AN ANNOTATED BIBLIOGRAPHY OF ENGLISH MEDIEVAL DRAMA:
1969-1975

A Thesis
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the Faculty of the Department of English
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of the Requirements for the Degree
Master of Arts

by
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Approved for the Graduate Council
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PREFACE

Carl J. Stratman's, Bibliography of Medieval Drama, second edition, offers a complete annotated bibliography of medieval drama up to 1968, inclusive. (Entries are included for 1969 but the compilation is not complete.) The purpose of this thesis is to update Stratman's work in the area of English medieval drama. For the period from 1969 to 1975, inclusive, all pertinent books, periodicals, and dissertations have been catalogued and annotated. The years 1974 and 1975 are incomplete because of the lack of current bibliographies and indexes. Chapter I presents an overview of the six most significant issues noted in the catalogued works: the development of the cycle drama, its staging, its music, its aesthetics, the importance of typology in the cycle plays, and the modern revival of medieval drama. However, no attempt has been made to draw conclusions from this study. Such was not the purpose. In this chapter, references to specific bibliographical entries have been given parenthetical documentation. The numbers shown in brackets refer to the year of publication and the entry number of that particular work.

The first appendix contains articles which were obtained after the final typing of this thesis. They were included, nevertheless, so that this project could offer as
thorough a compilation of bibliographical entries as possible. The following three appendices offer lists of reviews, works written in foreign languages, and unobtainable works.

I gratefully acknowledge the patience of Dr. James F. Hoy, Department of English, Emporia Kansas State College, in helping me to complete this project through the mail. His encouragement and support while providing detailed and constructive criticism is especially appreciated. I also thank Dr. Charles E. Walton who served as second reader for this thesis.

May 12, 1976

M.S.M.

Palo Alto, California
PERIODICAL ABBREVIATIONS

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<td>AN&amp;Q</td>
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<td>AnM</td>
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<td>Archiv</td>
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CHAPTER I

During the seven-year period encompassed by this study, the questions raised most frequently by scholars and critics of medieval drama pertain to various aspects of the English cycle plays and their production. The over-all objective behind recent research seems to be a recognition and greater appreciation of the cycles as works of art in their own right. Six areas, in particular, have received frequent consideration: the development of cycle drama, its staging, its music, its aesthetics, and the importance of typology in the plays. The sixth area, modern revivals of medieval drama, reflects the renewed interest in the cycle plays as drama worthy of twentieth-century production.

The development of medieval drama, particularly the cycle plays, is a topic of continuous attention. The traditional evolutionary approach, which links the liturgical drama to the vernacular play-cycles by secularization (supported by Sir E.K. Chambers, Karl Young, and Hardin Craig) has been challenged and re-challenged in recent years. Alone in support of this theory is the late J.S. Purvis, who believed the transference from ecclesiastical to secular control resulted from "...the desire of the playwright and audience for an increase in the scope of the performance, enrichment of content, and in a more free use of the vernacular." (69.3, pp.7-8)
What is questioned by opponents of this theory is not whether the liturgical drama originated in the tropes but if an evolutionary link exists between these plays and the vernacular drama. Glynne Wickham comments that these two types are "...as different in spirit and character as are the plays of Shakespeare from those of Ibsen or O'Neil." (69.4, p.6) The present theory, supported by Wickham among others, has as its nucleus the fact that the cycle drama and the Feast of Corpus Christi are interwoven. Thus, the raison d'etre behind the cycles can be found in the background and conception of this feast.

Feast days in the Church are celebrated in accordance with the calendar year, collectively reliving "...every important moment of Christian history repeatedly on the recurring basis of the agricultural year." (69.4, p.12) Each liturgical ceremony has dramatic qualities peculiar to its specific feast and, thus, a dramatization for one feast could not easily merge with a dramatic representation of another historical event. For medieval writers to have linked together several liturgical plays, out of context with the Church calendar year, would have been to break with tradition. It took the institution of a new feast, that of Corpus Christi, to offer such an opportunity. In this feast we are taken out of ritual time:

for the Eucharist has no significance in the context of man's salvation without looking back to the Fall of Adam
on the one hand and forward through Christ's Harrowing of Hell on the other to Doomsday itself when man himself is to be judged. Here then, in the purpose and nature of the Feast, we have the dramatic structure of the plays which were so closely associated with it as to carry its name. (69.4, pp.18-19)

Rosemary Woolf believes the Corpus Christi procession influenced the manner of presentation for the plays as represented by the use of moving pageant-carts instead of the traditional fixed acting area. (72.8, p.73) General opinion holds that the plays were originally included in the processional festivities. James F. Hoy proposes that the procession, itself, and the cycle were never one, but from their conception followed two separate routes. Since the procession traveled more quickly than the plays, it hindered neither the cycle production nor its development. (73.18, p.166) Woolf states that if the procession and production were ever one, the assimilation was rarely permanent since the plays would have distracted too greatly from the basic devotion of the day, the adoration of the Host. (72.8, p.74)

Through their interpretations, Hoy and Woolf touch upon the second area to receive scholarly attention—staging practices in the cycle plays. Once again, there are diverse opinions. The York cycle presents the greatest dissension and, thus, the greatest area of concentration. The conventional view holds that performances at York were processional, a position refuted by Alan Nelson who favors a fixed station performance. He conducts various time tests and supplies ta-
bles to support his theory that a true-processional production would increase the relative length of the cycle beyond the scope of a single day's performing time. (70.18) Similarly, Hoy determines the approximate playing time for the cycle plays and promotes the fixed staging theory as a plausible alternative. (73.19) Martin Stevens also disputes the traditional view and theorizes that no earlier than 1426 the procession and Corpus Christi plays were separate events performed on consecutive days. A dramatic procession on the day of the play enacted scenes, followed by a more detailed version which was performed at the Pavement, the last stopping place on the route. (72.33)

Margaret Dorrell, one of the few scholars to continue to support the conventional processional theory, calculates that the York performance began at 4:30 a.m. and ended at 12:29 a.m.—a reasonable time span, in her opinion, for a single-day production. The biggest factor in Dorrell's favor, as Hoy and Nelson acknowledge, is that the York records, themselves, point to a single-day processional staging method. It is this evidence which causes the most consternation. Despite all the factors which dispute the feasibility of this type of production, the York records suggest that such was the case.

Similar doubts are raised with regard to the other cycles. Nelson suggests that developments resembling those at York took place in Wakefield because of its geographic prox-
imity and cultural dependence on this city. Ruth B. Davis and Leonard Powlick offer their opinions concerning processional performances at Chester. Both favor a stationery performance which:

would have given the plays a unity that they would have lost in a processional performance....To break the Chester cycle up into individual plays and place them on pageant wagons would have been like placing them within twenty-four individual frames, almost equivalent to the cutting up of a painting by Breughal or Bosch into twenty-four separate pictures. (71.26, p.148)

In the area of aesthetics, Martin Stevens and Daniel Poteet, in particular, have contributed noteworthy material. Both authors stress that it is imperative to relate medieval drama to the period in which it was written. Stevens views this drama as a cosmos whose stage is a "theatre of the world" containing three essential acting areas—heaven, earth, and hell. On such a stage there is unlimited dramatic space and time encompasses all of salvation history. (73.28) Poteet further develops this area of investigation in his consideration of the medieval attitude towards time. Attention is focused on the Ludus Coventriae "Passion Play I" and the author cautions that:

too often critics overlook the probability that, for medieval man, time and eternity, and image and truth—aspects of belief clearly fundamental to aesthetic conventions intended to imitate reality—are radically different from modern conceptions and that the play world interpreting these early conceptions is also radically different. (75.16, p.383)

He proposes that in this play theology, theme, and aesthetic
are inseparable:

The reality of Jesus and heaven, the illusion inherent in earth and time, the calmness and stability of one, the insecurity and emotionalism of the other, the spiritual significance of time, and the timelessness of divine perspective, are all imitated by the events of the play, and particularly by its form and structure. (75.16, p.384)

In another approach to the topic of aesthetics, Martin Stevens and Merle Fifield question the application of Bertolt Brecht's doctrine of aesthetics to medieval drama. The Brechtian aesthetic, as opposed to the naturalistic theatre, sees the Latin devotional plays as a non-representational drama. Stevens feels the Brechtian aesthetic can be convincingly applied in this area because the medieval audience "...was never for long allowed to confuse theatrical action with reality. Reference to the stage and dramatic illusion recurs in various shapes and forms throughout the medieval drama." (71.29, p.453) Fifield arrives at a different conclusion in her study of the topic. She determines that no analogies exist between the Brechtian aesthetic and that of the medieval Passion play. Rather, medieval dramatists strove to represent reality as closely as possible, the opposite of Brecht's principle. "Given the practical limitations of equipment, sympathy and horror were to be instilled in the audience by the most realistic representations possible." (71.11, p.68)

During the last seven years, there has been a continuous interest in the function of typology within the cycles,
particularly the Wakefield cycle. Walter E. Meyers and Louis H. Leiter have been especially influential in this area. Previous views hold that each cycle collectively lacks an overall unifying structure and that individual plays are formless and mixed in style. As such, they cannot be approached as works of dramatic art. Meyers argues against this conception, noting a distinct parallelism of plot in the plays of the Wakefield cycle, and stating that:

> the cause of the parallelism is a particular theory of time arising from the typological method of exegesis. Consequently, if we are to look for the unifying element of the whole cycle, the search should proceed along lines indicated by typology and its attendant theory of time. (70.2)

He believes, in other words, that the subjects were chosen for the cycles on the basis of the suitability of their typology. The types* unite the plays through the sacred material.

Leiter, on the other hand, concentrates on the York Creation of Adam and Eve in which he believes typology serves to unite the historical and spiritual, the past, present, and future as seen in the representation of Eden as the final paradise and perfection of God's creation:

> The importance of typology in the miracle drama is that the type is a seed of God's thought, intentions, and fu-

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*Persons, things, or actions which have their own independent and absolute existence, but which, at the same time, are intended to prefigure future persons, things, or actions.
ture actions present in the soil of history as each historical event is unrolled in the individual play; type grows in the present development of dramatic presentation, but waits fruition in plays to come, dramatizing New Testament subjects. (69.13, pp.113-4)

The fifth area of concentration manifests itself in the attention focused on the music of both the church-drama and the cycle plays. This musical contribution is finally being acknowledged as an integral part of the dramatic productions and is receiving appropriate critical attention. William L. Smoldon offers an examination of the melodies of the Church music-drama, particularly the Quem Quaeritis trope. (69.22) In another study, Joanna Dutka proposes that creators of the cycle plays utilized instrumental music for dramatic effect, internal consistency, and realism and, in doing so, exhibited a "lively awareness of the religious symbolism of musical instruments." (74.15, pp.113-4) This interpretation coalesces with that of Sr. Carolyn Wall who claims that the musical accompaniment to the York Pageant XLVI adds to the play's attractiveness, and that the lyrical features of the liturgical structure are integrated with the music into an artistic whole. (71.30) In another article on the same topic, Dutka remarks that the music in the cycle plays is essential to the productions and is purposely included for its contribution to dramatic unity as well as for its beauty. Her study also reveals a:

remarkable consistency in the use made of music from town to town, and [a] basically conservative retention of these
practices, as revealed by the accounts, [which] indicate that the conception of music in the mystery plays was a part of a dramatic tradition that lasted as long as the plays themselves. (73.15, p.145)

The final area of research distinguished by this study focuses on a continued interest in revivals of medieval drama. Each year there has been at least one report on modern productions, chiefly in England, by such scholars as Alan H. Nelson, E. Martin Browne, and John R. Elliott, Jr. Elliott provides a compilation of complete cycle productions in England from 1951 to 1969. He also reports on a trend in the 1973 performances at Chester and Exeter to update the mystery cycles by making them musical productions, seemingly drawing on the success of "Godspell." (73.17) This tendency to present modern interpretations of the medieval plays seems to be a current trend. Revivals of *Everyman* are also noted, particularly through Hugo von Hofmannsthal's *Jedermann*.

Nelson recounts his impressions of the 1974 Corpus Christi Day activities in Toledo, Spain, and expresses a desire for other scholars to record similar events which they have witnessed. Stanley J. Kahrl reports on 1973 productions in Chester and Ely. His remarks on the Chester plays echo those of Elliott; however, he feels the Ely performance adhered more closely to original production conditions, and thus offered a much more rewarding performance. (73.20) Browne notes that there seems to be occurring a slackening of the original impulse in the revivals and feels this atti-
tude threatens to result in dull and lifeless shows. He cautions that if "...this part of our dramatic heritage is to be kept fully alive, the amateurs cannot be left to do it unaided....We ought not, having rediscovered [these plays] to let them slip back into obscurity by denying them the standard of production they need." (71.6, pp.136-7)

In the years from 1969 to 1975, inclusive, numerous papers and works cover many other items of interest. These six topics, however, reflect the areas of greatest concentration and research. The studies reviewed here indicate that in ensuing years scholars will continue their search for solutions to such enigmas as actual staging methods at York and possible links in the evolution of the cycle drama. But, regardless of the area being probed, it seems clear that medieval drama will never again be regarded as primitive and crude.
CHAPTER II

1969

BOOKS


The Mummers' plays have two common elements: they are all seasonal, and they all contain a death and resurrection somewhere in the course of the action. There are three types of Mummers' plays, or "men's dramatic ceremony": the Hero-Combat, the Sword Dance Ceremony, and the Wooing Ceremony. Brody lists the major characteristics of the ceremonies and presents the basic problems encountered in a study of the plays. He also discusses specific elements of the performances such as stage, dress, players, and acting style. Text and structure for each of the three types are examined. In the final section of the work, Brody explores the development of the three types of ceremonial as they emerged from the various forms of the plerotic ritual.


The Ordinalia is a medieval mystery cycle which concentrates on the Passion and Resurrection (Plays II and III) and is prefaced by Old Testament episodes (Play I). This Passion cycle is different in both con-
tent and method of performance from the English cycles. Before giving the text, Harris discusses author, composition date, sources, staging, and the "Oil of Mercy" theme. His is the fourth translation and the first attempt to render the Ordinalia into modern prose.


In the first part of this three-section work, Purvis discusses the development of the drama in York. The author also prints the Shrewsbury Fragments and relates their importance in the drama's development. Part II concerns the civic authority which controlled all cycle performances in York. Purvis presents his views concerning the procedures followed in performing the plays and offers possible solutions to the question of why the guilds took over the major presentations of the drama, especially the religious drama. In Part III, Purvis offers twenty-five extracts covering aspects of the drama's development such as dialect, pageant masters, and pageant silver.


Chapters I and II of this work deal with medieval drama. In the first chapter, Wickham discusses past hindrances to a clear understanding of medieval drama and offers opinions by various critics. The author examines three aspects of the drama in particular: the origin of dramatic performances within the Mass, the advent of the Feast of Corpus Christi and its plays, and the genesis of the Morality play. He feels there were actually two dramas, the Latin liturgical
music-drama and the Corpus Christi vernacular drama.

Chapter II continues with the theory that a secular dramatic tradition existed independent of the religious tradition. Wickham discusses the historical background and various types of morality plays and explains how they were transformed into Moral Interludes by professional entertainers in the fifteenth century.


Chapter I deals in part with the cycle plays. Wilson also discusses theme in early morality plays, chiefly The Castle of Perseverance, The Pride of Life, and Everyman.

PERIODICALS


This article studies various dramatic and verbal ironies present in the Towneley Fflagellacio. The author suggests that the Wakefield Master took the basic Biblical story and through the use of ironies and contrasts wrote a play which is comic, not tragic.


Brownstein offers an alternative approach to the practice of using "primary critical canon" in seeking signs of revision in the Chester cycle. Through studying the language and style of the "Deluge," he finds a
regular pattern of differences which he has labeled "Old Play" and "New Play." The author supplies twelve tables which show this pattern in such areas as stress, versification, and rhyme. Within the play, Brownstein shows inconsistencies in speech patterns which support his theory that the New Play is a revision which was incorporated into the Old Play, a complete work in itself.


This essay studies Everyman to show that it contains the essential elements of the medieval doctrine of friendship. There are five basic factors in this doctrine, and Conley illustrates how they have been adapted to the plot in keeping with two articles of faith in particular: the necessity, for salvation, of good works; and divine judgment after death. The five factors are: that no man should be accounted a friend whose friendship has not been tested; that true friendship is lasting; that it is virtuous, indeed supernatural—a gift of God; that, correspondingly, it is precious; and that it provides counsel and comfort in this life and in the next.


Davidson examines the Wakefield play of the Judicium and offers his interpretation of the actions of the main characters as they would appear to a medieval audience. In so doing, he emphasizes the meaning of the term "Corpus Christi" and its significance in the final coming of Christ, the living Eucharist.

Dunn studies the stylistic features of the Towneley cycle. She views the plays as a "unified prospect created by a single person with a prophetic viewpoint." This unified viewpoint is achieved in the cycle through the use of a basic voice (the voice of the Church) recurring at crucial moments throughout the dramatic sequence of events. The chief characteristic of the Towneley cycle's structure is its lyrical beauty; the cast of the play is lyrical in the context of basic voice, expository comment, and static reference, all of which are fundamental to an understanding of Towneley's literary art. The author also discusses the four prophets in the cycle and notes that an imitation of the Prophet Play is seen in the "Hail Lyrics" which accompany the Second Shepherds' Play and the Prima Pastorum. The stylistic feat performed here is the integration of an assumed manner, that of choral commentator, with the speech techniques of simple rustic characters.


Applying medieval definitions, Elliott sees the cycle plays as comic, not tragic. This comic structure is best seen in the story of the Sacrifice of Isaac. The author compares this play to six other versions, particularly the sixteenth-century Abraham Sacrifiant of Théodore de Bèze, to illustrate how medieval dramatists were able to include tragedy under comedy. He also demonstrates the changes necessary in the relation of drama to religious ritual before Renaissance writers could transform the subject into a tragic one.

The Christian of the Middle Ages felt he simultaneously had a natural and a supernatural existence, and that on Judgment Day time would be completed and absorbed into eternity. Although this picture of a dual world of time and eternity can be observed in the mystery plays of the fourteenth century, it is best studied in a morality play such as The Castle of Perseverance. Iwasaki illustrates how this play offers the medieval admonition to "think of death because life should be conquered by Time and Death." He then compares The Castle of Perseverance to Henry Medwall's Nature to demonstrate the change which took place in the general outlook of the world between the writing of the two plays.


Leiter defines typology and demonstrates its functions in the miracle drama, particularly the York Creation of Adam and Eve. Typology serves to combine the historical and spiritual, the past, present, and future as seen in the representation of Eden as the final paradise and perfection of God's creation. Metaphorical configuration and paradigm unite in the play when Adam is created in God's likeness and placed in charge of the universe. Together they give life, movement, and meaning to the text.
This work examines the "parallel relationships between the triadic nature of the Secunda Pastorum as 'drama' and as 'philosophy.'" The basic triadic structure of the play is composed of Advent, the Nativity, and the Epiphany. Within this structure are additional reinforcing triplicities: the first is seen in the rhythm of the play; a second in the focus on Christ as a star image; a third in the element of song; and a fourth in the Mak-devil motif. In addition to these horizontal triadic layers, there are internal triplicities which function as "vertical pillars." The first is seen in the images of darkness and fear which are associated with Advent. Also, the Epiphany commemorates three manifestations of Christ to man, and the gifts and ages of the three shepherds parallel those of the Magi.

Few scholars acknowledge that the first line of the Ludus Coventriae play of the Woman Taken in Adultery is "Nolo mortem peccatoris." They see it as an unrelated Old Testament passage. Meredith, however, believes this line provides a key structure to the play and that it reiterates the theme of mercy and necessity of repentance. He establishes the sermon structure within the play and states the significance of the first line in introducing theme and establishing form. The author marks the divisions of the exemplum, text, and prayer in the work and demonstrates how the form unifies and alters the dramatic effect. Meredith further supports
his theory by supplying two confirmations of the sermon form, both from outside of the play.


Meyer presents the Middle-Cornish play Beunans Meriasek in detail. He also discusses time of composition and importance of title. A brief synopsis and line-by-line outline of the action are included.


Mills discusses three ways of evaluating medieval literature: liturgical, literary, and dramatic. Followers of the liturgical approach hold that drama came out of the liturgical plays, a further evolution of tropes and processions. In presenting the literary approach, the author offers the views of V.A. Kolve which center around the feast of Corpus Christi. Mills feels the basic decision here is whether one believes the use of a chronological-typological framework is effective in the play cycle. The dramatic approach holds that not all Biblical subjects are suitable for dramatization. Medieval writers applied different interpretations of the Biblical stories for use in their dramatic presentations.


A study of four leaves from a twelfth-century English psalter reveals a possible influence of theatre-in-the-round on the illustrations. The works possess several characteristics of the drama: adaptation of costuming; the technique of having Christ walk, not
ascend, from a room; and the use of a circular platform.


Preachers in medieval England frequently associated the buffeting of Christ to certain children's games. The Wakefield Master took this comparison and developed it further in the Coliphizacio to show the super-human aspect of Christ. The play builds upon the medieval attitude towards games and rules to illustrate that Christ exists outside of any set of rules or definition of society.


In Part I of this two-part article, the author challenges Richard Southern's reconstruction of the medieval theatre which is based on the drawing accompanying The Castle of Perseverance. Schmitt proposes that the drawing is only a set design and that the ditch around it represents a moat surrounding the castle. In presenting her theory, she disputes a number of Southern's assumptions and examines The Castle of Perseverance to show where it agrees/disagrees with her view.


In Part II Schmitt examines the subordinate evidence for the theatre in the round suggested by Southern, Arthur Freeman, and Merle Fifield. She presents
five areas of contention: 1) It is doubtful that the Cornish Rounds were specially constructed for theatrical performance. 2) Errors are possible in Southern's examination of the picture from the Terence Manuscript. 3) There is a problem with Southern's comparison of the drawing from The Castle of Perseverance with the French miniature painting of "The Martyrdom of St. Apollonia." 4) Contradictions are evident in Arthur Freeman's writings concerning performances at Shrewsbury, Shropshire. 5) The evidence is unconvincing which Fifield gives for supporting Southern's reconstruction of the medieval theatre.


Smoldon offers a study of music in the medieval drama. He examines the nature and history of tropes and their music, particularly the BN1240 trope. Attention is also given to the origin of the Quem Queritis melodies. The author feels the Easter Sepulchre dialogue, in both the trope and the dramatic version, came from the trope itself.


Velz states that even though the Digby Mary Magdalene may be "eclectic, episodic, and sprawling" the play is not without a controlling purpose. Woven throughout this drama is the theme of the sovereignty of God. The author cites examples in many scenes which prove that the theme is consistently apparent and he demonstrates its function in the play.

Walsh examines the Judgment plays of four cycles to determine their religious tone and to assess, if possible, the connection between this tone and the dramatic elements of the plays. Discussion is first directed towards liturgical and personal piety in the plays, then moves to the liturgical influences of the cycles. Walsh finds that the cycles use the framework of a liturgical play; they contain many passages similar in wording, suggesting a common liturgical origin; and they have a cyclical form, reflecting the liturgical year, following from creation to doomsday. The author deals with each individual Judgment play, concluding that the Chester Judgment offers the best balance between the two thematic elements: the Parousia theme that found its expression in the "Prophets" and the Fifteen Signs and Anti-Christ traditions.


Wertz first discusses three types of ambiguities present in the morality play and their five major interpretations: literary-dramatic, theological, sociological, anthropological, and psychological. She then delves into the evident catharsis of anti-Christian sentiment; Wertz feels catharsis helped preserve a basic social unity since the perils of death and hell are faced by all social classes. The uses of catharsis are clearly seen in the medieval morality play, The Castle of Perseverance. The author believes that it and other plays "served their purpose as conflict-resolving mechanisms but their success was necessarily limited to the life span of their socio-religious concepts."
In The Castle of Perseverance the three basic principles of nominalism are evident: the sovereignty of God, the immediacy of God in the created world, and the autonomy of man.

**Dissertations**


There are sufficient parallels present between previous English literature and Paradise Lost to indicate that Milton was influenced by the traditions of these earlier works, especially the mystery plays. Both these works and Milton's present a model of the Christian concept of salvation. The realistic and humorous spirit of the mystery plays is also employed in Paradise Lost.


The Men's Dramatic Ceremonial of England, otherwise known as the Mummer's play, can be divided into three types: the Hero-Combat, the Sword Play, and the Wooing Ceremony. All three are related in that each has a common action regarding the death and resurrection of a player. The ceremony is better understood if viewed mainly as an action than as a literary work.

In studying the relationship between ritual,
myth, and drama it becomes apparent that the three types can probably never be totally separated; the English Men's Ceremonial lies somewhere between pure ritual and pure drama. Although the element of drama is dominant, one can still discern the fertility ritual from which this folk drama emerged.


This dissertation studies the allegorical motifs present in English morality plays written before 1530. The emergence of allegory and its revival in the twelfth century are covered. The major part of the work is devoted to a study of the Seven Deadly Sins and their auxiliary motifs. With these motifs are found the key to the purpose and significance of such plays as the Digby Mary Magdalene.


Gross suggests that through the use of typology and a deliberate confusion of the past, present, and future, the reader of the cycle plays is given "as close a feeling of God's eternal present as possible." An atemporal reality is projected in the mystery cycles which depends on this conscious confusion of temporal connections.


This study attempts to determine the extent to
which medieval drama has influenced certain English and American playwrights. Holmes presents various problems encountered in facing this task, offers a background of medieval drama, and discusses the tendencies in modern drama to deal with religious subject matter. There are three groups of plays treated: miracle, mystery, and morality. For each, the author examines the areas of influence on modern drama, and provides supportive examples.


Malin's objective is to determine the origin of the stock characters of the English folk play, which he feels grew out of Pre-Christian fertility cult worship, particularly the witch cult. The author first discusses various stock characters, namely the Black Man, the Hobby Horse, the Man-Woman, the Doctor, and the Fool. He then examines folk theatre traditions for added evidence of witch cult origins. Malin concludes that the stock characters are central to the folk theatre and represent certain aspects of the fertility god whose victory over death the plays celebrate.

69.33 Malvern, Marjorie M. "The Magdalen: An Exploration of the Shaping of Myths Around the Mary Magdalene of the New Testament Canonical Gospels and an Examination of the Effects of the Myths on the Literary Figure, Particularly on the Heroine of the Fifteenth-Century Digby Play, Mary Magdalene." DAI, 30(1969), 1532A. Michigan State University, 1969.

This work concerns the shaping of myths around the Mary Magdalene of the New Testament and examines the effects of these myths on the heroine of the fif-
of Christian thought which produced the Mankind character is studied. Schuchter then analyzes this character in forty-five plays.
CHAPTER III

1970

BOOKS


In his introduction, Davis lists each non-cycle play, outlining important facts about the textual authority for each work and offering linguistic features which can aid in determining the date and place of origin. The texts are then given, followed by an appendix on the music found in the Shrewsbury liturgical plays.

70.2 Meyers, Walter E. A Figure Given: Typology in the Wakefield Plays. Pittsburgh: Duquesne University Press, 1970.

Meyers examines three functions in the Wakefield cycle: the use of typology in connecting characters, places, and events; parallelism in language and action; and deliberate use of anachronism. He divides the plays into five groups for easier handling. The Old Testament plays are considered from the point of view of the Christ-like characters faithful to the Lord. Meyers next analyzes nine plays containing a villain. These plays are examined according to the four principles which rule the traditional application of typology in Biblical exegesis: to confine typology to the
search for historical patterns within the historical framework of revelation; to reject spurious exegesis and Hellenistic allegorism as means of discerning the patterns; to insist that the identity between the type and the anti-type must be real and intelligible; and to use it solely for expressing the consistency of God's redemptive activity in the Old and in the New Israel.

In the third group, which begins the New Testament section, Meyers sees a change in theme, structure, and metaphor from that present in the Old Testament segment of the cycle. Besides being connected by logic, the Nativity and Childhood Plays follow a "rhythm of changing emotional climates." The fourth group studied contains the five Passion plays. They are studied as a whole, rather than as separate pageants, because these plays are extremely unified in action, character, and language. The author considers the role of diabolical typology in these plays. The themes begun in this group are again present in the Resurrection and Last Judgment Plays. Meyers cites numerous examples where these themes are evident and also points out additional uses of parallelism and anachronism. These last plays support Meyer's thesis that typology is so inherent in the drama that the individual plays have many connecting points. In summation, he judges the author of the Wakefield cycle as daring in his attempt to dramatize all of history in a single day. He further contends that the plays were shown to an alert audience, aware of the use of symbols, and most familiar with the subject matter of the plays.

Meyers also includes a five page appendix dealing with the Wakefield Pharao. He sees this play as strong evidence to support his thesis that typological thinking "produced a theory of time in which the events
of history are not unique, but interconnected." This theory of time which sees history as repeated patterns goes hand-in-hand with typology. Since the event presented in the play is neglected in the universal history of the cycle, typology is impossible in this case.


Pages 161-7 of this book deal with religious drama and representational art. The validity of a theory such as Émile Mâle's concerning the influence of drama on art is discussed.


Sticca first questions the origin and development of liturgical drama, and presents possible links between classical theatre and that of the Middle Ages. He then analyzes the Latin Passion Play and the factors influential in its creation in the twelfth century Church. The author studies early extant plays and compares the Montecassino with various other texts. The importance of the Planctus Mariae is considered and traditional views reappraised. Sticca concludes that the Italian Montecassino Passion or a similar play was probably the root of the Latin Passion Play.


Chapter XI of Wilson's book traces the development of drama in England from its origins in the Latin liturgical drama of the twelfth century. The author
provides existing records and dates of all plays as well as fragments and allusions to medieval drama. He concludes with a list of guilds and cycle plays.


Chapter VI of this work deals in part with mystery and morality plays. Woolf analyzes the English cycle drama, discussing structure, theme, and characterization. She feels the morality plays are dramatically superior to the mystery plays and offers supportive evidence. In doing so, she deals mainly with The Castle of Perseverance, Everyman, and Mankind.

PERIODICALS


Brawer covers three main areas in his attempt to find solutions to the problems of form and function posed by the dramatization of the ministry group. He first discusses the two functions of this group; then episodes which dramatize Christ's life in the thirteenth century Benedicktheuern Passion play are analyzed. This earlier dramatization of Christ's ministry is similar in its selection of function to the cycle play. Finally, it is felt that the ministry episodes were chosen largely to conform to the requirements of Towneley's over-all action. Brawer distinguishes rhetorical and dramatic functions in the ministry group.

The remarks made by Professor Cawley in this article refer to a paper presented at the 1969 MLA Conference on Medieval Drama concerning the need for further examination of written and pictorial records as well as external evidence of the pageant wagon and of pageant wagon production.


Cutts offers the only known medieval painting which portrays all three symbols—a "bob of cherys," a "byrd," and a "ball"—which are given to the Christ Child in The Second Shepherds' Play. The author describes the painting, Bosch's "Adoration of the Magi," in order to demonstrate that both Bosch and the Wakefield Master worked "within a convention which associates ball, bird, and cherry with mortal man's gifts to the Christ Child." This finding supports Lawrence J. Ross' theory (stated in "Symbol and Structure in The Secunda Pasterum," CompD, 1(1967), 122-43) that the inspiration for the specific gifts in the play come from medieval art. Cutts also notes the use in the painting of one cottage for both Mak's home and for Mary and the Child. He feels this double usage could effectively be adapted to productions of The Second Shepherds' Play.


Elliott offers an outline of the revival of the Biblical cycles, including a compilation of the pro-
duction of complete cycles in England from 1951 to 1969. The author notes the play, producer, director, text used, and type of performance.


Griffin believes the Hegge Pilate, different from the Pilates of other cycles, may well be the first tragic hero in English drama. Ambition is the tragic flaw of this character, and the author compares/contrasts him with other Pilates. Tragedy in the Middle Ages and Renaissance required a change of fortune and an unhappy ending for the hero; the Hegge Pilate satisfies both of these requisites, being hopelessly damned for his judgment of Christ. Griffin believes the various "Trial" and "Passion" sequences represent early attempts at tragedy, and the Hegge Pilate is the first successful tragic hero.


Duk Moraud, states Hieatt, is definitely a play of the miracles of the Virgin, not a saints play. She offers two conclusive factors which prove her thesis. First, such plays are the only type of medieval drama where the action centers on a sensational sinner's redemption, which begins with his attention to a sermon. Second, Duk Moraud is clearly a version of the "Tale of the Adulterous Daughter" in which a daughter murders both her parents and her child, which is the result of her incest, and later repents after hearing a sermon.

After reviewing analogues to the play and other literature concerning the miracle of the Virgin, Hieatt
concludes that this play is most likely the one surviving drama of this type in England.


Leigh studies the Doomsday mystery play to demonstrate its radical differences from other mystery plays in subject matter, structure, and dramatic technique. He points out five distinctive features which distinguish the play from all others in the cycle. The author feels the Doomsday play's resemblance to early moralities may aid in solving various problems of later medieval drama. An appendix on the general judgment in medieval theology is included.


This article explores problems in the Smiths' Play of the Chester cycle concerning the varied printings, "axeyll-tre" and "apeyll-tre." Deciphering the correct connotation is difficult because of the similarity between "x" and "p" in certain sixteenth-century scripts. Misreadings made in earlier studies of the play are also noted.


Mill studies entries in the Perth Hammermen's register which prove that this craft guild participated in medieval drama by the sixteenth century. Through such study one obtains a clearer picture of the involvement by the individual craftsman of the burgh of Perth in the Corpus Christi plays.

This study of readings from the Edinburgh Hammermen's Books offers positive evidence of the craft guild's involvement in the Corpus Christi Day pageant. The author follows with his own transcript of the Hammermen's Corpus Christi Herod Pageant.


Nelson argues that the Corpus Christi plays from Norwich, England should not be titled the Norwich Whit-sun plays. He offers his theory concerning the play's history, quoting various entries of the time which demonstrate the play's relationship to the twelve pageants in the sixteenth-century Corpus Christi procession. There follow discussions of the relationships between the Norwich cycle and the Norwich Cathedral bosses, the Norwich cycle and the N-Town cycle, and the cathedral bosses and the N-Town cycle. Nelson concludes that the Norwich Corpus Christi plays were performed until at least the 1540's on their proper festival day.


This work studies true-processional staging to establish the principles of its production and to present a prima facie case against its application to the York cycle. Nelson discusses characteristics of the Corpus Christi method of staging and problems encountered in long plays. Three methods of conducting the advance of pageant wagons during the production of a Corpus Christi cycle performance and the good/bad aspects of each method are given. Tables are supplied.
to support the theory that true-processional production increases the relative length of the cycle over a single-station performance. Two appendices dealing with true-processional productions are included.

70.19 Nelson goes through twenty-six plays of the Towneley cycle noting lines where staging techniques are evident. For each entry, he gives the line number and prints the phrase which shows evidence of staging techniques. (For example: Play III, Noah and the Ark, line 534: "behald on this greyn/nower cart ne plogh.")

70.20 The Wakefield Corpus Christi plays could very likely have followed a schedule similar to that at York where Nelson believes two distinct events were presented on the same day. First, at 4:30 a.m. a pageant procession wound through town giving short expository presentations. Then, in early afternoon, the plays were presented to the town worthies in a private home.


The morality play, concerned with the human predicament, can be better understood by comparing it with other medieval artworks which also illustrate the nature of the human predicament. Potter invites such a comparison by supplying various woodcuts, drawings, theatre and set reconstructions, frontispieces, etc.,
and describing the scene or action taking place which depicts the human situation.


Potter points out basic similarities and differences between the morality play and the Corpus Christi play, and notes errors frequently made in studying the nature and terminology of the plays. A comparative study is made of The Castle of Perseverance and John Skelton's Magnificence.


In the medieval theater, action often supplemented the actors' lines by clarifying and extending dramatic meaning. For example, the action of loosing from bondage gives greater expression to the subject of the Corpus Christi plays. "To loose and to bind was its announcement of God's Judgment upon impenitent sinners." Also entwined in this metaphor is a theory of Atonement which is frequently encountered in early English literature. Rendall points out instances of binding on stage, beginning with Isaac, and notes their interpretation. He feels this action of binding and loosing is a part of the Corpus Christi drama's conscious artistry which helped structure "the medieval way of viewing the Christian story."


Salomon has compiled an annotated bibliography of fifty of the century's most important book-length
critical and historical studies concerning English drama before Shakespeare.


The Wakefield group of mystery plays were traditionally identified by three criteria: unique existence in the Towneley manuscript, stylistic resemblances, and presence of local topographical allusions. However, no topographical allusions have ever been cited in one of these plays, the Magnus Herodes. Steinburg believes the allusion is present in line 57, kemp towne. He offers both contextual and linguistical arguments in support of his theory.


Stevens examines and discusses the textual and historical significance of the most important lacunae in the manuscript of Towneley plays. Two conclusions are drawn: the Towneley cycle once contained a very full set of banns, and the largest lacunae in the manuscript is the result of editorial tampering linked with the Reformation.


Accounts of the Assumption of the Virgin Mary were popular in the early Eastern Church and by the twelfth century the "cincture legend" had made its way into the West. Wall offers the York "Appearance of Our Lady to Thomas" as an example of the rendering of this
legend into a dramatic version. She compares this play to three non-dramatic versions to illustrate interrelationships and revisions. The author concludes that the native sources provided the playwright with the basic outline and elements of the cincture legend.


The Seven Deadly Sins became identified with the Seven Cardinal Sins in the fourteenth century and appear as such in *The Castle of Perseverance*. Wertz studies the importance of the Seven Deadly Sins in the social classes of the fourteenth and fifteenth centuries and shows how this importance was portrayed on the stage. Changes undergone by the Sins are noted, and *Everyman* is briefly discussed.

70.29 ________. "Mankind as a Type-Figure on the Popular Religious Stage: An Analysis of the Fifteenth-Century English Morality Plays." *CompStudSH*, 12(1970), 83-91.

Wertz analyzes the development of the Mankind character in morality plays from 1420 to 1520. She follows the progress of "Mankind" from the sermon exempla to its first appearance on stage in *The Castle of Perseverance*. This figure of the newborn Mankind "represented a transition between the Biblical types of the Mystery Cycles and the historical types of the later moralities or interludes." Further change was brought about by nominalism and the need of "professional" actors for a dramatic form which would enable them to compete with the morality plays. This further development is evident in *Everyman*. 
This paper offers a detailed examination of the theatrical motifs present in the morality plays. Numerous works are mentioned which illustrate the application of morality themes. Wierum also discusses the association of play-acting with disguised evil which was part of the theological inheritance from the Middle Ages.

**DISSERTATIONS**


Bonfield believes that the literature and iconographic influence of the fifth century and the Renaissance have led to a modern interpretation of the Magdalen which is not appropriate to medieval presentations. Her arguments are based on an analysis of the Magdalen in the plays of the Cornish Drama, the major English cyclic and independent plays, and other various versions of the Magdalen legend.


The author feels the beginning of the structure of English comic and satiric drama began in the cycle plays and interludes. In working out this theory, he examines comic and satiric characters in various plays as well as dialogue, scenes, and situations.

Brockman studies the medieval perception of Cain in order better to understand the Cain and Abel plays. He examines theological commentaries and popular vernacular literature of the day. Finally, the author appraises the Cain and Abel plays in four Middle English cycles and the Cornish Origo Mundi.


The author studies the internal structure, iconographical evidence, and theme in two versions of the Cappers' play of Moses and Balaaam, as well as their relationship to the rest of the Chester cycle. Clopper also examines the consequences that the structure of single pageants have on the conception of the stage at Chester. He feels there were semi-permanent stages at various locations in the city and wagons were drawn for the remaining performances.

70.35 Collier, Richard James. "A Re-evaluation of the Poetry of the York Corpus Christi Plays, with Special Reference to Plays I (Creation); XLI (Purification); XXI (Baptism); XXXVI (Mortificatio Christi); XLIII (Ascension)." DAI, 30(1970), 5402A. Washington University, 1969.

The author studies the nature and function of poetry in five plays of the York Corpus Christi cycle. He concludes that poetry is the most significant dimension in this cycle, integral to the dramatic form and primarily responsible for their histrionic effectiveness.

Del Villar discusses various aspects of the saints play, which was acted in England for more than four hundred years. Topics covered include source, continental parallels, structure, and staging.


Dealing mainly with the Chester, York, and Wakefield dramas, Gaede examines the texts to learn more about performing methods in the cycle dramas. She studies both internal evidence on staging and external evidence from records. In so doing, she applies various tests: one checks the time estimated for a full stop-to-stop production with the time given in the records. Such tests reveal that the Chester cycle, but not the York, was suited to stop-to-stop production, and that the Wakefield cycle could adapt to a two-day or a four-day stop-to-stop production.


This dissertation analyzes symbolic action in each of the six plays attributed to the Wakefield Master. This poet used symbolism to integrate the "comic relief" scenes with the homiletic scenes into a "dramatically and didactically effective whole." Helterman concludes that through his control of tone and character within a symbolic context, the Wakefield Master proved himself an outstanding dramatist.

The author presents a new edition of six plays from the Towneley Manuscript, a glossary, and textual notes. The plays deal with the Virgin Mary and events in the childhood of Christ which emphasize the role of the Virgin in the plan for the redemption of mankind.


The author feels the "comico-realistic" elements in the Passion plays enhance their dramatic significance. Jambeck discusses drama from the point of view of the devotional tradition from which it arose. The elements of grotesque humor mark an attempt to contemplate the suffering of Christ as a manifestation of His regard for humanity.


Poteet offers ways in which the "overt didacticism of the cycle is compatible with aesthetic integrity of form." He selects several episodes from the cycle which are representative in structural complexity, theme, and mood and examines them in light of three categories: typological significance, shared aesthetic relationships with the Mass, and formal implications of basic thematic concerns. The study concludes that the Hegge Plays are best understood as a "public, vernacular, representational liturgy." They are spatial, general-
ized, typical, and didactic. The cycle relies on conventions in a way similar to the liturgy in its escape techniques and in its attempts to achieve a divine perspective toward earthly events.

70.42 Ware, James Montgomery. "The Conversion Theme in English Drama to 1575." DAI, 31(1970), 1777A. Claremont Graduate School and University Center, 1970.

This work analyzes the types of conversion experience found in tropes, mystery cycles, and miracle and morality plays. The underlying purpose is to demonstrate how changes in dogma affected changes in dramaturgy after the Reformation. The author deals mainly with the morality plays since they were the only genre of Christian drama adapted to Protestant uses.
CHAPTER IV

1971

BOOKS


As a background to her work, Blackburn discusses the mystery and morality plays in the first section of this book. She supplies such information as general development, structure, and characterization of the plays.


In this essay, Corder argues that the theme of Everyman is "not the hero's discovery of the way to Christian death but the discovery of the Christian way to life." The author sees the departure of Everyman's friends as a record of man's progress from early manhood through old age to death. The summoning of Everyman is a dramatic metaphor representing human mortality.


This book offers an insight into the theme of
spiritual pilgrimage as presented in medieval drama. Gardiner discusses the meaning and aesthetics of the pilgrim-play in its Latin origins and illustrates differences between the English and Latin types. He then studies the theme of pilgrimage in three genres: the Emmaus-story expositions, letters, and pilgrim-plays. Gardiner views these three genres, written primarily between the seventh and thirteenth centuries, as ones "which medieval writers found attractive and which they imbued with a theme that registered, in sensitive ways, their aspirations and response to life." The author attempts to prove that these inter-related genres "belong to the plain of our medieval literary mid-dan-geard, our middle earth, in their achievement of meaning and esthetics."


Section II of the first chapter deals with medieval English drama. Areas covered include the Corpus Christi play, the Morality play, Mummings, and the advent of professional actors.

PERIODICALS

71.5 Brawer, Robert A. "Dramatic Technique in the Corpus Christi Creation and Fall." MLQ, 32(1971), 347-64.

Brawer offers various areas of importance in distinguishing and evaluating dramatic craftsmanship in the Corpus Christi Creation and Fall. He considers the
ways in which "diction, thought, character, and incident were used to make the traditional narrative materials dramatically viable," and at the same time provided the dramatic means for unifying the action in each of the four major cycles.


Various aspects surrounding the revival of the medieval cycle of plays over the last twenty years are presented. Prior to 1951 the Lord Chamberlain as Censor had declared it as his policy that no visual representation of God or Christ was permissible on an English stage. In this year, however, the City Council of York was urged to let the plays be revived. The reason behind this move, states Browne, was that scholars wanted the people of York to become aware of their "greatest literary treasure."


Del Villar suggests that the production of The Conversion of Saint Paul follows the normal Place-and-Scaffolds mode and that misunderstandings concerning a procession result from a misreading of the language. She states critics' arguments for the procession theory and offers her own opinions. Her theory, she concludes, is justified within the play, where references to elements of Place-and-Scaffolds staging are present.


Diller feels that scholars such as Chambers and Craig are wrong in suggesting that the comic parts of
the Chester Adoration of the Shepherds are later additions to the play. The author believes some of the comic action was part of the original structure, and presents a three-fold discussion in order to arrive at a more accurate picture of this mystery play. He first presents a detailed metrical analysis, then observes certain inconsistencies and contradictions between the various stanza-forms which help to establish relative chronology. Finally, Diller tries to distinguish the tone and mood which characterize these stanza-forms. He concludes that there was a swift dramatic movement which prevented the comic effects from getting out of hand. Also, the author believes that the explicit didacticism and the more expansive kinds of humor were both later additions.


Dorrell supplies numerous entries from the Chamberlains' accounts which support her theory that the mayor and other high-ranking officials were at one time responsible for the York Coronation pageant.

71.10 Eccles, Mark. "Ludus Coventriae: Lincoln or Norfolk?" MAP, 40(1971), 135-41.

Eccles sets forth various opinions concerning the area in which the N-Town plays were written and performed. He feels that, regardless of their composition site, they were probably written or revised in the dialect of East Anglia and were copied by an East Anglian scribe, most likely in Norfolk.

In Part I of this three-part study, Fifield proposes the need of both an aesthetic as well as an historical approach to medieval drama. She surveys one possibility in Bertolt Brecht's aesthetic of epic theater. The author distinguishes between the terms rite and jeu, noting their bearing upon drama. In Part II the possibility of applying the Brechtian aesthetic to the cycle plays is discussed. Fifield analyzes parts of selected plays and concludes that régisseurs were not attempting to force an awareness of jeu upon their audiences. Rather, they strove to represent reality as closely as possible, the opposite of Brecht's principle.

Part III contains Fifield's discussion of the work of the régisseur, Karl Van Mander. This artist strove for a realistic effect in his performances but "the realism was to achieve the instructive purpose through fear, sympathy, or empathy, rather than Brechtian reason." Fifield concludes that no analogies exist between the Brechtian aesthetic and that of the medieval Passion play. The medieval régisseurs and actors strove to convince the audience it was watching reality rather than jeu.


The authors feel Richard Southern took a wrong step when he stated that the four-part speech made by Mankind was important in relation to the "four cardinal points of the massed audience." Rather, they believe the speech is significant because each part was deliv-
eried in front of one of the main scaffolds. They confirm this theory through a close reading of the text and an observation of the "stage directions" within the speech itself.


Gardner states that the Towneley Abraham and Isaac is the best of the Abraham pageants. To substantiate his claim, the author first analyzes the Chester, York, Hegge, and Brome Abraham plays, studying the dramatization and methods of handling emotion. The Towneley Abraham is then examined in the context of the related plays and parallels are noted. Gardner concludes that the superiority of the Towneley play lies "in the truth and richness of its emotion and the complexity of its thought." This emotional force results from the playwright's beliefs concerning the relationship between servant and master, child and father, and man and God.


In this music-oriented article, Göllner discusses a "polyphonic rendition of the scripture reading," a type of liturgical recitation which originated in the Middle Ages. Attention centers on the music pattern of this oral tradition, and a close look is given to the Magi Play. In it the text, music, and action are all synchronized. Aside from the reading of the Gospel, Göllner states, everything in the performance points in the direction of a liturgical play with little but nonetheless noticeable action. There is a stage setting and the three kings are impersonated. The author discusses the three parts of the Gospel
reading, the solo voice and the two polyphonic parts. Göllner concludes by noting that since dramatists have treated the texts in different ways at various stages in its history, the roles which staging and music play in conveying the drama of the Magi Play have undergone a complete transformation. An appendix contains an edition of the Besançon Magi Play.


In the English mystery cycles, the character of Cain best illustrates the Augustinian doctrine of the punishment of sin by sin. Hartnett views the three stages in the progression of the punishment and their dramatization: 1) the affliction of the mind and the will when through pride one turns from God to created things. This is depicted by Cain's ignorance which is evident in his total misunderstanding of the nature of sacrifice. 2) The struggle against divine judgment is dramatized in Cain's envy of Abel's grace. He is so infuriated by the sense of God's presence in Abel that he murders him. 3) The presentation of Cain's despair when God casts him out of grace and into endless torment. Hartnett then turns her attention to analyzing the Towneley "Killing of Abel." The author proposes that this play develops most fully the Augustinian pattern of sin as progressive alienation from God and man.


Helterman offers various positions taken in analyzing Mak in The Second Shepherds' Play. Three loci must be critically examined before deciding which posi-
tion is valid: the gloomy pessimistic complaints of the three shepherds; the confrontation between Mak and the shepherds; and, finally, the allegorical role of Mak. From this study, the author concludes that the Mak episode reinforces the theme of the play, and that the tossing of Mak accomplishes, on the comic level, the purpose of the coming of Christ—the beguiler is beguiled.


This work studies the three types of temporary theatre used for outdoor production in the Middle Ages: the theatre of a circular platea or Place surrounded by scaffolds; the theatre of pageant wagons each performing at various stops throughout a town; and the theatre of a booth set up in a market place or on a village green.


This article discusses the use of shepherd imagery as an aid in reaching the medieval clergy. The author first looks at the shepherds in the Prima Pastorum who, representing pastors, are without guidance until they ask for grace to see Christ. The shepherds in The Second Shepherds' Play tend toward sloth. Only when they are actively seeking the sheep, not "sloughing," do they discover the two most important things a cleric can find: the lost sheep and the coming of the Master Shepherd, source of both wisdom and grace.
71.19 "Stewardship in the Wakefield Mactacio Abel and Noe Plays." ABR, 22(1971), 64-76.

The Wakefield Master emphatically stressed the theme of stewardship, or harmonious Christian service, in the Mactacio Abel and Noe plays. The figures used to describe clerical service and responsibility in these plays are the husbandman of the vineyards and the plowman tending his fields. Jeffrey discusses the background of these figures and their application to the Christian life. He then demonstrates how these biblical figures evolve around the theme of stewardship in their respective plays.


The authors offer various observations concerning an indenture between the master and the constables of the York Mercers in 1433. Areas covered include the indenture, stage properties, costumes, number of characters, angels, and endorsement from the document.


Evidence indicates that The Interlude of Youth is an earlier work than Hyckescorner and, in fact, a probable source for the play.


Langdon examines the text of the Chester "Christ's Ascension" in an attempt to discover the method used in staging the ascension scene. Two possible methods of ascending are considered: by aerial movement or by the use of flying machinery.

The Chester Master is the only medieval dramatist who perceived the character of Antichrist as pervasively comic. Martin points out various parallels between Christ and Antichrist in the cycle's formal structure. From them he concludes that, "The Coming transforms the penitential monitions exemplified by the Cursor Mundi into a comic affirmation of Christ's power and ultimate triumph."


McCaffrey concentrates on the didactic structure of the Chester "Sacrifice of Isaac." He illustrates the causal and historical connections among the three distinct plot units in the story. The fusion of history and symbolism and the function of the Expositor in the play are discussed.


The relationship of certain parts of the Cornish Creacion to the Origo Mundi is surveyed. After studying repetition of lines, paraphrasing of certain passages, and garbled references to possible aspects of the production, Neuss concludes that perhaps part of the Creacion text was reconstructed from memory by an actor who had played God in Origo Mundi.

The first section of this essay examines the description of the Chester cycle given by David Rogers in his *Breviarye of Chester History*. Powlick discusses implications which result from blindly accepting Rogers' description and examines both primary and secondary evidence in relation to it. He then attempts to reconstruct an alternative method of performance based upon all existing evidence. The author proposes that a stationary performance was used to give the cycle greater unity.


Remly states that the comic subplot in "Secunda Pastorum" helps convey the Christian theme of the boundless love of God for mankind. She demonstrates how this is accomplished through the humorous situations and contrast with Mak in the subplot.


Robinson proposes that the York version of the Nativity is the only one of the four English Nativity plays which can be called a work of art. He believes the dramatist paid more attention in general to meditative than to legendary tradition; as a result, he broke from the established tradition and was influenced by Saint Brigitta's *Revelation*.
This article examines the aesthetics of medieval drama in order to support the author's belief that the present critical climate allows one to appreciate more fully the medieval religious play. Stevens discusses the limitations which the earlier, naturalistic idea of the medieval stage imposed on one's perceptions. He feels this conception falsified our views of the Corpus Christi cycles by making them appear to be amateur efforts. The author considers the role of the audience in the religious theater, the use of stage props, and the presentation of villains in medieval drama. Finally, Stevens analyzes the relationship of later devotional drama to the vernacular Corpus Christi cycle by determining the extent to which each is concerned with creating a theatrical allusion.

Wall analyzes the significance of three songs in "The Appearance of Our Lady to Thomas" in an attempt to put them in their proper historical and musicological perspective. This play is the only one in the York cycle which contains music copied out in the manuscript. The author believes the music adds to the pageant's general effectiveness and that the "lyrical features of the liturgical structure are integrated with the music into an artistic whole." Steiner offers notes on the songs' transcriptions.

Adler studies twenty-nine Cain and Abel plays in order to demonstrate that they served as prefigurations of the climactic action of the Crucifixion. He concludes that "if Cain's murder of Abel is proof of the effects of original sin, Christ's death atones for man's sin and for the fulfillment of God's providential intervention in human history."


This dissertation offers a textual investigation of four plays by the Wakefield Master: The Sacrifice of Abel, Noah and His Sons, The Second Shepherds' Play, and The Buffeting. Ball describes the non-verbal elements in each play, most of which are visual elements. He follows with an acting translation of the plays, including non-verbal elements as stage directions.


Bell examines the origins of the Harrowing of Hell story and studies major examples of its adaptation in early medieval literature. The author concludes that the "tale is only a Christian variant of a pagan
motif; that the medievalized version cannot be attributed to a single, 'unique' source; and that the early medieval literary versions are thoughtfully artistic."


Clarke re-edits and transcribes The Castle of Perseverance from its original copy including an introduction and a glossary. She also discusses theme, structure, and sources of the play.


DeSmet discusses the differing roles of mercy and divine justice, and the final attainment of salvation in The Castle of Perseverance, Everyman, and Mankind. She studies vernacular religious works and prayer books of medieval England in order to discover what might account for these varying roles of mercy and justice. Finally, the author examines the theology of mercy and justice in each of the plays and shows how it relates to the corresponding teachings of the vernacular religious work.


This dissertation studies the concept of the comic in early English drama and marks its reappearance in the Elizabethan Age.

A study of the drama's development, beginning with fourteenth-century medieval play-acting, is presented in this work. Halevy follows trends in English and German drama which influenced the content and technique of presentation in the rising secular drama. Finally, medieval drama is discussed in the light of recent literary criticism.


Hoy has collected, edited, translated, and categorized all available records concerning dramatic activity in medieval York. Two indices are supplied, a subject index and a complete craft index. Also included is a survey of criticism and a study of the problems encountered in the staging of the York plays.


Jaye studies The Castle of Perseverance as an historical artifact, as an alliterative poem, and as a play dependent for its dramatic effect upon audience recognition of familiar symbolism and iconography.


This dissertation studies the style and structure of The Castle of Perseverance in order to prove that its value as a literary work has been greatly under-
rated. Kelley studies the play from a standpoint of stylistic conventions of its age to show that these devices appealed to the tastes of the time and were accepted by the audiences as natural and enjoyable. The author concludes that The Castle of Perseverance is representative of its age and must not be judged by modern tastes if it is to be recognized as a fine literary work.


Koontz offers a stylistic analysis of Wisdom Who is Christ, which belongs to the tradition of the fifteenth-century flamboyance. She discusses how the characteristics of the flamboyant style, gothic idealism, and bourgeois naturalism, work together to reveal the complete meaning of the play.


This dissertation studies cycle content to demonstrate how figural typology operated in the pageants and to view the development of Saint Augustine's ages-of-the-world theory of history and its influence on cycle performances. Lucarelli analyzes each Old Testament scene or pageant in the Chester, Towneley, Ludus Coventriae, and York cycles. He shows the differences of meaning in each cycle and the dramatist's handling of the process of human history on both the eschatological and human levels.

Pickering studies the major types of medieval folk drama in an attempt to explain the relationship of the drama to the folk themselves. Preceding this, he considers the question of origin and determines the influence of folk drama on the literary drama and the art drama.


The author's purpose is to demonstrate that music-drama can be effectively performed in a church setting by non-professional performers. Stevenson's rendition of Everyman offers a cast of eleven, a chorus of nine, and includes choral chanting and audience singing.


Watson theorizes that there was a "single redactor" for the York cycle. In an attempt to prove her theory, she isolates the external features of the alliterative lines and the internal features of the play which mark it the likely product of a single reviser. The author concludes that these plays are more mature and artistically skillful than the works in syllabic verse and are the output of a "York Master."

In his introduction, Bevington discusses three plays in the Macro collection: *The Castle of Perseverance, Wisdom, and Mankind*. For each, resemblances to the mystery cycles and saints plays are noted. The author offers information about the manuscript, presents his transcription for the three plays, and includes a facsimile of the original copy.


Collins offers this edition of music-drama to follow up the one published by Edmond de Coussemaker more than a century ago. The author first gives a general introduction to the ten basic production elements: tone and quality; determination of major episodes; characterization; movement and gesture; costuming; properties and furnishings; staging and the defining of acting areas; makeup; lighting; and sound effects. For each of the sixteen plays in this edition, Collins presents a critical analysis, supplies plates depicting the action of the play, and discusses the function of
the production elements. In the final section of the book, the author offers further specific information on the production of most of the plays. He states that this information is of specific interest to those who are concerned with an accurate play production. An appendix supplies the English and Latin titles and the manuscript location for each of the sixteen plays.


Before beginning his two-part study of the Corpus Christi play, Davies gives a brief introduction to medieval drama, discussing the three principle factors of staging present in the Corpus Christi plays: first, staging was of the kind called multiple or simultaneous; second, there was no proscenium arch with box-like stage beyond and no division by a curtain of the areas for actors and audience; and, finally, in or about the playing area there might be disposed what were sometimes called stations or mansions, scaffolds, or tents. The author also covers the play's didactic function, the different types of copy used in producing plays, compilation and revision, and notes on his text.

The first section of the anthology consists of the plays in the *Ludus Coventriae* cycle. Davies feels this cycle is representative of the drama which flourished in medieval England and should be enjoyed as a whole by the reader. The second section contains all extant versions of the Abraham and Isaac play, included so that the reader can enjoy a sample of the diversity of the religious drama.

Houle's work is divided into three sections. In the first part, the author lists alphabetically each English morality play and, when possible, gives pertinent facts concerning the original publication. He then summarizes the play, stating the main theme and the position of the play in the morality canon, and supplies a bibliography of criticism. Part II contains six appendices dealing with topics related to the morality drama, and Part III lists critical material on the drama.


In the preface to his work Sticca discusses the historical development of the religious drama beginning with the trope. Particular attention is given to the tenth-century *Quem Quaeritis* trope which contains the basic ingredients of drama: a definite and visible place of action, impersonation by performers of characters, and the use of dialogue. The author follows the drama's historical development through the thirteenth-century Latin Passion play and the fourteenth to fifteenth-century mystery cycles and Passion plays. The aim of medieval drama, states Sticca, is to express in visible, dramatic terms the facts and values of an accepted body of Scripture and theological belief. Six essays are included in the work which offer "contributions toward the examination and elucidation of specific topics and problems concerning the medieval drama."


This new edition of Stratman's work contains twenty changes from the 1954 edition. Revisions include such areas as section division, chapter titles, and condensation of divisions.


The seventeen essays in this book combine to form a history of medieval English drama. The first three chapters deal with the liturgical musical drama and ritual forms. The following eleven chapters study fourteenth through sixteenth-century vernacular plays; nine dealing with the English Corpus Christi or cycle plays in particular; and the last three chapters deal with two exemplary early English moralities. The author and title of each essay are: 1) Mary H. Marshall, "Aesthetic Values of the Liturgical Drama;" 2) E. Cath-


Before turning to the mystery plays themselves, Woolf views the development of liturgical drama in England and on the Continent. She considers attitudes towards drama and dramatic theory, twelfth-century knowledge of plays and acting, drama in the twelfth century, and the development of the cycle form. In
Part I the author divides the plays into seven groups: Plays of the Fall, Types of Prophecies and Redemption, Nativity Plays I, Nativity Plays II, The Life of Christ between the Nativity and the Passion, The Passion, and The Triumphal and Eschatological Plays. For each group she notes background, problems in writing, and other important factors. In Part II Woolf considers the construction of the four cycles, and shows her support of the theory of multiple authorship. Also discussed is the decline of the plays. Two appendices are included: one on the Shrewsbury Fragments, and one on the French influence on the mystery plays.

PERIODICALS

72.9 Bergeron, David M. "Medieval Drama and Tudor-Stuart Civic Pageantry." JMR, 2(1972), 279-93.

Bergeron looks at the relationship between medieval drama and the street pageants of Shakespeare's day. He notes seven areas of similarities between Renaissance civic pageants and medieval drama including dramatic context, types of stages used, and methods of dealing with history.


This article theorizes that the gifts of the shepherds in the Secunda Pastorum are symbolic offerings, "gifts rooted in the lore of the Epiphany as suggested by the scriptual account of the Presentation of the Magi (Matthew ii, 1-12)." To support his view,
Blanch examines the traditional interpretation of the gifts of the Magi and the symbolic meanings underlying the shepherds' gifts. The "bob of cherys" given by Coll suggests Christ's redemptive sacrifice; the Eucharist, a source of new spiritual life for mankind; and His triumphant Easter Resurrection. This offering mirrors in significance Balthazar's gift of myrrh which underscores Christ's ultimate death and burial. Gib offers a bird which signifies the divine nature of the Lamb as God the Son. This offering is associated with the frankincense of Caspar, an Epiphany offering which suggests the Godhead of Christ and the sweetness of holiness. Daw presents a ball, symbolically a tribute to Christ's imperial power. This tennis ball evokes the Epiphany tradition, "for Melchior's offering of gold to the Christ-child is conventionally interpreted as an emblem of Christ as the King of Kings."


Brawer offers a re-examination of the York Pilate in an attempt to reconcile the "seemingly disparate aspects" of his character. He considers the primary function of the character and analyzes Pilate's actions and words in various pageants to illustrate the character's development within the play's dramatic context. The author also explores the intentional complexity of this character.


The author examines the fundamental differences in form and function among the prophetic processions.
Brawer believes each procession in some sense illustrates what is distinctive about the cycle's representation of salvation history. He considers the narrative and the single and complex dramatic antecedents of the prophetic material in an effort to determine the origin and nature of the tradition within which the playwrights worked.


Through the use of verbal and visual means, the dramatist of the Chester "Sacrifice of Isaac" repeatedly draws one's attention to the action of hands and the primary action of the head—that of cognition. Candido suggests that these two elements, in both language and gesture, help to unite the play structurally as well as to provide much of the dramatic tension. There is a distinct kind of hand movement in each of the play's three major sections. In the first section the primary stage "action" is the exchange of gifts between Abraham and God; accordingly, the language of this section abounds in references to hands and acts of giving. The second section is marked by God's appearance to Abraham and the exchange of promises between them. Here there is no overt action; the exchange is purely cognitive, "involving personal understanding and belief, not outward symbolic displays." The final section, which contains the attempted sacrifice of Isaac, "synthesizes the previous exchange of gifts and promises by concentrating both kinds of giving in the act of sacrifice."

Davidson points out ways in which the representations of the Magdalene cult in the Middle Ages were adapted to the Mary Magdalene play. The didactic purpose of this play is to convince the audience that they should identify with Mary Magdalene and become penitent.


In this paper Davidson suggests the importance and function of the Fifteen Signs of Doomsday in the art and drama of medieval England. He offers various examples which reflect how the end of the world was represented in the Middle Ages. In drama, there are specific references to the Fifteen Signs in the Wakefield Judicium and in the Chester Prophets, where a complete description of each sign is given. The most famous example in art is a window in the church of All Saints, North Street in the city of York. Davidson describes in detail this window which depicts the Fifteen Signs of Doomsday.


In approaching the medieval saint's play one must consider the following points: terminology and definition; the continental background of the drama; and the types of saint's plays on the continent and in England. Del Villar defines the saint's play and views its six main types. Parallels between plays on the continent and in England are noted.

Dorrell first examines Corpus Christi Day in York before 1427 when both a religious procession with the Sacred Host and a dramatic procession of pageants were given. Her theory suggests that when both the procession and the play were held on the same day, they were "separate entities and the procession preceded the play along the route through the streets." The author then offers a three-section discussion considering mode of performance, pageant routes, and a possible reconstruction of a dramatic processional performance. She concludes that the play was processional and took place within a reasonable time limit (lasting from 4:30 a.m. to 12:29 a.m.) on a day separate from the religious procession.


This note concerns the finding of a transcript of two versions of the Norwich Grocers' Play in the Kirkpatrick Papers at Norwich. Dunn points out the illuminating factors in this new manuscript and corrects previous misreadings. He also discusses its relation to the Fitch and Waterhouse texts.


Dunnville seeks to prove that the ninth-century Book of Cerne, MS.L1.I.10, is a mere copy and that it "contains a nucleus of texts which once belonged to a collection anterior to the present 'Cerne' compilation"
and which was associated with that AE‡ivald who was successively prior and abbot to Melrose, then bishop of Lindisfarne, in the first half of the eighth century."
The author critically edits for the first time two pieces: a Harrowing of Hell text, and an occasional panegyric piece. Dunnville concludes that the Book of Cerne is the means through which the earliest extant example of Christian Latin dramatical liturgy can be preserved.


Earl presents two interrelated problems: the selection of Old Testament episodes included in the Towneley cycle, and the sequence of these plays. In examining the Towneley plays he explains the theological, liturgical, and dramatical forces at work in rendering this "perverse recounting of Old Testament history."


Edwards studies the importance of visual works on the detail and technique of the Montecassino Passion play. He surveys five scenes in the play and points out analogies between language and pictorial representations of the scene. The author sees a fidelity to the fixed scene as the basic dramatic unit and concludes that the dramatist "has an enormous debt to the pictorial arts."

72.22 Ellis, Robert P. "'Godspell' as Medieval Drama." *America*, 127(1972), 542-4.

Both medieval drama and modern plays adapt "familiar texts, forms, and styles to create something essentially new." Ellis feels medieval drama comes to life again in the modern play, "Godspell."

This twelfth-century play appears to be the earliest liturgical morality play yet discovered, predating any other such play by approximately two centuries. Hozeski offers his English translation alongside the original Latin text.


The authors compile a factual presentation of information concerning the York Mercers and their guild. This article covers the Pageant Master's role, performances, and a description of the pageant wagon. Johnston and Dorrell speculate that thirty shillings was spent annually on this impressive pageant. Four appendices concerning documents and their dates are supplied.


Kelly discusses the inclusion of the Lamech/Cain scene in the *Ludus Coventriae* Play 4, Noah Play. This scene serves three functions in the play: it allows Noah and his family time to leave the acting area and return in the boat for the second part without halting action completely; it suggests the time lapse between God's command to build the ark and the flood; and it places the cause, Cain's death, immediately before the effect, the flood. The author notes a parallel between Play 4's chronology and two pages of pictures from the Egerton illuminated manuscript, the Egerton "Genesis." These pages show an order close to that of Play 4.
Kelly describes the scenes from the manuscript, which are the only representations of the death of Cain whose sequence matches those in the play.


In presenting this examination, Kelley first defines the essence of the flamboyant style which is its "ornamental use of the plain style of direct realistic description in a merger with those rhetorical devices appropriate to the ornate grand or high style." The author describes the devices of ornate rhetorical figuration which are used in The Castle of Perseverance. Among them are the use of the allegory, the frequent recurring stanza type (both in individual stanzas and in the stanzaic patterning), and the use of Latin phrases. Kelley also notes the realism which is present in such areas as the stage plan, the costumes, and the speeches of both the good and evil characters in the play. This realism was very appealing to the fifteenth-century taste. As a result of the application of the devices of the flamboyant style, The Castle of Perseverance was popular in its day.


This article examines the ways in which medieval commentators on the Bible utilized the story of the Sacrifice of Isaac. Longsworth sees the correspondence between Isaac and Christ as liturgically and exegetically typological, and analyzes this typological framework in various plays.

The author wishes modern audiences would become more aware of Mak's symbolic role as an Antichrist in the Secunda Pastorum. Marshall presents a typological reading of the play showing the dramatic and symbolic elements of the legend of Antichrist which are present in the burlesque nativity of the Secunda Pastorum.


Moran studies death in Everyman, viewing it as a profound celebration on the art of Christian dying. He follows the main character's passing from youth into age, seeing it as symbolic of a fulfillment of life.


Munson seeks a better understanding of the audience's relation to the mystery plays, particularly to the shepherds as characters in the Adoration Plays. The author believes the functions of character, setting, and language are expanded in these plays to create a new relationship between spectator and drama.

72.31 Paull, Michael. "The Figure of Mahomet in the Towneley Cycle." CompD, 6(1972), 187-204.

Paull offers background information concerning Mahomet and his function in the typology of the cycles, where he is presented as an antithesis to Christ. There are three types of plays which deal with the juxtaposition of Christ and his antagonists: the plays of the Old Testament, those of Christ's life, and the play of
the Apocalypse or Judgment. Paull notes the appearance of Mahomet in these plays of the Towneley cycle and its importance to the action.


Reiss studies the function of the scene in which Lamech kills Cain in the Noah plays, particularly in the N-Town cycle. The author sees a two-fold function for this action: first, the Lamech episode serves as an equivalent for the usual fight between Noah and his wife, which is absent in this play; and second, it serves as an example of the evil of man after the Fall and the need for punishment and final Redemption.


After offering his criticism of A.C. Baugh's theory concerning the staging of the Corpus Christi cycles at York, Stevens presents his opinions. These are based on two assumptions: that the Corpus Christi cycle at York was sufficiently dynamic to change with the times; and that one must allow for the possibility that the actual performance did not bear a very close relationship to the surviving manuscript. The author offers his theory on how the dramatic procession developed into a full-fledged drama and concludes that the Corpus Christi cycle dates from the latter half of the fifteenth century, rather than the late fourteenth century. In a postscript to the article (pages 113-5), Stevens argues against Miss Dorrell's theory concerning performance at York which she has drawn from the York dramatic records.
Wasson discusses the dramatic difficulties posed by the inclusion of the second desertion episode in *Everyman*. This scene is not found in earlier versions of the play, and the author suggests that it is an interpolation. Discrepancies in the casting pattern support this theory. Wasson concludes that this episode was added "by someone concerned with the imperfect Catholic theology of the early version." Perhaps the play was performed before an audience of clergymen, thus necessitating the addition of the second rejection scene.

Young stresses the need for readers to view the cycles as a whole but admits this is difficult because "we have come so far from the medieval mind." He uses the plays of York, Chester, Wakefield, and Hegge as a basis for his study of the unity evident in each individual cycle and in the four together. The author considers the unifying nature of the cycles from three aspects: first, the sequential unity set by the scope of the plays; second is that provided by the protagonists and their pervasive presence and consistent conflict; and third is the unifying nature of the central action's intensity.

The first section of this dissertation contains a catalogue of forty-three extant plays and notices concerning performances of plays dealing with the Antichrist legend. The catalogue contains diagrams of the contents of each play and discussion of major questions concerning dating of the play, staging, its political and theological tendencies, etc. The second section investigates the motifs of the characters, situations, and ideas. This study suggests that these standard motifs were not handed down, but that they follow "the trends of the much vaster typological tradition of Medieval theology."


Bourgeault presents a study of the jongleur art. She analyzes how this role of the "incorrigible hero" is reproduced in various Corpus Christi cycle characters, principally Noah, Joseph, the shepherds, and the Towneley Cain.


The three prevailing themes of prophecy, spirituality, and eschatology are studied in the nativity pageants of four Middle English Mystery cycles.

This dissertation studies the various forms of exposition in medieval drama. The author analyzes the function of expository characters within the context of individual plays, the drama as a whole, and its relation to the medieval audience.


Houle first offers a general survey of the English and French morality drama. He then summarizes one full-scope English play, The Castle of Perseverance, and three full-scope French plays, and examines the central metaphor in each.


The author investigates seven modern productions of the York Mystery plays. She finds these productions "possessed of vitality, of majesty of conception, of boldness of detail, and of basic theatrical soundness."


Irony is used to unify otherwise diverse elements in the plays of the Wakefield Master and to provide the basis for comedy and satire. Jungman illustrates the ways in which irony contributes to the technical, thematic, and entertainment purposes of the plays.

The stage actions of bondage and freeing from bondage "take their place within a tradition of meaningful ceremonial gesture in pageant, tournament, and Mass and...give concrete shape to the subject of the plays." The action of loosing from bonds functions as the primary dramatic metaphor by which Christ's salvation of man is expressed. Christ's bondage by the Jews and his subsequent binding of Satan in hell serve to reinforce and extend the significance of the freeing from bondage theme.


Valentine has tabulated and analyzed the noun and pronoun inflections in the N-Town plays in order to study the compilation of the cycle and add data to the corpus of information on fifteenth-century England. Changes in forms and variants from one folio to another are noted and frequencies with which forms or variants appeared in particular passages are studied. The author discovers that most of the dialect traits among the noun and pronoun inflections are Northern and North and East Midland.


West examines the Towneley Lazarus and the Last Judgment plays of four cycles. By focusing on different aspects of medieval thought and imagination concerning the Last Judgment, various interpretations are presented.
Through this study the author demonstrates that the dramatist had a "strong sense of structure as related to the theme of the Last Judgment."
CHAPTER VI

1973

BOOKS


The authors render the Digby Plays into modern English in order to furnish the contemporary reader with an accurate prose version and to facilitate the reading of the plays for the student of medieval drama.


After presenting a brief bibliography of Thomas Sharp, Cawley notes the merits of this dissertation. More than half the work is concerned with the accounts of the Coventry guilds and the light they shed on pageant production. Much of the source material utilized by Sharp in this work was "hitherto unexplored."


The ten articles in this work offer a collective survey dealing with the "native dramatical inheritance of Elizabethan and Jacobean play-makers." The articles reinforce the need for an appreciation of the medieval dramatic tradition before one can understand the dynam-
ics of the Elizabethan stage. The essays, which deal basically with early plays and cycle drama, are:


Four topics are covered in this work: first, the presentation of the text in the surviving manuscript is discussed; second, the history and characteristics of Ms. Bodley 175 are noted; third, editions and earlier discussions of the manuscript are listed; and fourth, a transcription of Ms. Bodley 175 is presented.


Chapter twelve of this work concerns medieval drama. Reiter disagrees with Hardin Craig who views the cycle plays as artless; this author believes the play cycles are "great works as self-contained and self-sustaining dramas, without reference to their theologic motive." Reiter outlines the plot structure in various
plays, namely the Wakefield Second Shepherds' Pageant; the Brome Sacrifice of Isaac; the Hegge The Woman Taken in Adultery; the York Creation through The Fall of Man; and others. These outlines support his theory that medieval playwrights were accomplished artists and had the "artifice of the syllogistic plot structure within their grasp."


After supplying information concerning Foxe and his works, Smith presents the Latin text alongside the English translation for Titus et Gesippus and Christus Triumphans. Textual notes are included.


This book covers the methods of presenting Interludes between 1450 and 1576. The first section of Part I follows the development of the Tudor Interludes and discusses such works as Mankind and Nature. Southern's purpose is to study the technique of the Interludes in order to shed some light on the techniques of Shakespeare. The first section deals with methods of presenting a Tudor Interlude and with the developments in that method which led to the Elizabethan playhouse in the time of Shakespeare. The author looks at the Mummers' plays to explain some of the major features of the Interludes.

Stevens first maps the journey of the Towneley Play Manuscript from its origins in Yorkshire to its present location at the Henry E. Huntington Library and Art Gallery. He then examines the major printed texts available, and concludes that A.C. Cawley's edition of 1958 is the "only definitive, up-to-date, and totally reliable edition of individual pageants in the cycle."

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The Bairds see the Hegge Joseph as a character similar to the comic senex amans of the fabliaux. They feel each of the Joseph plays of medieval drama conforms to the basic conventional view of Joseph as a more or less comic old man, no longer capable of the "prevay play," married to a young woman, and believing he has been cuckolded. Only the Hegge dramatist allows the connection of this fabliaux triangle-theme to surface explicitly and give meaningful shape and form to his inherited materials. This playwright displays a knowledge of and interest in the fabliaux and recognizes his audience's familiarity with such tales. To further demonstrate this connection, the Bairds juxtapose and compare five features of the play with typical analogous features of fabliaux of the cuckolded husband type.
These features are the husband's unexpected return, the blinding of the husband, the discovery, the stratagem, and the apology and great joy. The key to the deepest meaning of the play lies in the fact that the shocking paradox is effected by the playwright's bold presentation of the central event of Biblical history in the lowest and coarsest of literary forms. The "old man" becomes a "new man" after he has received the gift of divine revelation.


The authors illustrate ways in which the Towneley playwright has exploited the conventional theme of humility in the Annunciation play. There are two types of humility in this play: "the one, as usual, is worthy of the highest praise; the other, though understandable and superficially attractive, is nevertheless meant ultimately to be condemned." The Towneley play represents the only time Joseph is portrayed as meek and mild. Because of his humility and weakness, Joseph has doubted prophecy and his wife. Throughout the play Joseph's excessive humility is contrasted to the Virgin's true humility. By the end, it is Joseph's greatest fault and most serious sin. The play becomes a dramatic sermon on the uses of humility and its concept draws together the materials of the York play to create a tightly unified drama.


This article presents the findings of a linguistic study of the Ludus Coventriae cycle in an attempt to determine the source of the language. In so doing,
Bennet analyzes the phonological and morphological characteristics of the work and considers certain orthographic features. He concludes that the language conforms to that of Norfolk in the fifteenth century and probably stems from the cathedral city of Norwich.


This note by Bergeron deals with civic entertainments of Tudor and Stuart England.


This article discusses the frequency of performance of the Chester plays based on evidence found in municipal reports. Clopper corrects errors made concerning plays, and speculates about the number of performances given during years in which few facts are available.


This note refers to the problem caused by the entrance of "Iak Garcio" in the "Prima Pastorum" and proposes Cooper's theory that this character and the third shepherd are one and the same person, the youngest of the three shepherds. The author goes to the text for support of her theory and finds it in the consistency of speech order, role, and dramatic technique.


Davis applies time studies in an attempt to determine if stop-to-stop staging was practiced in Chester.
She also looks to the "Breviary" to see if particular cycles would have been compatible with an efficient schedule. From the Chester scheduling, Davis concludes that when the Corpus Christi plays flourished "their performance from stop-to-stop, though episodic, would have been as smoothly flowing as their performance in the round."


This article examines the vocal music used in the cycle plays. Dutka recognizes music as essential to the productions and believes it was used for its dramatic utility and its beauty. Only nine songs remain which have accompanying text and music. The author offers a comparison of the cycle music and illustrates that it is used within the framework of the production for dramatic effect, symbolism, internal unity, and stagecraft. She concludes that the cycle music is an integral part of the drama, as important as costumes or pageant wagons.


This article reports a trend in 1973 performances at Chester and Exeter to update the mystery cycles by making them musical productions.

73.18 Hanning, R.W. "'You Have Begun a Parlous Pleye': The Nature and Limits of Dramatic Mimesis as a Theme in Four Middle English 'Fall of Lucifer' Cycle Plays." CompD, 7(1973), 22-50.

Hanning examines the "Fall of Lucifer" plays of the N-Town, Wakefield, Chester, and York cycles to see
how they present and solve the problem of the mimesis of God. The author analyzes each play separately because "each has its own strategies for making an effective didactic drama out of the tradition of the fall of Lucifer." Hanning suggests that through the skill and understanding of the various playwrights, Lucifer's act of defiance becomes a means of glorifying God.


Hoy argues against the theory that the Corpus Christi plays evolved from the Corpus Christi procession at York. He feels the procession traveled more quickly than the plays, and thus it did not hinder the cycle production or its development. The author proposes that from its conception the plays and procession were distinct and had two separate routes.


In this study Hoy questions the traditional beliefs concerning cycle performance at York. Noting possible arguments against processional staging, he compares the length of the York performance to that of other Corpus Christi plays and offers several possible alternative methods of staging. The most plausible of these is the fixed staging theory. Hoy presents the supporting factors, then concludes by noting that the records, themselves, are the biggest deterrent to this theory, for they point to a single day, processional staging method.

Kahrl recounts the 1973 cycle productions in Chester and Ely and offers his opinions. He states that the Chester production was not one "of a medieval cycle but a modern interpretation of Biblical material also treated in the cycle plays of medieval England." It is a case of a local director trying to imitate the success of Godspell. In Ely a more traditional approach was taken. Kahrl sums the play up as "paced too slow, competently done, well-costumed, but with little energy." The plays, however, were performed in conditions close to those of the original productions.


Kantrowitz attempts to describe the morality play from the standpoint of the genre of dramatic allegory. She views the morality play as a "didactic, allegorical drama whose character lies in the exposition of a thesis." This thesis determines the selection, ordering, and emphasis of plot and character. The author points out faults with previous definitions of the morality play and offers her description which is a structural analysis based on narrative and dramatic allegory during the fifteenth and sixteenth century.


Mills proposes that the literary structure of the best of medieval drama is dependent upon the relationship between "actor" and "role." To elucidate this
structure, he uses the speech of Herod in Play VIII, lines 153-204 of the Chester cycle. The author feels the relationship is reinforced and extended by “realizing a particular character on the contemporary, personal, social, and spiritual levels” and then exploring the consequences which the new role God has assigned to the character has on these levels.


Pentzell questions a number of points in Southern's book, The Medieval Theatre in the Round. Because Mary del Villar has adapted Southern's evidence to her analysis of The Conversion of St. Paul, the author examines her results in an attempt to determine the pertinence of Southern's prototype to this Digby play. Pentzell concludes that one should not reconstruct the play from any basis other than its own direct evidence.


This article corrects two textual errors in the EETS edition of the Second Passion Play.


Sinanoglou approaches the "Second Shepherds' Play" through the tradition of the sacrificial child-host motif in order better to appreciate the artistry and thematic unity present in the works of the Wakefield Master. She relates the background of the host-become-child miracle and notes linking of the Christ Child with the Eucharist in various cycle plays, particularly in the "Second Shepherds' Play."

This paper concerns the revival of Everyman through Hugo von Hofmannsthal's Jedermann at the Salzburg Festival. The author examines this adaptation of medieval sources to determine its achievement as a revival in the modern theatre.


This article examines "native tradition" and tries to discover its most formal characteristics. Stevens considers the three unities of action, place, and time. "Theatrical space was the whole cosmos, time all of salvation, and action the intercourse of God, men, and devils. By the very nature of its vastness, the medieval play was designed as larger than life or even 'nature,' which was quintessentially non-representational." The medieval outdoor stage becomes a theatre of the world. Dramatic action in the medieval play depends on the playwright's manipulation of space, thus medieval drama constantly focuses on a journey. Time moves swiftly and chronologically through salvation history. The cycle is one single dramatic action in linear time whose parts cohere by temporal allusion, by prefiguration, and by recurrent patterning of action. The author concludes that the Corpus Christi cycle was an influential shaping force for subsequent plays in the so-called native dramatic tradition.

The morality play is best understood in "terms of development in the representation of evil, a representation which culminates in the Vice." Anderson views the vice character as both a comic and serious dramatic figure in the English morality play. He notes the types of characters which represent evil in these plays and their functions.


This dissertation surveys and discusses the numerous medieval definitions of tragoedia and comoedia to stress their great differences in the thirteenth century. The author also notes shifts in the medieval understanding of the terms.


This dissertation offers a critical reading of the Towneley plays, paying special attention to the dramatic structure of the cycle as a whole.


Coldewey studies original manuscripts to demon-
strate that local plays were more numerous in fifteenth and sixteenth-century Essex than has been supposed. The author proposes that the Digby Plays were produced in Chelmsford in 1582. He supports this theory with pertinent records of 1562-3 which supply information concerning production, costumes, and production sites.


This critical examination of the N-Town cycle as a literary work argues that this cycle "was compiled according to a comprehensive plan or formal idea: to honor the Virgin Mary; and that the recurrent, gentle image of the kiss adds unity of imagery to formal unity."


This dissertation studies dramatic technique, dramatic action, and the influence of iconography and liturgy on the Montecassino Passion Play.


This edition combines a reading of Mankind, based on the original manuscript, with a critical discussion of the play.

Fleenor considers the concept of the word martyr in medieval drama, building up to his discussion of the martyr figure in Western literature.


Hailes considers the comedies of Greene, Lyly, Dekker, and Marston in light of the morality-play influence. The author aims at clarifying the role of the vice figure and the sophistication of this role from the fifteenth through the seventeenth century.


Hallwas offers a critical edition of The Shearmen and Taylors' Pageant which is one of the two mystery plays that survive from the lost Coventry cycle. The uniqueness of this cycle lies in its composite form which includes a prologue, a dialogue of prophets, and seven dramatic episodes. This edition contains an extensive introduction, textual and explanatory notes, an expanded and modernized glossary, and an index of names. Also included is the music for the songs, a diagram of the floor plan of the pageant, and a select bibliography.

McCaffrey offers a detailed study of five Old Testament pageants in the Chester cycle. Emphasis is placed on theology, historiography, comedy, typological realism, and revision practices.


In this dissertation, the author edits the texts of four medieval English morality plays: The Castle of Perseverance, Wisdom Who Is Christ, Mankind, and Everyman. Peek notes key elements in the plays and attempts to reassess them with reference to ideas of staging and the relation of theme to the presentation as conceived by the dramatist.


Through a critical analysis of the Deimling-Matthews EETS edition of the Chester cycle, Pival determines the relationship between the demanded staging of the cycle and its imitated action. The author discusses the types of stage directions, both explicit and implicit, found in the extant manuscript of Chester; explores the problems posed by the information provided in the directions; and examines the analogously-unified and causally-unified pageants. He then studies the tableau, which is the most effective technique used by the cycle, and which presents a visual summary of the
entire imitated actions of its respective pageant. Pival concludes that one should try to at least partially reconstruct the visual aspect of this cycle, and thus gain a deeper understanding of medieval drama.


The author applies a "comprehensive critical methodology" in order to determine the number of authors and revisers involved in the writing of Plays VIII, IX, and X of the Chester cycle. The purpose behind this study is to decide whether the plays at one time comprised a single pageant.

73.43 Roddy, Kevin Padraic. "'Who is This King of Glory?': The Epic Element in English Cycle Drama." DAI, 33(1973), 5691A. University of California, Davis, 1972.

Roddy studies the cycle, considering its epic features, identifying sources, and analyzing the epic rhetoric used in the plays. He maintains that the fourteenth-century cycles should be understood in an historical context which entails a survey of the cultural origins of the Middle Ages, the Carolingian renaissance. This period is characterized by a dual preoccupation with Christian learning, and with literary techniques for combining and organizing this learning into new forms. Thus one must study the ultimate sources to the medieval literary culture represented by the cycles: the Bible, the apocrypha, and patristic commentary. Roddy's aim is to promote drama in its entirety as having a scheme which unifies but does not
constrict the plays. Because of this, it is important to perform a cycle uncut and authentically staged.


Sheeran investigates the extent of influence the York city government had upon the creation, writing, and production of the Corpus Christi Plays.


Stone examines the relationship between medieval theories of time and their representation in the early English drama. He analyzes the temporal assumptions in order to "show that time is represented in the morality plays as a purely subjective phenomenon." Finally, the author applies those medieval dramatic techniques "reminiscent of both perspectives on Christian time" to Shakespeare's second tetralogy.


This work examines the "parallel testimonies of drama and theology" as they work in three forms of the medieval dramatic tradition: first, the allegorical interpretation of the Mass in the light of Augustinian realism; second, the historical drama of the mystery cycle in view of Thomistic scholasticism; and third, the psycho-drama of the morality play in terms of Ockham's nominalism.

Through a study of the interests and aims of the Ludus Coventriae dramatist and the influences which they reflect, Tobin proposes that the plays could have come under Franciscan, not civic, auspices. She notes sections in the play which point out this relationship to the Franciscan approach to doctrine and devotion.


Wolff determines the function and form of the Old Testament plays in the four extant English cycles. She compares analogous plays in the various cycles in order to determine their function within the cycle, and to evaluate their success as dramatic art.
CHAPTER VII

1974

BOOKS


Axton's central purpose is to prove that secular drama did not evolve from religious drama but actually preceded it. He reconstructs three traditions of secular drama: mimicry, combat, and the dancing game. The author then turns his attention to the traditional church drama to show that the evolution of medieval and Renaissance drama did not develop from one ecclesiastical "seed." He analyzes the best plays of the eleventh through thirteenth centuries in relation to common traditions, "rather than as preludes to later, more familiar plays." Full treatment is given to *Le Mystère d'Adona* and *Le Jeu de la Feuillée*. In the last section of the work, Axton treats the "unrecognized importance of the secular tradition" in fourteenth through sixteenth-century English drama. He traces the relationships between clerical and popular drama and suggests by example how the clerically composed drama was dependent upon older secular forms and conventions.
Gardner speculates that one person compiled the entire Wakefield Corpus Christi play according to a pre-conceived plan. His arguments for the "master designer" theory are: thematic control and unity of action; relative coherence of technology; and language. Viewing the plays as a unified work of art, the author points out the relationship of more important plays to lesser ones in the total scheme of the pageant. He then turns to the topic of revision, noting basic controlling principles: the development of evil characters as Satanic figures; the principle of dramatic rhythm; the typologizing of Old Testament figures which involves realism-based allegory as its central technique; and the principle of fidelity to source, particularly in the speeches of Christ.

Kahrl offers various approaches to medieval drama which treat it as worthy of study in its own right. One method locates the plays in space and time; this approach considers how the drama was produced in its original state. The author establishes the nature of the theatrical traditions and studies the actual conventions used by the medieval writer. Through such a study, he believes one can understand more clearly the appropriate criteria to use in assessing that drama's worth. Kahrl next examines character and verisimilitude in various plays and notes the effective use to which the dramatist put the latter in depicting character. Kahrl feels dramatists worked with new forms of ex-
pression in the early sixteenth century and he establishes a context for other types of drama such as the morality and farce.


This work explores possible origins of the liturgical drama. Nelson first examines the theories of four scholars (Chambers, Hardison, Woolf, Kolve), and studies in depth Kolve's view that the cycle plays reflect the doctrinal concerns of Corpus Christi, the festival from which it sprang. The author then goes city by city, beginning with York, through all extant records to try to establish "how, when, and for whom the Corpus Christi plays were performed." Nelson believes that in fifteenth and sixteenth-century York there were two distinct Corpus Christi plays, a procession of pageants and a dramatic cycle. The cycle was presented at a single site within the city after the conclusion of the pageant procession. Three appendices are included which offer formulas for true-processional productions, doubling in true-processional productions, and the Ipswich pageant lists.


Wickham believes three "guiding factors" emerge when one views the development of medieval drama as a whole. These factors, which can aid in dealing with the subject today, are the "predominant, and pervasive influence of religion, recreation, and commerce." Also to be included is the legacy inherited from the classical period. The author divides his study into three
sections. The first, "Theatres of Worship," considers the earliest drama which was part of the liturgy. Included are dramas of repentence and moral instruction, the drama of Christ the King, and those of the Prophets, Saints, and Martyrs. Section II, "Theatres of Social Recreation," views the drama as a leisure recreation, descending from the Roman agricultural rituals. The folk festivals and mummers' plays fit into this category. A third section, "Theatres of Commerce," considers the conflict between amateur and professional, church and state. In the process of evolution, patrons, production costs, and rewards for services were influencing factors, thus effecting changes in the drama.

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Belsey challenges Natalie C. Schmitt's interpretation of the medieval theatre-in-the-round, and proposes her own interpretation of the staging of The Castle of Perseverance, which supports Richard Southern's position. Belsey believes the stage plan "reflects the conception of the relationship between man and the world which underlies the moral lesson of the play."


This article reports on the 1974 production of the Hegge N-Town cycle plays in Winchester, England. The text for the production was adapted by Martial Rose
whose primary aim was reproduce late medieval staging techniques, at least to the extent that they are documented by extant records. Brawer notes fidelity to setting, stage arrangements, costumes, and directions. He concludes that the 1974 Winchester production honored the spirit of the cycle plays and in so doing preserved the spirit of the Middle Ages.


Brawer questions the general function of the medieval Resurrection play as a dramatic action. In this presentation, he examines both simple and complex Resurrection plays prior to the cycles, including the thirteenth-century Fleury Sepulchrum, the twelfth-century Anglo-Norman La Seinte Resurreccion, and the two thirteenth-century Latin plays from Klosternuberg and Tours entitled Ludus Paschalis. The author then offers a comparative examination of representative medieval resurrection plays. He examines the Towneley and York plays and determines that current methods of establishing the two distinct traditions—liturgical and vernacular—are limited and misleading in important respects. The author urges that one does not have to accept either the evolutionary theory or that which views the Latin and cycle plays as distinctly different. The problem at this point, he states, is too complex for such a resolution.


The author notes references to the medieval Eng-
lish judicial process in the Wakefield Mactacio Abel. He believes scenes in the last fourth of the play criticize the fifteenth century by "associating aspects of its administration of criminal justice with the ethos of Cain's City of Man." These scenes use familiar processes of law to point out the irony of Cain's damnation. Brockman also speculates that perhaps the play is a theoretical attack against medieval society because it has neglected its spiritual foundation. This idea is drawn from the fact that the whole episode which parodies the law subtly involves the theological movement of the play as well.


Campbell discusses the importance of including the prophets' pageant in the Nativity plays. He believes the presentation of the birth of Christ as fulfillment of prophecy illustrates the fact that playwrights were conscious of the liturgical function of prophetic testimony.


This article examines the Rogers' Brevaryes in order to determine their usefulness as evidence for medieval plays in Chester. The four Brevaryes are the earliest documents to suggest annual performances. Clopper includes a reprint of Rogers' work and corroborates many of the details of the description with external evidence.
Clopper examines two articles, one by Ruth Davis and the other by Harry N. Langdon, which illustrate the trend to disparage the idea of processional staging. The author points out the weaknesses of that theory and defends processional staging as a feasible and probable method of play production at Chester.

Davidson examines the relationship between the Corpus Christi plays and the work of St. Thomas Aquinas. The author believes the cycle plays, while essentially popular rather than intellectual or theological, were not that isolated from contemporary philosophical thinking and aesthetic development. He sees a direct and important influence in the York Creation, and the Fall of Lucifer. The treatment of Lucifer's pride is consistent with Thomas Aquinas's statement in the Summa Theologica that Lucifer's sin consisted of seeking to be God "by likeness." On a broader aspect, Thomas is known to have played a role in the establishment of the Feast of Corpus Christi and its liturgy.
A liturgical pattern is established in this ritual; likewise the plays demonstrate the central events of man's history: his creation, his fall, and his redemption, through the Incarnation, Passion, and Resurrection of Christ. Davidson also considers Thomas' position regarding play and recreation which helped create a climate in which drama could exist. Thomas defended the pleasure derived from drama as a legitimate and even important experience.


Dutka proposes that creators of the cycle plays utilized instrumental music for dramatic effect, internal consistency, and realism. In so doing, they exhibited knowledge about the religious symbolism of musical instruments. The author notes indications of minstrelsy in various cycle plays, textual references, guild accounts, and stage directions.


Edwards proposes that critics of medieval drama who deal with the event of redemption through Christ's death and resurrection should question drama as an exclusively mimetic form and reconsider the place which Aristotle gives to spectacle. "In so doing, it will pay them to view drama along the lines suggested by both phenomenology and structuralism." One should take the sense of integrity conveyed by Aristotle's definition of unity in art that John Dewey expresses in *Art as Experience*. Dewey proposes that unity in art results from various fusions, including those of "fringe" elements outside the art work.

Flanigan studies the liturgical context of the Quem Quaeritis trope in order to support his theory that this trope must be viewed as an "artfully designed commentary on the significance of the Easter liturgy." The author also proposes the need for further study of tropes.


The authors re-examine extracts from the second and third of the four Wakefield Burgess court records which contain references to the Corpus Christi plays. Four appendices include photos of the records and various extracts.


The author believes Marlowe's heroic drama, Tambourlaine, is indebted not only to the cursing devils and ranting Herods of the craft cycles, but also to the popular mummers' play and the tournament. In both, the central action involves a challenge and a counterchallenge by the hero and his adversary; a combat; and a decisive victory earned by one or the other. Friedenreich offers examples of this "typical, simple, but complete pre-combat action" in the Netley Abbey mummers' play and in a play about Herod and the journey of the Magi. He also proposes that the basic combat sequence used by Marlowe after the confrontation scene was an important element in the cycle plays. This is
seen clearly in the York Harrowing of Hell, which encompasses the pre-combat challenge into its action. Also, the hero-combat conventions were adapted to a morality theme in the fifteenth-century *The Castle of Perseverance*.


In order to appreciate the greatness of *Everyman*, one must keep in mind that the play's presentation of death is highly unusual. "The hero begins to die near the opening of the play, and the focus of the drama is on a man involved in the stages of death." Goldhamer focuses on the hero's attitudes towards the process he is undergoing, and examines the encounters of Everyman with other characters. He identifies the encounter, indicates the author's departure from relevant medieval death literature and discusses the hero's attitudes.

"By offering a profound psychological underpinning for traditional views on death, the author of *Everyman* produced a work which is a product of its time yet transcends it." One learns a number of things from the play: that one can face death and examine the process; that death is a subject worthy of presentation-drama form; that this experience is a heightened one; and that death is viewed as a journey.

74.21 Grove, Thomas N. "Light in Darkness: The Comedy of the York 'Harrowing of Hell' as Seen Against the Backdrop of the Chester 'Harrowing of Hell'." NM, 75(1974), 115-25.

Grove compares the Chester and York "Harrowing of Hell" plays to demonstrate that the York playwright discovered the proper tone by which to set the harrowing comedy while the Chester artist did not. In doing
this he notes a number of ways in which the York version surpasses the Chester play.


This article announces a proposed project to retranscribe and publish all surviving documents of York records from the first which show evidence of liturgical drama up to approximately 1642.


In an attempt to establish that the earliest date for an absolute division between the procession and play at York was 1468, Johnston has gathered all supporting evidence from guild ordinances, documents, and account roles of the York Guild of Corpus Christi which were compiled between 1426 and 1476.


Keyishan lists all productions of medieval and Renaissance plays (excluding Shakespeare) which are preserved on film, tape, records, television, transcriptions, and sound tape.


The authors have compiled seven statistical tables of variants in order to discern general trends which affect the meaning of the Chester texts.
The Croxton Play of the Sacrament is a didactic work whose purpose is "the clear, accurate, vivid statement of the meaning of the Blessed Sacrament." The author sees the play as comedy only in the sense that it ends happily. The impulse behind the play is pastoral and didactic; its message is doctrinal; its matrix liturgical; and its tone serious.

Through the Middle Ages attempts were made to understand the dramatic implications of Christ's humanity. Medieval man felt that in imitating Christ's life he could find salvation and atonement. This conviction is implied in the term, secularization. The influence of this new theology is best seen in the development of the drama and its approach to the nature of Christ's involvement in human life. Marshall illustrates some of the high points of secularization and notes that the difference between Ludus Coventriæ and the York cycles is not one of a complex and a simple form of the same theology but of two different theologies.

Mills offers a new interpretation for the word "bemys" in a stage direction in line 292 of "The Salvation and Conception." Two previous interpretations by R.T. Davies suggested that the direction refers to: 1) rays (using beams of wood), or 2) beams of light.
Mills offers a third solution. He believes "bemys" did not descend from the Old English beam, which develops various senses associated with wood and light, but from the Old English byrne, "a trumpet." The stage direction refers to angelic trumpets sounding three times. This interpretation is simple, requires no elaborate mechanisms, and yet is effective and consistent with the formality and visual concerns of the Ludus Coventriæ.


Nelson recounts his impressions of the 1974 festivities for the feast of Corpus Christi in Toledo, Spain. He discusses particularly the procession, which was "ponderous in spite of having only one 'pageant.'" Analogies between this procession and York's are noted. (For example, the action of the horsemen at the head of the procession is analogous to the responsibilities of the sheriffs and sergeants in the York Corpus Christi festivities.) After viewing the Toledo festivities, Nelson becomes convinced that the procession in medieval York must be imagined as a relatively leisurely affair; a liturgical procession with forty-eight tableau pageants would take many hours to complete.


Nelson notes several similarities between a Middle English poem, "Of the seuen ages," and the morality play, The Castle of Perseverance. The similarities indicate that certain morality topics were "in the air, available to be seized and made use of by poet and
playwright." The author provides a transcription of the poem and determines its relevance to The Castle of Perseverance.

74.31 Ogden, Dunbar H. "The Use of Architectural Space in Medieval Music-Drama." CompD, 8(1974), 63-76.

Ogden discusses three instances where liturgical drama can be assigned, on the basis of internal evidence, to a particular church whose medieval architectural structure is still known. The early Visitatio Sepulchri, from the Regularis Concordia identifies with Winchester and Canterbury; a fifteenth-century Visitatio Sepulchri identifies with the Magdeburg Cathedral; and plays can be identified which came from the Church of St. John of Besançon. The author examines the groundplan of each church and traces the blocking indicated by the textual rubrics of the drama performed there. From this study, a more accurate picture of the performances can be attained, and one can gain a better understanding of the use of a medieval sanctuary as a theatrical space.


Robertson considers the question of typology in the Wakefield plays, particularly the Mactacio Abel. Some of the problems encountered in the plays are: verbal anachronisms, spatial inconsistencies, and inconsistencies in the narrative development. The author sees the technique of the Wakefield Master as a kind of "tropological verisimilitude." This playwright tried to make the spiritual significance of the narrative (as in the scene in which Cain counts out his offering) immediately available to the audience in terms they could readily understand.
Rudick analyzes the characteristics which distinguish the Benediktbeuern play from the other three Latin passion plays. He proposes that this play differs enough in form, matter, and technique from the other plays to be considered a different type of play, with a different principle of structure. In presenting his case, the author compares the aim of the Benediktbeuern play with that of the Montecassino drama. The latter aims at recreating events in a semi-realistic manner so that the audience can recognize them as history and they can become a background for devotion. In contrast, the Benediktbeuern play embodies doctrine through the selection of incidents and stylized representation within a liturgical context.

The authors provide a full transcription of the Ordo Paginarium, a list of instructions for the Corpus Christi procession.

This article studies the dramatic strategies of the Chester Passion. Travis attempts to prove that this cycle's dramatic principles "are controlled by a vision of Christ's mission clearly different from the visions of other cycles." The author lists the three notable characteristics of Chester's drama of the passion: the unification of all the events of the passion into one play; the brevity of that play; and the speed
with which it moves from one major event to the next. Travis concludes that the Chester Passion is dominated by a ritual-aesthetic which brings "order, solace, and understanding" to the dramatic experience.


Four plays in the Towneley cycle contain references to water as a stage property. Tyson speculates that real water was used within the production, and that it was stationary. She examines stage plans which illustrate the play's dependence on the water property for success. The author also points out problems with previous solutions, such as the use of cloth to simulate water.


Wee studies biblical texts and other sources of the medieval Temptation of Christ by Satan theme in order to elucidate its manifestation primarily in the Corpus Christi Temptation of Christ as well as in other areas of the cycle. The author discusses possible sources of the doubting devil other than in the temptation texts, and supplies background information concerning the theme of divine deception which is evident in all the cycles but reaches its fullest thematic and structural use in the Ludus Coventriae plays.


Wright reports on research conducted in areas of the East Anglia archives which produced material that
adds to present knowledge of rural Corpus Christi play presentation. The author provides this material, which comes primarily from the Great Dunmow Church-Wardens' Book. Included are regional and other maps which show the distribution of play centers and supporting communities.

DISSERATIONS


Ashley surveys the origin, nature, and aim of the medieval concept of order which provides a theological framework for the English religious drama. She illustrates how this concept of order motivates dramatic action and detail in the Towneley cycle. Through this study she attempts to demonstrate that if one perceives Towneley's distinctive features then one can see the unity of the cycle, a unity still denied by most critics.


This study has a three-fold purpose: first, it ascertains the extent to which various unorthodox religious movements influenced the social and intellectual climate of the Towneley cycle; second, it assesses the impact on this cycle of various economic conjunctural circumstances contemporary to those religious movements; and third, it examines the interrelationships between
theme and structure in this cycle to determine the extent to which such an interrelationship may reflect anti-authoritarian notions springing from the play's ideological and economic milieu. From testing the hypothesis and inspecting the anti-authoritarian sentiments in the plays, the author concludes that "to the extent that the Towneley cycle gives emphasis to anti-authoritarian social criticism, and to the extent that such emphasis helps shape the structure of this cycle, we may look upon the Towneley cycle as having special connections with its environment heretofore not discussed extensively in the general criticism of medieval drama."


Chandler traces the development of the concept of justice—legal, philosophical, and literary—in English drama from the twelfth to mid-sixteenth century. Areas covered include the manifestation of justice in liturgical and miracle plays, craft and cycle dramas, and the morality plays.


Material relating to music in the cycle plays has been gathered from manuscripts and printed sources to prove that the role of music was a significant factor in the cycles. Extant songs used in the cycle productions are transcribed and analyzed, and a study of musical terminology is given.

Flanigan examines the liturgy's dramatic development in the ninth and tenth centuries. Emphasis is placed on the Quem Quaeritis dialogue which serves as the basis for several of the ceremonies which were created by the Christians when they were threatened by Carolingian rule and which affirm the power of the liturgy to reactualize the past. These ceremonies became more dramatic when the Christians realized their cult was in danger and compensated their loss of Gallican rite by re-introducing older ceremonies and creating these new dramatic ones.


This dissertation theorizes that the York cycle was conceived as a unified whole. In the cycle a multiplicity of representational devices, such as verbal and structural repetition, are used to create this composite whole.


Keilstrup establishes the traditions of Cain and shows how they were further developed by mystery playwrights. "Cain's motive for killing Abel is the sin against spirit, a blind striking against the representative of divine order." The author also illustrates how this structure was translated into Elizabethan and Shakespearean drama.
This dissertation examines in detail the crafts that produced pageants dramatizing—either typologically or directly—the Passion, and the Resurrection and Doomsday. Moore believes the crafts were both business enterprises and religious fraternities. He studies the crafts, particularly the carpenters and mercers which, like the others, were dual organizations. He then presents crafts with pageants related to the Passion to reveal the flexible nature of the cycle. "Production demands for a given year, in conjunction with the capability of a particular craft to fulfill those demands, seem determining factors in pageant-to-craft allocation. Religious affiliation was probably just as influential. Least important was the availability of stage props."

Norlin proposes that the Chester cycle is a "multi-levelled, closely structured work of religious dramatic art." The five Old Testament plays by themselves form a complete paradigm of salvation history extending from the Fall of Lucifer to the Final Judgment. The author sees evidence in this cycle of the playwright's careful attention to structure, type patterns, and symbolism.

Reed studies the function of typology in six English Abraham and Isaac plays. The author states that typology sees events as prefigurations of the one Event which is the center and meaning of human history—the Incarnation of the Eternal. She points out that typology is most effective where individual and lively action is realized, as exemplified in "the stern Towneley patriarch, the talkative family man of Dublin, and the gentle Brome father."


Ryan points out the dramatic values informing the York cycle of mystery plays. To appreciate these values one must first understand the function of the grotesque. Thus, the author formulates a working definition of "grotesque," then reconstructs its meaning in relation to the medieval audience. "Fusing the terrible and the laughable, the grotesque reflected the nature of sin." The York playwright used the grotesque to stage the fall and redemption of man; in doing this he created comic characters modeled upon Lucifer. Ryan concludes that the grotesque is crucial to the dramatic technique evident in the York mystery plays. Its purpose was both didactic and aesthetic; it was used to teach the Christian position on the nature of sin, and to control "the intense horror accruing from a vivid dramatization of salvation history."

This dissertation offers an edition of five plays from the N-Town cycle to demonstrate that "the strata of the cycle can be sorted out according to stanzaic tests." This prosodic study enables Spector to propose a general history of the cycle.


Part I of this dissertation presents a computer-ized index of the visual content of 5000 manuscripts illuminated in the Bodleian Library. Part II is comprised of a glossary of the Towneley Plays which supplements the current EETS edition. In Part III, Worsley offers a detailed study of the staging requirements of thirty-two Towneley Plays in relation to three modes of performance: pageant cart or professional; fixed staging (indoor and outdoor); and the theatre-in-the-round.
CHAPTER VIII

1975

BOOKS


The material in this anthology covers a period ranging from medieval church drama up to and including early Tudor humanist drama. Bevington presents the texts in their original language, accompanied by a translation. The Middle English texts have single-word glosses and footnotes.


The concern of this work is the morality play, a dramatic tradition which attempts to objectify theatrically the human predicament. Potter discusses the background of this drama type which has an art, a purpose, a history, and an influence all its own. The author reconstructs the genre as a dramatic tradition from its origins in ritual, tracing its changes caused by the pressures of the Renaissance and the Reformation, and notes how later dramatists (Skelton, Shakespeare, Johnson, etc.) made use of this tradition. Finally, Potter surveys the twentieth-century stage revival of Everyman.

In the foreward to this second edition, Southern offers further support for his theory concerning the medieval theatre in the round. His evidence is drawn from a plan diagram in the Origo Mundi. The author discusses possible interpretations of one of the Latin names written between two circles in the plan for the play, and suggests interpretive readings. He uses information from *The Castle of Perseverance* to aid in this examination.

**PERIODICALS**

75.4 Bergeron, David M. "Civic Pageants and Historical Drama." *JMRS,* 5(1975), 89-105.

Bergeron proposes that civic pageants constitute a genre of "history plays and should be considered a part of the development of historical drama." The author notes that the self-advertisement shown through the display of the signs of the guilds underscores the historical nature of the pageants. He examines events in two Lord Mayor Shows, stressing that one should view civic pageants as a special type of history. "In its dependence on historical characters, its use of heraldic signs, and its development of nationalistic themes, the civic show illustrates that it, too, is part of the history genre."
75.5 Carr, Sherwyn T. "The Middle English Nativity Cherry Tree: The Dissemination of a Popular Motif." MIA, 36(1975), 133-47.

Carr notes a similarity between the fifteenth pageant in the Ludus Coventriae cycle, "The Cherry-Tree Carol," and the late fifteenth-century poem, Sir Cleges. In each, a character in distress is relieved by the miraculous actions of a cherry tree, and the miracle is associated with the Nativity. The author examines the appearance of the cherry tree motif in each of the plays and discusses their relation to one another. He speculates that the cherry tree was first connected with the Nativity in the Ludus Coventriae, and that from this source its two popular manifestations in "The Cherry-Tree Carol" and Sir Cleges grew independently.


Clopper proposes that Mankind is a witty, social satire integrated with a moving moral statement. He argues against the assumption that the play was an inn-yard performance, and offers evidence from the text which supports his theory that the play was performed indoors to a private, educated audience.

75.7 Collins, Patrick J. "Narrative Bible Cycles in Medieval Art and Drama." CompD, 9(1975), 125-46.

Collins proposes that the mystery cycles drew from traditional written and pictorial resources, such as wall scenes, paintings, and illuminated manuscripts of thirteenth and fourteenth-century England. The traditional selection of biblical episodes in the pictorial art of the Middle Ages thus accounts for the subject matter and chronological pattern of the later English mystery cycles.
75.8 Conley, John. "Aural Error in 'Everyman?'" N&Q, 22(1975), 244-5.

Conley argues that various errors made by the translator of *Everyman* are not the result of visual mistakes or of the person's translating with his ear what he read, guessing the sense of a word from its sound. Rather, these errors were made when the translator mistook what he heard in dictation.

75.9 ______. "The Phrase 'The Oyle of Forgyvenes' in 'Everyman': A Reference to Extreme Unction." N&Q, 22(1975), 105-6.

The author disagrees with A.C. Cawley's interpretation of the phrase, "The Oyle of Forgyvenes," in the last line of Confession's speech to Everyman. Conley believes the phrase is intended as a metaphor of God's mercy as manifested by Penance.


The author considers two areas: 1) the dramatist's understanding of realism, and the traditional, and 2) the iconographic elements in the York Realist's eight plays. Davidson defines realism as a tendency intended to bring to life the meaning of the Christian story as formerly presented through a more strictly symbolic art. The York Realist utilized particulars since they gave life to the plays and also relied heavily on traditional ways of communicating through iconography. He thus created a more emotionally charged drama than had been given before at York. The plays were designed "to impress feelingly upon the people the spectacle of the Christian story."

Dorrell notes errors in the transcription of Lucy T. Smith's edition of the Ordo Paginarium.


Johnston presents in chronological order all available documentary evidence about the Creed Play and the Pater Noster Play at York. Through this work, Johnston attempts to reconstruct, on the basis of the documents, the origin and motivation of these plays, their method of production, and a history of their performances, as well as to form hypotheses concerning their structure and content.


Munson elaborates on audience function and speech implications in two realisms: "a less traditional one involving some individualization of character and some stage illusion, the other more traditional and involving character stereotypes and a non-illusionistic topicality." These two functions are illustrated primarily through examples drawn from various English adoration plays.


Pollack emphasizes the importance of understanding medieval angelic imagery since angels are present in at least half of the pageants in any extant cycle and in
two-thirds of the Chester cycle. The structure of the nine orders of angelic hierarchy was believed by the medieval people, so it is natural that cyclical dramatists incorporated this motif into the pageants. The entire hierarchy is introduced in each of the Creation pageants of the four extant cycles. Particular attire identified each of the angelic orders and was utilized by the guildsmen in their productions: vestments were worn by the Dominations, Virtues, and Powers; armour by the Principalities, Archangels, and Angels; and wings by the Seraphim, Cherubim, and Thrones.

75.15 Poteet, Daniel P., II: "Symbolic Character and Form in the Ludus Coventriae 'Play of Noah.'" ABR, 26(1975), 75-88.

This article proposes that the contrast between Noah and Lamech reinforces symbolically the major themes in "The Play of Noah" and is thus part of the total pattern of the play. Poteet emphasizes the static plot, symbolic resonance, and the fact that Lamech represents sinful mankind. Critics fail to reconcile this scene with the rest of the play and, since it does not fit into the plan of analysis for the three other Noah plays, give it little attention.

75.16 Poteet considers time in relation to four factors in the Ludus Coventriae plays: the conflation of history, sacramental efficacy, plot, and the imitation of reality. In order to understand the non-naturalistic cycle episodes, one must accept the medieval attitude toward time and timelessness. For "Passion Play I," in particular, theology, theme, and aesthetic are in-
separable. "The reality of Jesus and heaven, the illusion inherent in earth and time, the calmness and stability of one, the insecurity and emotionalism of the other, the spiritual significance of time, and the timelessness of divine perspectives, are all limited by the events of the play, and particularly by its form and structure."


Schreiber sketches the American production histories of two plays of *Everyman*—the late medieval play and that of Hugo von Hofmannsthal's *Jedermann*. The author feels the medieval play is not as well known as von Hofmannsthal's drama, which has been adapted and reworked. Schreiber also discusses the two major American adaptations of *Jedermann*.


The author attempts to prove that *Mankind* has a thematic and logical coherence which scholars have failed to recognize. Stock proposes that the parable of Matthew governs the action in the play up to the Temptation scene and that it encompasses the entire "patience of Job" theme. "The overriding eschatological message of the play in terms of the separation of the weeds from the wheat [is] a metaphor of the Last Judgment."
Dissertations


This dissertation has a three-fold purpose: to examine the data from Reformation England for evidence of attitudes toward the cycle plays; to evaluate the significance of these attitudes on the existence of Corpus Christi drama; and to assess the current scholarship in the light of the findings. The author concludes that there is not enough evidence to support the current belief that the Church and State perceived the plays as popish. Not until the Elizabethan age is there Church or Crown interference with the plays. By the time hostilities were raised against the cycle drama, most had already disappeared. Economic problems for guilds and towns offer the most immediate and compelling factor in the disappearance of the Corpus Christi drama.


This dissertation studies the medieval preaching manual, the artas praedicandi, as a source for the dramatic principles used in the composition of the English morality plays. This manual sets forth four main principles of sermon composition: the use of authority, the use of opposites, the sermonic voice, and the thematic sermon structure. The first three of these are
present in the design of Everyman, The Castle of Perseverance, Wisdom Who is Christ, and Mankind. The author proposes that these plays illustrate the influence of the sermon technique but that they are not, as they have often been described, "dramatized sermons."


Harty believes that the Chester cycle has an inherent dramatic unity which is based on the playwright's attitude toward salvation history. This apocalyptic unity allows the dramatist to "stage the major events of salvation history in such a way as to emphasize the necessity for obtaining Christian perfection in light of a long prophetic tradition in which God's promises to man were always fulfilled." Harty illustrates that the unity in the Chester cycle, in light of the medieval approach to salvation history, holds that end-times are imminent.


"This study employs a psychoanalytic method to scrutinize the latent as well as the manifest significance of the play's function in social-psychological terms." Lozar focuses on the character of Mary, the most prominent woman in the Corpus Christi cycles, and studies her as an index to medieval attitudes towards women. She also analyzes plays dealing with Mary or with characters thematically related to her (eg. Eve) for latent themes. Mary's importance changes in relation to her significance with her Son. Lozar concludes
that "by presenting a comprehensive picture of Sacred History outlining a paradigm of ideal psychological history, the Corpus Christi plays performed for their authors, sponsors, and audience two functions: individual problem-solving, and class solidarity." Through such a study of the plays one learns how drama communicates meaning and how literature works in general for the society which produces it.


This study has three purposes: to ascertain the original liturgical place of the Quem Quaeritis dialogue; to investigate the change in liturgical placement and the lines accompanying the dialogue; and to explain the numerous variations in the music associated with the dialogue lines. Evidence indicates that the Quem Quaeritis dialogue was not a trope of the Easter Introit Antiphon, and in some localities not considered a trope at all.


Tamburr feels the Harrowing of Hell episodes unify the cycles by recapitulating the important events of Christian history and by looking ahead to the Judgment. In the Harrowing of Hell, Christ is portrayed as a "warrior-king, stately, wise, and powerful in battle." This image contrasts with other dramatic episodes which emphasize His humanity. The author proposes a tentative staging of the episode based on the principles of contrast and symmetry which would show how theological doctrine can be represented in dramatic terms.
APPENDIX I

LATE ENTRIES


Included in this festschrift are the following articles: Richard B. Donovan, "Two Celebrated Centers of Medieval Liturgical Drama"; E. Catherine Dunn, "The Origin of the Middle English Saints' Plays"; O.B. Hardison, Jr., "Gregorian Easter Vespers and Early Liturgical Drama"; and Alexander Mavrocordato, "The Tidings Brought to Mary and Medieval Drama."


Mills examines two versions of the Chester Balaam and Balak play in order to demonstrate how the playwrights of each version "adapted the subject matter to meet different dramatic and thematic requirements." The author analyzes variations in theme, organization, and type of action.
APPENDIX II

REVIEWS

1969


1970


1971


1972


1973


1974


1975


APPENDIX III

WORKS IN FOREIGN LANGUAGES

1969


1970


1971


1972


1973


1974

APPENDIX IV

UNOBTAINABLE WORKS

1969


1970


1971


1972


1973

