the need to seek the context and original form of an art object. She also recommends several texts that she believes would be of value to the individual undertaking this kind of scholarship.

- 79.36 Spector, Stephen. "Anti-Semitism and the English Mystery Plays." CompD, 13(1979), 3-16.

Spector argues that the anti-Semitism found in the English mystery plays parallels classic and clinical anti-Semitism in that the authors assigned to "the Jew" those qualities most threatening to the non-Jew and exorcised them through the hostility shown the Jew. The Jew, as drawn in the mystery plays, is a one-dimensional figure whose main fault is his "typical Jewish" dependence on reason, which renders him deficient in accepting the divinity of God--an act requiring faith not intellect. In that light Spector concludes that the anti-Semitism is not racial but doctrinal and that it is included for a didactic purpose. Spector also delineates the difference in treatment accorded the Jew in the Old and New Testament mystery plays.

- 79.37 _____ . "The Provenance of the N-Town Codex." Library, 1(1979), 25-33.

Spector's study of the N-Town Codex re-examines some

lines of speculation about the cycle such as its name, origin, and performance site and offers some new information concerning the transmission of the codex. His research indicates that the bulk of the manuscript was probably transcribed in 1468 and that it was well over one hundred years later before it came into the possession of Robert Hegge. After Hegge's death it remained in the family until at least the middle of February 1633/34. Several bits of evidence date it to the Cotton library since at least 1638.

- 79.38 Wasson, John. "The Morality Play: Ancestor of Elizabethan Drama?" CompD, 13(1979), 210-21.

Wasson challenges the widely-held view that the histories, comedies, and tragedies of Renaissance drama derived from the medieval morality plays. His major argument against this influence is the absence of records documenting performances of the moralities before 1500. He suggests instead that Elizabethan drama had its sources in plays whose popularity is attested to by their frequency of performance. He believes the comedies to have descended from medieval folk plays, the histories to have their ancestry in the saints' lives, and the tragedies to have derived from a particular one of the saints' lives, the plays concerning Thomas à Becket. Wasson remarks that "when one considers that the saints' lives continued until well into the sixteenth-century and

that the folk plays never did completely die out, one can see a continuous line of development from medieval to high Renaissance drama."

- 79.39 Zapatka, Francis E. "'East Coker, IV' and Everyman." AN&Q, 18(1979), 7-9.

Zapatka suggests Everyman as a source, or at least as an analogue, for stanzas one and five of Eliot's "East Coker, IV." Eliot's familiarity with and regard for Everyman is documented by Zapatka with six quotations from the prose of Eliot.

- 79.40 Zarrilli, Phillip. "From Destruction to Conservation in the Chester Noah Play." TJ, 31(1979), 198-209.

Zarrilli begins his article with a definition and explanation of "covenant" and then takes the reader through the biblical account of the deluge to demonstrate how it functions within that version. Following that he provides a comparison of the N-Town, Wakefield, and Chester Noah plays and from this analysis concludes that the Chester Noah is the only one of the three that includes a "covenant" (specifically, a "covenant of grace") motif as an integral part of the dramatic action. As he sees it, the N-Town Noah is "dry didacticism" and the Wakefield pageant diverts the thrust of the biblical narrative.

DISSERTATIONS

- 79.41 Davis, Marian. "Nicholas Love and the N-Town Cycle." DAI, 40(1979), 1454A.

Davis compares the N-Town cycle with one of its known sources, Nicholas Love's devotional Mirrore of the blissid lyf of Jesu Criste, to show that the reviser of the cycle used structural, verbal, and homiletic borrowings from Love's work to reshape the cycle and inform it with a coherent theme. She believes the Ludus Coventriae playwright adapted Love's opening chapter into the Parliament of Heaven pageant, a play which establishes that the "time of mercy" is an interlude between the Old Testament "time of justice" and the "time of justice" that will begin at the Last Judgment and that it is this "time of mercy" motif established in this pageant that the redactor uses artistically and skillfully to organize the cycle thematically.

- 79.42 Dunn, Anne. "The Boundaries of Art: A Theoretical Study of English Drama from the Medieval Beginnings to the Renaissance." DAI, 39(1979), 4268A.

Dunn posits a definition of art based on the belief that the work itself provides the perspective from which it is to be recognized as art. She also develops a methodology for studying the art of a culture then applies it to a study of English drama from the thirteenth through seventeenth-centuries.

- 79.43 Fisher, Anne Adele. "A Reading of Macbeth in the Light of Earlier Native Drama." DAI, 19(1979), 4268A-69A.

Fisher's study finds that early English dramatists were influenced by philosophical and theological traditions in regard to their portrayals in morality plays of "counsel" and "despair" and that these portrayals are paralleled in Macbeth thus indicating Shakespeare's familiarity with these dramatic conventions and devices.

- 79.44 Hanchin, John Milan. "The Sermons of the British Museum Royal MS. 18B. XXIII and the Seven Deadly Sins in the Medieval Morality Plays The Castle of Perseverance, Digby Mary Magdalene, and Henry Medwall's Nature." DAI, 39(1979), 7336A.

Hanchin seeks to provide empirical evidence showing how sermon manuscript is part of the source tradition drawn upon by the authors of The Castle of Perseverance, the Digby Mary Magdalene, and Nature. In his search for analogues between sermon literature and the morality plays, Hanchin finds the theology of the 51 English sermons dating from the fifteenth-century and preserved in the British Museum as MS. Royal 18 B. xxiii echoed 20 times in The Castle of Perseverance, 12 times in Mary Magdalene, and 19 times in Nature.

- 79.45 Kroll, Norma. "Christ: Center and Circumference of the Corpus Christi Cycles." DAI, 39(1979), 4223A.

Kroll claims her study demonstrates that a consistent and distinctive conception of Christ is developed in each of the cycle plays and that it is this conception, which is both philosophical and aesthetic, that gives a unique and cumulative unity to each. Though she discusses the four cycles, her dissertation concentrates on the Chester cycle and the Ludus Coventriae. She finds dominant stress in the Chester cycle given to imagery of Christ's human body and to a thematic conception of the body as the substantial form of the soul. Its central, dramatic struggle develops through a progression of bodily confrontations, and its language and style is metaphorical as images of the human body subsume the spiritual and intellectual implications of Christ's incarnation. On the other hand, she believes the dominant stress in the Ludus Coventriae to be on Christ as the embodiment of rational mind and a thematic conception of the human mind as composed of reason and will and as the determinant of man's bodily form and physical action. Its central struggle is caused by the conflict between reason and will and occurs within or between the minds of men. Its language and style is rhetorical and imagery of human thought subsumes the spiritual and physical form and meaning of Christ's and men's earthly existence.

- 79.46 Shatkin, Laurence. "Holiday Games in Early Tudor Moral Interludes." DAI, 39(1979), 4963A.

Shatkin's dissertation explains the influence of holiday games on the early Tudor moral interludes. He distinguishes between the mimetic and non-mimetic games and the type of influence each had upon the play. He finds the mimetic games to have influenced the characterization and plot of the interludes and the non-mimetic to have influenced their overall structure.

- 79.47 Stugrin, Michael Andrew. "Affective Spirituality and the Epistemology of the Hegge Passion Plays." DAI, 40(1979), 244A.

This study is based upon the hypothesis that the Hegge dramatist incorporated into a comprehensive dramaturgy an awareness of the pathetic sensibility that strongly characterizes late medieval culture and art along with a concern to shape a drama that would answer, as assuredly as possible, questions and anxieties concerning the common individual. Stugrin believes the Hegge dramatist achieves a powerful integration of pathetic stylization and of didactic, formal content resulting in a text sophisticated in its treatment of doctrinal matters and emotional in reflecting the religious sentiment of its milieu.

CHAPTER VI

1980

ORIGINAL TEXTS

- 80.1 Lumiansky, R.M., and David Mills, introd. The Chester Mystery Cycle. Reduced Facsimile of Huntington MS 2. Leeds: University of Leeds, 1980.

BOOKS

- 80.2 Cooper, Geoffrey and Christopher Wortham, eds. The Summoning of Everyman. Nedlands, Western Australia: University of Western Australia Press, 1980. 67 pp.

This edition of Everyman is preceded by a 50-page introduction wherein the editors give a sketch of the development of medieval drama, a synopsis of the plot of Everyman, some sources and analogues for it, some interpretative approaches to it, and brief notes on its language, versification, and early editions; the introduction is followed by a six-page select bibliography. Cooper and Wortham's text is based on the c.1522-29 Britwell edition printed by John Scott. The text is printed on the right-hand page only; to the left of it the editors give notes to the text which, besides glosses and explanations, attempt to show "the context of ideas, roughly from Chaucer to Shakespeare, in which Everyman had its genesis." Their stated aim is "to invite comparisons with other authors and texts rather than to

identify specific cases of indebtedness or influence." They also detail the recurrent images and themes in the text on these pages. The text is followed by a seven-page appendix which gives the variant readings of the four extant early versions of the play.

PERIODICALS

- 80.3 Beadle, Richard, and Peter Meredith. "Further External Evidence for Dating the York Register (BL Additional MS 35290)." LeedsSE, 11(1980), 51-58.

Beadle and Meredith dispute Rogerson's dating of the York Register as sometime after 1485 (on the bases of its exclusion of the registration of the lost Fergus pageant and the failure of the scribe in allotting it space). They suggest instead a dating between 1463 and 1477 based on the Masons' acquisition of the Herod play as noted in the A/Y Memorandum Book sometime between 1432 and 1477 and the Ostlers assuming of the Coronation of the Virgin pageant sometime between 1462 and 1468 as noted in the City Chamberlain's rolls. Their dating of the Register is proposed because it lists these plays in the hands of these guilds.

- 80.4 Billman, Carol. "Grotesque Humor in Medieval Biblical Comedy." ABR, 31(1980), 406-17.

Billman accounts for the seemingly contradictory inclusion of humorous action with brutal violence in the

cycle plays, particularly the Slaughter of the Innocents pageants, in the same manner that conjoined pain and laughter is explained in modern literature--that is, for the effect it has on the audience. Supposedly the emotional and intellectual reactions of the viewers become confused; this then disturbs the certainty of moral and social values and challenges the sense of a secure norm. For the medieval playgoer this insecurity would then rekindle a strong faith in the Christian alternative to chaos.

- 80.5 Bills, Bing D. "The 'Suppression Theory' and the English Corpus Christi Play: A Re-Examination." TJ, 32(1980), 157-68.

From his study of extant Crown, Church, and town data beginning with the reign of Henry VIII and progressing through the monarcharies of Edward VI, Mary, and Elizabeth I, Bills concludes that there is not sufficient evidence to support the current belief that the demise of the cycle plays was the direct result of their being perceived as popish by the church and state which then consciously set about to suppress them. Rather, he believes, the most immediate and compelling factors for their disappearance were economic problems of the guilds and towns.

- 80.6 Campbell, Gordon, and N.M. Davis. "Paradise Lost and the Norwich Grocers' Play." MiltonQ, 14(1980), 113-16.

and Later
74-89.

Campbell and David propose the possible debt of Milton to the traditions of medieval religious drama, specifically the texts of two versions of the Norwich Grocers' Play in use circa 1533 and 1565. They do not suggest the play is a source for Paradise Lost but merely that "the play is a manifestation of a popular tradition to which Milton could have had access by some other means." They demonstrate that the latter version of the Grocers' play shows the developing Protestant sensibility (as opposed to the opinions of the patristic writers) in regard to the conjugal relationship of Adam and Eve concerning the Fall. They believe the same view underlies the presentation of Adam and Eve in Paradise Lost.

- 80.7 Campbell, Josie P. "Farce as Function in the Wakefield Shepherd's Plays." ChauR, 14(1980), 336-43.

Campbell's stated purpose in this article is to combine Mikhail Bakhtin's theory of the social function of farce, in which he proposes that a shift in society from top to bottom takes place and results in continual social renewal, with V.A. Kolve's ideas "on the linguistic, thematic, and symbolic 'play' between comic and serious actions" in an analysis of the Wakefield Nativity plays. Campbell adds to these theories the view that farce functions dramatically in the cycle plays to emphasize their sacred and secular elements.

- 80.8 Cawley, A.C. "Thoresby and Later Owners of the Manuscript of the York Plays (BL Additional MS 35290)." LeedsSE, 11(1980), 74-89.

Cawley chronicles the owners of the manuscript of the York plays from Henry Fairfax to Ralph Thoresby to Horace Walpole to Benjamin Heywood Bright to Reverend Thomas Russell (though Cawley admits that evidence of Russell's having owned the manuscript is contradictory) to Lord Ashburnham to the British Museum. Where possible he also tells how and when the manuscript was acquired by each, the price paid, and the name of the intermediary for the buyer. This article contains two illustrations and an appendix giving extracts containing references to the manuscript from the journal of Sir Frederic Madden, head of the Department of Manuscripts at the British Museum from 1837-1866.

- 80.9 Clopper, Lawrence M. "Tyrants and Villains: Characterization in the Passion Sequences of the English Cycle Plays." MLQ. 41(1980), 3-20.

Clopper suggests that reappraisal of assumptions about characterization in the cycle plays is necessary. He then proceeds to analyze the tyrants and villains of the Passion Sequence by concentrating on the materials, sources, and techniques of the medieval playwrights. His study reveals that similarities in the portrayal of individual characters exist in different cycles because the plays are derived ultimately from a few sources and

because characterization is initially defined tropologically either in the source or by tradition. However, differences or inconsistencies in character portrayal may arise as a result of an individual playwright's thematic or other concerns. Clopper also believes that the characterization of the tyrants and villains within each cycle provided the means whereby, through context and contrast, the mystery of Christ's nature was defined. He concludes by noting that staging would affect characterization--consistency would be enhanced by stationary performance though costuming and tropological conceptualization would aid in consistency of characterization in processional staging.

- 80.10 Conley, John. "Everyman 29: 'Lawe' or 'Love'?" N&Q, 27(1980), 298-99.

Conley states that the emendation of "love" for "law" by quite a few Middle English scholars in Everyman 29 is rash. He compares the passage with Elckerlijc and explains that "lawe" is meant as a translation of "geloef." He believes the neglect of Elckerlijc by scholars and the sentimental reduction of the Gospel to love have fostered the persistence of the emendation.

- 80.11 Davis, Norman. "Provenance of the N-Town Cycle." Library, 2(1980), 333-34.

Davis disputes Stephen Spector's supposition given

in an earlier volume of Library that there is excellent evidence in the Hegge Manuscript suggesting that it remained in the Hegge family for several years after 1629. David explains that Spector defined "Hath demised" in a way that is not documented in the OED until the eighteenth-century. In addition, he cites the scribal paraph appended to a name in the note on which Spector bases his theory as a characteristic of signatures and not, as Spector would have it, as a name would be copied in by another.

- 80.12 Elliott, John R., Jr. "Census of Medieval Drama Productions." RORD, 23(1980), 81-91.

Elliott compiles the notices and reviews sent to him of medieval drama productions given in 1980. The first given is Peter Happé's dual review of the June 6-30, 1980, York Cycle presented in conjunction with the York Festival and the June 28-29, 1980, Wakefield Cycle performed as part of that city's festival. This is followed by seven excerpts from other mixed reviews of the productions. Happé also contributes a review of Mankind as performed by the Poculi Ludique Societas of Toronto at the Triennial Colloquium of the International Society for the Study of Medieval Drama held at University College, Dublin, July 10, 1980. Notice of the performances of The Stolen Shrovetide Cock, Robin Hood and the Friar, the Wakefield Mactacio Abel, Mundus et

Infans, the Visitatio Sepulchri from Dublin MS, the Bodley MS Burial of Christ and Vices et Vertus given at the same colloquium follows. Reviews emphasizing production techniques of the March 21, 1980, performance of the Fleury Resuscitatio Lazari at Princeton University Chapel, John Heywood's The Play of the Weather staged outdoors at the University of Missouri at Kansas City on April 30 and May 3, 1980, and the June 6-30, 1980, productions of A Mery Play Betwene Johan Johan the Husband, Tib his Wife, and Sir Johan the Preest, and the York Hosiers play of Moses and Pharaoh given at the West End of York Minster follow. Clifford Davidson's rationale for and description of the Fleury Resuscitatio Lazari as presented at the Cathedral Church of Christ the King in Kalamazoo, Michigan, on October 13 and November 21, 1980, is next. In closing Elliott notes that The New Yorker of July 7, 1980, contains a review of The Play of Saint Nicholas performed in December of 1979 at the New York City Cathedral of Saint John the Divine and that a review of Courtois d'Arras and The Woman Taken in Adultery as performed by the Actors Guild at the Cloisters in New York City during April and May of 1980 is given in the New York Times of April 11, 1980.

- 80.13 Fletcher, Alan J. "The 'Contemplacio' Prologue to the N-Town Play of the Parliament of Heaven." N&Q, 27(1980), 111-12.

Fletcher argues that the original speakers of the "Contemplacio" prologue to the Parliament of Heaven were not, as earlier suggested by W.W. Greg, representatives of the orders of Angels and Archangels but seem to have been two human and universal characters whose function was to plead in the words of Isaiah and Jeremiah on behalf of mankind whom they represented. Fletcher cites a fourteenth-century allegorical prose treatise known as the Charter of the Abbey of the Holy Ghost to demonstrate the existence of a vernacular tradition in which it is the patriarchs and prophets who do the imploring, though he notes that there is no evidence to suggest that the original author of the stanzas had ever read the Charter. He does state, however, that the author seems to have been aware of a motif similar to that which the Charter embodies.

- 80.14 Fries, Maureen. "Feminae Populi: Popular Images of Women in Medieval Literature." JPC, 14(1980), 79-86.

Fries examines the role of women in medieval literature of the courtly tradition, in the fabliau, the saint's legend, the popular romance, the lyric, and the drama. Though they differ in degree, she finds the women characters in all of them to be derived from the archetypes of either the Blessed Virgin or Eve. According to her, the female characters are stereotyped most in the medieval dramas, but she notes that it is "the only form

to suggest the perfectibility of a sinning women," which is dealt with in the plays concerning the character of Mary Magdalene.

- 80.15 Guilfoyle, Cherrell. "'Ower Swete Sokor': The Role of Ophelia in Hamlet." CompD, 14(1980), 3-17.

Guilfoyle traces the parallels between Shakespeare's Hamlet and the Digby Mary Magdalene. Some of the similarities she notes are Ophelia's relationship with father, brother, and lover in her mad scene and Mary Magdalene's threefold relationship with God; the characters present and the occasion in Act I, Scene III of Hamlet and the opening scene of the Digby play; the seduction scenes which in both plays employ the term "valentine;" the references in both to the "baker's daughter" legend; Mary Magdalene's drowning in sin and Ophelia's actual drowning; Hamlet's wearing of Mary Magdalene's color of repentance and his urging of Ophelia to a nunnery (as Mary Magdalene traditionally exhorted prostitutes to a nunnery); the use in each of a Quem quaeritis scene; and the symbols in both of the skull, a book, and a rose. Guilfoyle believes the Magdalen imagery in Hamlet "serves to illumine. . . the succor which the pure Ophelia can offer through atonement; and. . . the delusion of female wantonness from which Hamlet suffers and which is part of his tragedy."

- 80.16 Hawkins, Harriet. "'Merrie England?' Contradictory Interpretations of the Corpus Christi Plays." English, 29(1980), 189-200.

Hawkins argues that the cycle plays clearly indicate that there was not a pervasively "merry" feeling in England during the time of their production. In fact she believes that these dramas provided an opportunity to expose the injustices in a hierarchical society and the opportunity to see an earthly justice administered and that this poetic justice may have been one of the reasons for the cycles' popularity.

- 80.17 Ingram, Reg. "The Coventry Pageant Waggon." METH, 2(1980), 3-14.

Ingram cites records from Coventry dealing with the size of pageant wagons, their storage, roofs, wheels, methods of being drawn, curtains, special machinery and extra stages, decorations, functions, routes, and the number of actors they could accommodate.

- 80.18 Johnston, A.F. "Errata in York." REEDN, 6, i(1980), 35-38.

Johnston lists 20 typesetting, typographical, and misreading errors discovered in the Records of Early English Drama's York in the year following its publication. In addition she lists seven items of a problematic nature which can be accounted for by the

state of the manuscripts and the microfilms of the same, scribal vagaries, and an editorial emendation. She also gives the differences between the York transcriptions for some of the Chamberlains' Book entries from 1521-1542 and those of Meg Twycross for the same in her study of the station lists and explains the discrepancies on the grounds that REED followed the clerk's vagaries and Twycross tried to sort out the truth from his error.

- 80.19 Lancashire, Ian. "Annotated Bibliography of Printed Records of Early British Drama and Minstrelsy for 1978-9." REEDN, 6, i(1980), 1-34.

Lancashire provides a 257-item bibliography of printed records of early British drama and minstrelsy for 1978-9 which includes "publications up to 1980 that concern records of performers and performance, but . . . does not notice material treating play-texts or music as such, and general or unannotated bibliographies." Works on musical, antiquarian, local, and archaeological history are included. The format follows that of H.T. Meserole's computerized Shakespeare bibliography.

- 80.20 McGavin, John J. "Sign and Transition: The Purification Play in Chester." LeedsSE, 11(1980), 90-104.

Considering the two parts of Play XI of the Chester Cycle, the "Purification" and the "Doctors" episodes, and the very different metrical forms of each, McGavin still finds the play to be unified internally as well as with

the rest of the cycle. What unifies the two scenes internally are their shared locale, the biblical closeness of the two scenes in the Gospel according to Luke, and the fulfillment in the second episode of what was prophesied in the first. What unifies this play externally is its emphasis on the theme recurrent in the cycle on the signs that God gives as to Christ's identity and his intentions for man. McGavin also points out the structural importance of this play which serves as a transition from the Nativity plays to the plays dealing with Christ's ministry. In addition he believes the portion of the play dealing with Simeon's doubt contributes to the successful spiritual experience of the onlookers or readers. He concludes that whether the two portions of Chester Play XI were written by the same person at the same time or not they show an awareness to theme and structure of play and cycle.

- 80.21 Meredith, Peter. "The Ordo Paginarum and the Development of the York Tilemakers' Pageant." LeedsSE, 11(1980), 59-73.

Meredith explains his reasons for believing that the entry in the Ordo Paginarum describing the pageant assigned to the Tilemakers, Millers, Ropers, Sievers, Turners, Bollers, and Hairsters does not reflect the pageant as it existed in 1415 but rather the existence of the situation after 1422-3. The significance of his study

is threefold according to Meredith: it alerts scholars to the complexity of pageant development, it should make scholars "wary of assuming that the Ordo Paqinarum description is necessarily the earliest known form of the pageant," and it details some of the stages of revision a pageant might go through and "clarifies the changing roles that guilds might play in a pageant during the life of the cycle."

- 80.22 _____ and John Marshall. "The Wheeled Dragon in the Luttrell Psalter." METH, 2(1980), 71-73.

Meredith and Marshall suggest that the illustration of f. 184 of the Luttrell Psalter may represent a pageant dragon. Despite objections to this idea, they think it is possible because it is the only wheeled figure depicted in the Psalter, there is a reference in the text that may have prompted the idea of a pageant dragon to the artist, and there exists a similar wheeled dragon in another work depicting a St. George play. The authors suggest that the Luttrell illustration could document "a thriving pageant tradition in East Anglia in the early fourteenth-century."

- 80.23 Mills, David. "The Doctor's Epilogue to the Brome Abraham and Isaac: A Possible Analogue." LeedsSE, 11(1980), 105-10.

Mills disputes Rosemary Woolf's suggestion of an analogue in a letter by St. Jerome to the doctor's

epilogue in the Brome Abraham and Isaac and instead suggests its correspondence to the writing of Origen in his In Genesim. homilia viii, as translated by Rufinus. He further maintains that the doctor's speech is not, as Woolf believes, to be taken as "an exemplum to parents" and as such comparable to The Pearl but as "a general example of Man's need of patience before the demands of God" and as such comparable with Patience.

80.24 Muir, Lynette. "The Fall of Man in the Drama of Medieval Europe." SMC, 10(1980), 121-31.

Muir examines 20 extant medieval plays of the Fall in regard to their teaching on the atonement. She believes these Fall plays can be divided into those that present the classic doctrine of atonement which depicts the work of atonement in terms of a conflict with the powers of evil and has as a part of the conflict Christ paying his blood to the Devil as a ransom for the souls of mankind and those that express the Anselmian or Latin doctrine which has the ransom of Christ's blood being paid not to the Devil but to God's justice. According to Muir, the classic doctrine is demonstrated in the Anglo-Norman Adam, the Chester scenes dealing with the Fall, the Towneley and York plays which contain a variant of the classic doctrine known as the abuse of power, the Cornish Ordinalia, the Norwich Grocers' play of the Fall, and the versions of the Fall found in the Ste Geneviève

plays. The Anselmian doctrine is found in the N-Town cycle.

- 80.25 Mussetter, Sally. "The York Pilate and the Seven Deadly Sins." NM, 81(1980), 57-64.

The York Pilate, according to Mussetter, is depicted as a hypocrite in his dealings with Christ, especially in regard to his explicit display of five of the seven deadly sins and his implicit possession of the remaining two. Mussetter believes this characterization, which, in effect, creates a psychologically complex individual, would not have been lost on a medieval audience. Mussetter further believes that this reading of a hypocritical Pilate follows the tradition set in the Northern Passion, a Good Friday Sermon by John Mirk, and the Stanzaic Life of Christ.

- 80.26 Nelson, Alan H. "Life Records of Henry Medwall, M.A., Notary Public and Playwright; and John Medwall, Legal Administrator and Summoner." LeedsSE, 11(1980), 111-55.

This article gives brief biographical information on Henry Medwall, author of Fulgens and Luces and Nature, who was born about 1462 and of whom nothing is known after 1501, and his brother John, who was at least five years his junior. Appended to the article are full transcriptions of many of the 40 documents pertaining to Henry and John Medwell, which Nelson noted in the

introduction to his edition of The Plays of Henry Medwall, and summaries of those documents that are in legal "common form."

- 80.27 Reed, A.K. "'A Thing Like a Love Affair': A Study of the Passion of Obedience in the York Play of Abraham and Isaac." C&L, 29,ii(1980), 35-45.

Reed contends that though the York play of Abraham and Issac is the one of the extant six modern critics have liked least it is the strongest and has "more emotional tension, dramatic power, and complex symbolic texture than is generally appreciated." Since it is the only one among the six that relies on an exegetical tradition of making Issac a grown man rather than a child, Reed believes it is more dramatic as it carries out the theme of two grown men working out the priorities of their loves of self, other, and God. Reed also finds the York play typologically complex and unique in its classical comedy conclusion, which contains a turn in fortune, an upcoming marriage, and a promise of fruitfulness.

- 80.28 Strohm, Paul. "Middle English Narrative Genres." Genre, 13(1980), 379-88.

Strohm's article is a taxonomy of Middle English narrative terms. Those given concerning drama are "comédie," "tragedie," "lyf," "myracle," "passioun," and "pley." Following his classifications, he explains how

some of these terms entered the English language and the time span of their existence. He concludes this article by giving some hypothetical critical applications where this knowledge might be beneficial.

- 80.29 Stugrin, Michael. "Innocence and Suffering in the Middle Ages: An Essay about Popular Taste and Popular Literature." JPC, 14(1980), 141-48.

Stugrin states that though the popular taste of the late Middle Ages in regard to religious literature was "conspicuously emotional, sensitive to the pathetic, and, in general, preoccupied with the heavy costs of moving through the world enroute, hopefully, to salvation" and though these texts were designed to have an emotional and didactic effect upon the reader and/or listener, their "mimetic effectiveness and cultural significance lie within the participating readers' structure of reality." He then explains that this "reality" in the Middle Ages was one of religious tension, famine, war, plague, and resulting economic depression, which led to insecurity and terror. He then suggests that "religious texts of the late medieval period in which the innocence and suffering of Christ are calculated to work an effect upon an audience function as externalized perception and knowledge of a world in which temporal and timeless must merge if one is to survive." He further explains, basing his reasoning on a passage from Augustine, that "by means

of corporal and temporal things" man "may comprehend the eternal and spiritual."

- 80.30 St.-Jacques, Raymond. "The Hegge 'Mary in the Temple' and the Liturgy of the Consecration of Virgins." N&Q, 27(1980), 295-97.

St.-Jacques gives six parallels between sections of the Hegge Mary in the Temple pageant and contemporary liturgy for the consecration of nuns. He concludes that the playwright's decision to make use of these liturgical prayers and rites may have been practical in that they supplied him with a perfect example of the ritual needed in the play. Also, he believes the use of such ceremonies would further inject the relevance of Christian worship into secular life, one of the chief aims of the cycle plays.

- 80.31 Taft, Edmund M. "Surprised by Love: The Dramatic Structure and Popular Appeal of the Wakefield Second Shepherds' Pageant." JPC, 14(1980), 131-40.

Taft argues that the structure of the Second Shepherds' Pageant is not, as thought by A.C. Baugh and others, out of proportion to the proper matter of the play but rather an effective means of holding the audience's attention on an oft-told story in an effort to develop its theme of a social order founded on mutual love and respect--the New Law.

- 80.32 Twycross, Meg. "The Flemish Ommegang and its Pageant Cars." METH, 2(1980), 15-41.

Twycross presents 32 illustrations of Flemish ommegang pageant wagons in an attempt to help the viewer visualize the kind of wagons on which the English mystery plays were performed. The illustrations show wagons with various types of roofs, and Twycross offers possible explanations for the purpose of the roofs especially for those wagons where the scenes would not require them. She believes that, in addition to the practical purposes of keeping out rain and providing a surface from which to hang props, the roofs offered security to the actors, helped the eyes of the viewers measure and define space in relation to balance, provided a scale and focus for the figures beneath them, framed significant scenes, and provided a canopy as a sign of honour for the figures depicted beneath them. Twycross discusses the shapes of the wagons popular in both religious and secular processions--the House, the Throne, the Tree, the Mountain, the Ship, the Fantastic Animal, and the Judgment and Hell. The article ends abruptly with the note that it is to be continued.

- 80.33 Vaughan, Miceal F. "The Three Advents in the Secunda Pastorum." Speculum, 55(1980), 484-504.

Vaughan argues for a triadic structure in the Secunda Pastorum. The minor three-part features noted are

those of location, action, and style. The major feature discussed is the tie-in of the action of the play with the use of a triple time scheme in which historical, anagogical, and moral times represent the three advents of Christ (his birth, the final judgment, and in the hearts of men through grace). Vaughan supports this reading by citing liturgical passages from the Advent season and the writings of early Christian scholars.

- 80.34 Velz, John W. "Cosmic Irony in Medieval Tragicomedy and Renaissance Tragedy." CahiersE, 18(1980), 3-10.

Velz argues for a linear development from Medieval tragicomedy, under which he classifies certain cycle plays, to Renaissance tragedy as exemplified by Shakespeare's Macbeth, Othello, and Henry VIII. The cycles are not, according to him, true tragedy because the audience does not empathize with the monolithic characters and because the cycles' overall structure, which documents salvation history, falls under the heading of comedy. However, the linear progression Velz sees is through the development of the character who after his reversal of fate comes to recognize his proper relationship to God and his own proper position in the universe.

- 80.35 Vinter, Donna Smith. "Didactic Characterization: The Towneley Abraham." CompD, 14(1980), 117-37.

Vinter analyzes the character of Abraham in the Towneley play bearing his name in terms of Bertolt Brecht's theory of dramatic "gest," whereby the playwright portrays character through episodes designed to show the character's attitudes as they are demonstrated in gesture. She believes the main attitude in this play is Abraham's obedience to God's will despite its emotional costs. She concludes the article with the idea supported by the writings of St. Augustine and Rabanus Maurus that the test in this play was not to prove to God Abraham's depth of faith but rather to prove it to himself and the medieval audience and to demonstrate to them the joy and gratitude that accompany a tested and proven faith.

- 80.36 Wasson, John. "Records from the Abbey of St. Benet of Hulme, Norfolk." REEDN, 6,ii(1980), 19-21.

Wasson lists the items referring to entertainment contained in three of the 10 extant account rolls for the Abbey of St. Benet of Hulme. The earliest is a cellarer's account for 1372-3; the others are a 1510-11 cellarer's account and an account of the sacrist for 1516-17. Wasson details the conditions of these documents and their location in the Bodleian Library. These records were discovered too late for inclusion in the 1980 Malone Society's collection of the dramatic records of Norfolk and Suffolk.

- 80.37 _____ . "The St. George and Robin Hood Plays in Devon." METH, 1(1980), 66-69.

According to Wasson, most information concerning the St. George and Robin Hood Plays in Devon comes from the parishes of Morebath and Exeter Holy Trinity. The information indicates that these dramas were definitely not elaborate since the St. George Plays generally required only a sword and armour for the lead character and a dragon, and the Robin Hood Plays, having casts of two to nine members, normally called for only coats or tunics for the actors.

DISSERTATIONS

- 80.38 Bentzinger, Susan Elaine. "Comic Structure and Perspective in Middle English Treatments of Christ's Passion." DAI, 41(1980), 2117A.

Bentzinger uses a definition of comedy based not on humor but on structure and perspective to interpret the Middle English treatment of the Passion as comedy rather than as tragedy. She draws on three Middle English text motifs to support her reading: the figure of a Christ in control Who predicts, undergoes, and is pleased by His Passion, the effects of the Passion in establishing the New Law, and mankind's compassion for the suffering Christ and its adoring response to the instruments and wounds of the Passion. She also suggests that unifying

these motifs is the medieval image of the Motherhood of Christ, wherein the Passion and the Mass are the birth and continual rebirth of mankind.

- 80.39 Dickman, Susan Joy. "Late Medieval Tragedy from Chaucer to Cavendish." DAI, 41(1980), 241A.

This dissertation explores the status of earthly suffering and its function in the work of Margery Kempe, Robert Henryson, and George Cavendish. Dickman proposes that Kempe regards compassion as the end rather than the beginning of Christian virtue and promotes a spirituality which has earthly experience at its center. She believes that Henryson transforms what in earlier literature were spiritual issues into physical facts and that because of that his work does not support a conception of human subjectivity and that the implicit pathos is never fully realized. Finally, she finds that Cavendish does allow for subjectivity and thus for a story with pathetic if not tragic resonance.

- 80.40 Howe, Kenneth Arthur. "Commercialism in the Fifteenth Century English Cycle Plays." DAI 40,(1980), 4586A-87A.

Howe's dissertation analyzes the cycle plays to see what commercial advantages they would have afforded the producing craft guilds. His examination indicates that commercial advantages could occur in three ways: in their own plays the guilds could manipulate or utilize dramatic

text to promote craft goods or services to the public, in plays other than their own the guilds could also display products, and in allying themselves with the plays, a profoundly important part of the people's religious convictions, the guilds created service advertisements which enhanced them in their customers' eyes.

- 80.41 Lehr, John Robert. "The Old Man in Fourteenth and Fifteenth-Century English Literature." DAI, 40(1980), 5064A-65A.

Lehr studies the tradition of "the old man" in biblical, classical, and Latin literatures and discovers three types of representation: the emblematic figure (the personification of old age itself), which appears in some of the morality plays, the "wise old man," and "the old fool," who is usually greedy and/or lecherous. Lehr finds the exception to this last type is Joseph in the English cycle dramas. The author notes that characterizations of these types are not rigid but molded by authors to fit their works.

- 80.42 Page, Susan Carolyn Ulichney. "The Emergence of the Humanist Tragic Hero: A Study of the Dramatization of the Psychomachia in the Morality Plays and in Selected Plays of Shakespeare (Volumes I-II)." DAI, 41(1980), 2617A-18A.

Page's study deals with the evolution of the protagonist from early morality plays to the plays of Shakespeare. She finds that in the moralities prior to

1500 the psychomachia was conceived of and presented as an essentially external battle with the temptation of the innocent human being made by representations of evil foreign to his nature. In what she classifies as the intermediate moralities (c. 1500-1550) the conception of man as actively responsible for his own fate was manifested in an accompanying change in the psychomachia which gradually became internalized as a debate between reason and passion in man's nature. By the historical moralities of the 1560's the psychomachia has been almost completely internalized. It is in these plays she believes crude tragedy was created. In regard to the plays of Shakespeare, Page posits that the portrayal of psychomachia in the character of Richard III was episodic, but by the time of Measure for Measure, Shakespeare had perfected the internalization of the psychomachia. She then concludes that the internalized psychomachia, which gave the protagonist elements of both universality and individuality, became the distinguishing feature of the protagonist in Shakespeare's mature tragedies.

80.43 Wade, Anna Lathrop. "The Relationship of the Cursor Mundi to the English Lyric Dramas: The Old Testament Plays." DAI, 40(1980), 4064A.

This dissertation argues for the Cursor Mundi as a major source, if not a prototype, for the Corpus Christi

plays. Wade claims that "the plays in the Towneley, York, N-Town and Chester cycles based on the Old Testament subjects have structural elements, characterizations, themes and verbal similarities which can be traced to the Cursor Mundi" and suggests that a study of the New Testament and apocryphal elements would add support to this theory.

APPENDIX I

WORKS IN FOREIGN LANGUAGES

1976

Marienstras, Richard. "Les Termes du contrat dans Everyman et Doctor Faustus." In De Shakespeare a T. S. Eliot: Melanges Offerts à Henri Fluchère. Ed. Marie-Jeanne Durry, Robert Ellrodt, and Marie-Thérèse Jones-Davies. Paris: Didier, 1976. 19-29.

Sachs, ArieH. "Ikonographia shel Tziporim be-Mister'yat Ha-Mabbul." Bama, 68(1976), 37-46.

1977

Gauvin, Claude. "Rite et jeu dans le théâtre anglais du moyen-âge." RHT, 29(1977), 128-40.

1978

Habicht, Werner. "Das Drama in England." In Europäisches Spätmittelalter. Ed. Willi Erzgraber. Wiesbaden: Athenaion, 1978. 713-32.

Beltrán, Luis. "Los sentidos del caos: El 'Eya velar' de Berceo y la Crucifixión de York." RABM, 81(1978), 553-64.

Takamiya, Toshiyuki. "Chusei Eibungaku-kai no Saikin no Ugoki: Igirisu Gakkai Shosoku." EigoS, 124(1978), 487-88.

1979

Ueno, Yoshiko. "Robin Hood to gogatsu-sai." Oberon, 18, i(1979), 15-31.

1980

Gauvin, Claude. "Le Théâtre et son public en Angleterre au Moyen-Age et à la Renaissance." In La Relation théâtrale. Ed. Régis Durand. Lille: PU de Lille, 1980. 55-65.

Manabe, Kazumi. "On the Prose of the Katherine Group." SELL, 30(1980), 95-106.

Pietropoli, Cecilia. "Realtà, illusion e sogno nella Prima Pastororum del ciclo di Wakefield." LdProv, 43(1980), 15-25.

APPENDIX II

UNOBTAINABLE WORKS

1976

Penninger, Frieda Elaine. English Drama to 1660 (Excluding Shakespeare): A Guide to Information Sources. Detroit: Gale, 1976. 370 pp.

1977

Beadle, R. "The Medieval Drama of East Anglia: Studies in Dialect, Documentary Records and Stagecraft." DAI, 38(1977-78), 1494C.

Cleland, John H. "Second Shepherd's and Homecoming: Two Dramatic Imitations of Life." Faith & Reason, 3, ii(1977), 46-64.

Rowland, Beryl. "Charles Moorman, Editing the Middle English Manuscript." Poetica, 7(1977), 91-95.

1978

Elliott, John R., Jr. "Census of Medieval Drama Productions." RORD, 21(1978), 95-102.

Meredith, Peter. "The Leeds Descriptive Catalogue of Medieval Drama." RORD, 21(1978), 91-93.

St. -Jacques, Raymond. "Middle English Literature and the Liturgy: Recent Research and Future Possibilities." Mosaic, 12, ii(1978), 1-10.

APPENDIX III

1975 PERIODICALS

Two periodical articles from 1975 were unavailable to Murphy at the time of her thesis. They are listed in the 1977 and 1976 MLA bibliographies, respectively. The annotations for them follow.

- 75.1 Poteet, Daniel P., II. "Condition, Contrast, and Division in the Ludus Coventriae 'Woman Taken in Adultery'." Mediaevalia, 1(1975), 78-92.

Poteet contends that the "Woman Taken in Adultery" from the Ludus Coventriae has been misinterpreted because modern critics tend to analyze and judge it by modern aesthetics rather than by the dramatic constructs functioning at the time of its composition and performance. He attempts to show that the structure of the play is a static and symbolic representation, much like a medieval stained-glass window representing a spiritual and abstract medieval reality. He believes the play shows "states of being rather than the process of becoming" as evidenced by the frenzy of characters depicting evil and the absolute calm of Christ and that this is consistent with patristic exegetical commentary, though he makes no case for the dramatist being familiar with these interpretations.

- 75.2 Stagg, Louis Charles. "The Concept of Creation in Haydn's Oratorio The Creation, the Medieval Mystery Cycles, and Bernstein's Mass." Interpretations, 7(1975), 13-21.

Stagg praises Bernstein's Mass because it is not, according to him, the over-idealized presentation of creation he believes Haydn's oratorio to be nor the over-simplified picture of guilt he feels is portrayed in the mystery cycles. He states that Bernstein "wrestles with the practical philosophical and spiritual implications of the fall as he exhibits an almost existential concern for improving the quality of life in this world."

APPENDIX IV

COMPARATIVE FIGURES

	<u>Dissertations</u>	<u>Total Publications</u>
1969	9	36
1970	12	47
1971	15	49
1972	10	46
1973	20	51
1974	13	53
1975	<u>6</u>	<u>24</u>
Seven-year total	85	306
Average	12.1	43.7
	<u>Dissertations</u>	<u>Total Publications</u>
1976	13	52
1977	9	48
1978	4	52
1979	7	47
1980	<u>6</u>	<u>44</u>
Five-year total	39	243
Average	7.8	48.6