

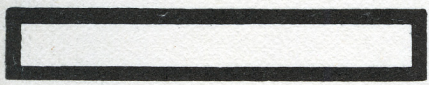
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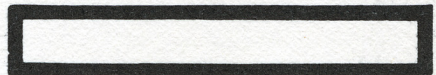
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Bibliography of Medieval Drama, 1969-1972

Edited by Maria Spaeth Murphy
and
James Hoy

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EMPORIA STATE UNIVERSITY
EMPORIA, KANSAS

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Bibliography of Medieval Drama, 1969-1972

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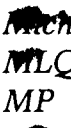

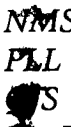
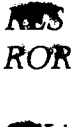
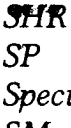






PREFACE

This bibliography of studies in medieval drama (originating in a thesis project) extends Carl Stratman's *Bibliography of Medieval Drama*, second edition (New York: Frederick Ungar, 1972) from 1969 through 1972. The material is arranged year by year with authors listed alphabetically within each year. Subheadings are noted for books, articles, and dissertations. No annotations are given for dissertations because that information is readily available (through *Dissertation Abstracts International*) in most libraries. Future issues of *Emporia State Research Studies* will continue this bibliography through 1980.

<i>ABR</i>	American Benedictine Review
<i>America</i>	
<i>Anglia</i>	
<i>AnM</i>	Annuaire Mediaevale
<i>CE</i>	College English
<i>Comitatus</i>	
<i>CompD</i>	Comparative Drama
<i>CompStudSH</i>	Comparative Studies in Society and History
<i>ContempR</i>	Contemporary Review
<i>DramS</i>	Drama Survey
<i>ES</i>	English Studies

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	Educational Theatre Journal
	Harvard Theological Review
	International Journal of Comparative Sociology
	Innes Review
	Journal of the American Musicological Society
	Journal of Conflict Resolution
	Journal of English and Germanic Philology
	Journal of Medieval and Renaissance Studies
	Journal of Theological Studies
	Leeds Studies in English
	Medium AEvum
	The Michigan Academician
	Modern Language Quarterly
	Modern Philology
	Mediaeval Studies
	Notes and Queries
	Neophilologus
	Neophilologische Mitteilungen
	Nottingham Mediaeval Studies
	Papers on Language and Literature
	Quarterly Journal of Speech
	Renaissance Drama
	Review of English Studies
	Research Opportunities in Renaissance Drama
	Studies in English Literature
	Scottish Historical Review
	Studies in Philology
	Speech Monographs
	Theatre Survey
	Theatre Notebook
	Tennessee Studies in Literature
	Texas Studies in Literature and Language

1969

BOOKS

- 69.11 Brody, Alan. *The English Mummers and Their Plays: Traces of Ancient Mystery*. Philadelphia: University of Pennsylvania Press, 1969.

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 various forms of ritual.

- 69.2 Harris, Markham, trans. *The Cornish Ordinalia: A Medieval Dramatic Trilogy*. Washington, D.C.: The Catholic University of America Press, 1969.

The *Cornish Ordinalia* is a medieval mystery cycle that 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 content 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.

- 69.3 Purvis, John Stanley. *From Minster to Market Place*. York: University of York, St. Anthony's Press, 1969.

In the first part of this three-section work, Purvis discusses the development of drama in York. The author also prints the Shrewsbury Fragments and relates their importance in dramatic development. Part II concerns the civic authority that controlled all cycle performances in York. Purvis presents his views concerning the performance of the plays and offers possible solutions to the question of why the guilds took over the major presentations of York plays, especially 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.

- 69.4 Wickham, Glynne. *Shakespeare's Dramatic Heritage*. New York: Barnes and Noble, 1969.

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.

- 69.5 Wilson, Frank Percy. *The English Drama 1485-1585*. New York: Oxford University Press, 1969.

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

PERIODICALS

- 69.6 Altieri, Joanne S. "The Ironic Structure of the Towneley *Fflagellacio*." *DramS*, 4(1969), 102-12.

Altieri 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.

- 69.7 Brownstein, Oscar L. "Revision in the 'Deluge' of the Chester Cycle." *SM*, 36(1969), 55-65.

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.

- 69.8 Conley, John. "The Doctrine of Friendship in *Everyman*." *Speculum*, 44(1969), 374-82.

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; that, cor-

respondingly, it is precious; and that it provides counsel and comfort in this life and in the next.

- 69.9 Davidson, Clifford. "An Interpretation of the Wakefield Judicium." *AnM*, 10(1969), 104-19.

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.

- 69.10 Dunn, E. Catherine. "The Literary Style of the Towneley Plays." *ABR*, 20(1969), 481-504.

Dunn studies the stylistic features of the Towneley cycle, viewing 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. In Dunn's view 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.

- 69.11 Elliott, John R., Jr. "The Sacrifice of Isaac as Comedy and Tragedy." *SP*, 66(1969), 36-59.

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.

- 69.12 Iwasaki, Soji. "The Changing Ideas of Time and the Timeless in English Morality Plays." *SELit*, 46(1969), 1-17.

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, according to Iwasaki, 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*. He 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 these two plays.

- 69.13 Leiter, Louis H. "Typology, Paradigm, Metaphor, and Image in the York *Creation of Adam and Eve*." *DramS*, 7(1969), 113-32.

Leiter defines typology and demonstrates its functions in the cycle 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.

- 69.14 Longo, J.A. "Symmetry and Symbolism in the *Secunda Pastorum*." *NMS*, 13(1969), 65-85.

This work examines the "parallel relationship 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 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, Epiphany commemorates three manifestations of Christ to man, and the gifts and ages of the three shepherds parallel those of the Magi.

- 69.15 Meredith, Peter. "'Nolo Mortem' and the *Ludus Conventriae* Play of the *Woman Taken in Adultery*." *MAE*, 38(1969), 38-54.

Few scholars acknowledge that the first line of the *Ludus Conventriae* 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.

- 69.16 Meyer, Robert T. "The Middle-Cornish Play *Beunans Meriasek*." *CompD*, 3(1969), 54-64.

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.

- 69.17 Mills, David. "Approaches to Medieval Drama." *LeedsSE*, 3(1969), 47-61.

Mills discusses three ways of evaluating medieval dramatic 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 criterion here is whether or not one believes the use of the 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.

- 69.18 Nelson, Alan H. "Early Pictorial Analogues of Medieval Theatre-in-the-Round." *RORD*, 12(1969), 93-106.

A study of four leaves from a twelfth-century English psalter reveals a possible influence of theater-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.

- 69.19 Sanders, Barry. "Who's Afraid of Jesus Christ?: Games in the *Coliphizacio*." *CompD*, 2(1969), 94-99.

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 superhuman 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.

- 69.20 Schmitt, Natalie C. "Was there a Medieval Theatre in the Round? A Re-examination of the Evidence (Part I)." *TN*, 23(1969), 130-42.

In Part I of this two-part article, the author challenges Richard Southern's reconstruction of the medieval theater 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 or disagrees with her view.

- 69.21 _____ . "Was There a Medieval Theatre in the Round? A Re-examination of the Evidence (Part II)." *TN*, 24(1969), 18-25.

In Part II Schmitt examines the subordinate evidence for the theater 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 which Fifield gives for supporting Southern's reconstruction of the medieval theater is unconvincing.

- 69.22 Smoldon, William L. "The Melodies of the Medieval Church-Dramas and Their Significance." *CompD*, 2(1969), 185-207.

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 Quaeritis* melodies. The author feels the Easter Sepulchre dialogue, in both the trope and the dramatic version, came from the trope itself.

- 69.23 Velz, John W. "Sovereignty in the Digby *Mary Magdalene*." *CompD*, 2(1969), 32-41.

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. He cites examples in many scenes to prove that the theme is consistently apparent and functions in the play.

- 69.24 Walsh, Sr. Mary Margaret. "The Judgment Plays of the English Cycles." *ABR*, 20(1969), 378-94.

Walsh examines the Judgment plays of four cycles to determine their religious tone and to assess 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, from Creation to Doomday. The author deals with each individual Judgment play, concluding that the Chester Judgment offers the best balance between two major thematic elements: the Parousia theme that found its expression in the "Prophets" and the Fifteen Signs and Anti-Christ traditions.

- 69.25 Wertz, Dorothy C. "Conflict Resoultion in the Medieval Morality Plays." *JCR*, 13(1969) 438-53.

Wertz first discusses three types of ambiguities present in the morality play and their five major interpretations: literary-dramatic, theological, sociological, anthropological, and pyschological. She then examines the evident catharsis of anti-Christian sentiment; Wertz feels catharsis helped preserve a basic social unity because 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*.

- 69.26 _____ . "Theology of Nominalism in the English Morality Plays." *HTR*, 62(1969), 371-4.

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

- 69.27 Brodnax, Mary Margaret O'Bryan. "Medieval Analogues of *Paradise Lost*." *DAI*, 29(1969), 2667A. Texas Christian University, 1968.
- 69.28 Brody, Alan. "Traces of Ancient Mystery: The Form and Development of the Men's Dramatic Ceremonial in England." *DAI*, 30(1969), 680A. Columbia University, 1968.
- 69.29 Collins, Sr. Mary Emmanuel. "The Allegorical Motifs in the Early English Moral Plays." *DAI*, 30(1969), 682A. Yale University, 1936.
- 69.30 Gross, Laila. "Time in the Towneley Cycle, King Horn, Sir Gawain and the Green Knight, and Chaucer's Troilus and Criseyde." *DAI*, 29(1969), 3097A. University of Toronto, 1967.
- 69.31 Holmes, Jerry Donald. "An Ancient Structure: A Study of the Influence of Medieval Drama on Selected Contemporary English and American Plays." *DAI*, 30(1969), 252A. University of Mississippi, 1969.
- 69.32 Malin, Stephen Durboraw. "Character Origins in the English Folk Play." *DAI*, 30(1969), 637-8A. University of Florida, 1968.

- 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.
- 69.34 McCracken, Natalie Jacobson. "Medieval Mysteries for Modern Productions." *DAI*, 30(1969), 1264-5A. University of Wisconsin, 1969.
- 69.35 Schuchter, Julian David. "Man Redeemable, the Mankind Character in the English Morality Plays: A Study in Theatre and Theology." *DAI*, 29(1969), 3156A. University of California, Berkeley, 1968.

1970

BOOKS

- 70.1 Davis, Norman, ed. *Non-Cycle Plays and Fragments*. New York: Oxford University Press, 1970

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*. Pittsburg: 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. Dividing the plays into five groups, he first considers the Old Testament plays from the point of view of the Christ-like characters faithful to the Lord. Meyers next analyzes nine plays containing a villain, plays that exhibit four principles of 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 be real and intelligible; and to use typology solely for expressing the consistency of God's redemptive activity in the Old and the New Israel.

The third group, the Nativity and Childhood, shows a change in theme, structure, and metaphor from the Old Testament segment of the

cycle. Besides being connected by logic, those plays follow a "rhythm of changing emotional climates." Diabolical typology pervades the fourth group, the five Passion plays, unified in action, character, and language. The themes begun in this group are also present in the fifth group, the Resurrection and Last Judgment Plays, where Meyers also cites numerous examples of parallelism and anachronism. These last plays support his thesis that typology is so inherent in the drama that the individual plays have many connecting points. In summation, he judges the Wakefield author 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.

- 70.3 Pickering, F.P. *Literature and Art in the Middle Ages*. Coral Gables, Florida: University of Miami Press, 1970.

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.

- 70.4 Sticca, Sandro. *The Latin Passion Play: Its Origins and Development*. Albany: State University of New York Press, 1970.

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 Italian Montecassino Passion with various other texts. The importance of the *Planctus Mariae* is considered and traditional views reappraised. Sticca concludes that the Montecassino Passion or a similar play was probably the root of the Latin Passion Play.

- 70.5 Wilson, Richard Mercer. *The Lost Literature of Medieval England*, 2nd ed., rev. New York: Barnes and Noble, 1970.

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.

- 70.6 Woolf, Rosemary. "Later Poetry: The Popular Tradition." *History of Literature in the English Language*. Vol. 1. Ed. W.F. Bolton. London: Barrie and Jenkins, 1970.

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

- 70.7 Brawer, Robert A. "The Dramatic Function of the Ministry Group in the Towneley Cycle." *CompD*, 4(1970), 166-76.

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, the episodes that dramatize Christ's life. The thirteenth century Benedicktbeuern Passion play, an earlier dramatization of Christ's ministry, is similar in function to the cycle play. Finally, Brawer feels that the ministry episodes were chosen largely to conform to the requirements of Towneley's overall action. Brawer distinguishes rhetorical and dramatic functions in the ministry group.

- 70.8 Cawley, A.C. "Pageant Wagon Versus Juggernaut Car." *RORD*, 13-14(1970-1), 204-8.

Cawley here states the need for further examination of written and pictorial records as well as external evidence of the pageant wagon and of pageant wagon production.

- 70.9 Cutts, John P. "The Shepherds' Gifts in *The Second Shepherds' Play* and Bosch's 'Adoration of the Magi.'" *CompD*, 4(1970), 120-4.

Cutts describes the only known medieval painting that portrays all three gifts (a "bob of cherys," a "byrd," and a "ball") that are given to the Christ Child in *The Second Shepherds' Play*. He contends that both Bosch's "Adoration of the Magi," and the Wakefield Master's play 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 ("Symbol and Structure in *The Secunda Pastorum*," *CompD*, 1[1967], 122-43) that the inspiration for the specific gifts in the play comes 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, double usage that could effectively be adapted to a dramatic production.

- 70.10 Elliott, John R., Jr. "A Checklist of Modern Productions of the Medieval Mystery Cycles in England." *RORD*, 13-14 (1970-1), 259-66.

Elliott outlines the revival of the Biblical cycles, including a compilation of the production of complete cycles in England from 1951 to 1969. The author notes the play, producer, director, text used, and type of performance.

- 70.11 Griffin, John R. "The Hegge Pilate: A Tragic Hero?" *ES*, 51(1970), 234-44.

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 and 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 that the various Trial and Passion sequences represent early attempts at tragedy, and the Hegge Pilate is the first successful tragic hero.

- 70.12 Hieatt, Constance B. "A Case for *Duk Moraud* as a Play of the Miracles of the Virgin." *MS*, 32(1970), 345-51.

Duk Moraud, contends Hieatt, is definitely a play of the miracles of the Virgin, not a saints play. For one thing, 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.

- 70.13 Leigh, David J., S.J. "The Doomsday Mystery Play: An Eschatological Morality." *MP*, 67(1970), 211-23.

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.

- 70.14 Mill, Anna Jean. "Medieval Stage Decoration: That Apple Tree Again." *TN*, 24(1970), 122-4.

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.

- 70.15 _____. "The Perth Hammermen's Play, A Scottish Garden of Eden." *SHR*, 49(1970), 146-53.

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 in the Corpus Chrisiti plays by the individual craftsman of the burgh of Perth.

- 70.16 McRoberts, David. "The Edinburgh Hammermen's Corpus Christi Herod Pageant." *IR*, 21(1970), 77-81.

This study of readings from the Edinburg Hammermen's Books offers positive evidence of the craft guild's involvement in the Corpus Christi Herod Pageant.

- 70.17 Nelson, Alan H. "On Recovering the Lost Norwich Corpus Christi Cycle." *CompD*, 4(1970), 241-52.

Nelson argues that the Corpus Christi plays from Norwich should not be titled the Norwich *Whitsun* 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.

- 70.18 _____. "Principles on Processional Staging: York Cycle." *MP*, 67(1970), 303-20.

Nelson studies true-processional staging to establish the principles of its production and to present a 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 _____. "Some Evidence of Staging Techniques Compiled from the Text of the Towneley Plays." *RORD*, 13-14(1970-1), 215-20.

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 showing evidence of staging techniques. (For examples: Play III, Noah and the Ark, line 534: "behold on this greyn/nowder cart ne plogh.")

- 70.20 _____. "The Wakefield Corpus Christi Play: Pageant Procession and Dramatic Cycle" *RORD*, 13-14 (1970-1), 221-33.

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.

- 70.21 Potter, Robert A. "Images of the Human Predicament: Some Ancient and Modern Visualizations of the Morality Play." *RORD*, 13-14(1970-1), 249-58.

The morality play, concerned with the human predicament, can be better understood by comparing it with other medieval artworks that 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.

- 70.22 _____. "The Idea of a Morality Play." *RORD*, 13-14(1970-1), 239-47.

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 also made of *The Castle of Perseverance* and John Skelton's *Magnificence*.

- 70.23 Rendall, Thomas. "Liberation from Bondage in the Corpus Christi Plays." *NM*, 71(1970), 659-73.

In the medieval theater, action often supplemented the actors' line by clarifying and extending dramatic meaning. For example, the action of loosing from bondage gives greater expression to the subject of the Corpus Christi play. "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 that is frequently encountered in early English literature. Rendall points out and interprets instances of binding on stage, beginning with Isaac. 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."

- 70.24 Salomon, Brownell. "Early English Drama, 975-1585: A Select, Annotated Bibliography of Full-length Studies." *RORD*, 13-14(1970-1), 267-77.

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.

- 70.25 Steinburg, Clarence B. "Kemp Towne in the Towneley Herod Play: A Local Wakefield Allusion?" *NM*, 71(1970), 253-60.

The Wakefield mystery plays have been 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 linguistic arguments in support of his theory.

70.26 Stevens, Martin. "The Missing Parts of the Towneley Cycle." *Speculum*, 45(1970), 254-65.

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.

70.27 Wall, Carolyn. "The Apocryphal and Historical Backgrounds of 'The Appearance of Our Lady to Thomas' (Play XLVI of the York Cycle)." *MS*, 32(1970), 172-92.

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 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, concluding that the native sources provided the playwright with the basic outline and elements of the cincture legend.

70.28 Wert, Dorothy C. "Deadly Sins in a Changing Social Order: An Analysis of the Portrayal of Sin in the Medieval English Theater." *IJCS*, 11(1970), 240-5.

The Seven Deadly Sins became identified with the Seven Cardinal Sins in the fourteenth century and appear as such in *The Castle of Perseverance*. Wert 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.

Wert 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 transi-

tion 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 that would enable them to compete with the morality plays, a development evident in *Everyman*.

- 70.30 Wierum, Ann. "'Actors' and 'Play-Acting' in the Morality Tradition." *RenD*, 3(1970), 189-214.

Wierum offers a detailed examination of the theatrical motifs present in the morality plays. Numerous works are mentioned that 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

- 70.31 Bonfield, June Phelps McKenna. "The Penitence of the Medieval Magdalen: A Study in the Meaning of Her Appellation 'Penitent' as Reflected in Vernacular Literature of the British Isles." *DAI*, 30(1970), 4701A. University of Texas, Austin, 1969.
- 70.32 Brittain, R.L. "A Catalogue of Comic and Satiric Scenes in English Drama—1375-1550." *DAI*, 31(1970), 2334A. Auburn University, 1970.
- 70.33 Brockman, Bennett Albert. "Christian Tradition in a Critical Analysis of the English Medieval Plays of Cain." *DAI*, 31(1970), 1264A. Vanderbilt University, 1970.
- 70.34 Clopper, Lawrence Mason, Jr. "The Structure of the Chester Cycle: Text, Theme, and Theatre." *DAI*, 30(1970), 4403A. Ohio State University, 1969.
- 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.
- 70.36 Del Villar, Mary Harmon. "The Saints Play in Medieval England." *DAI*, 31(1970), 1221-2A. University of Arizona, 1970.

- 70.37 Gaede, Ruth Brant. "The Theatre of the English Pageant Wagons, with Particular Attention to the Cycle Plays of Chester and York." *DAI*, 31(1970), 2876A. Brandeis University, 1970.
- 70.38 Helterman, Jeffrey Alec. "Symbolic Action in the Plays of the Wakefield Master." *DAI*, 30(1970), 3430A. University of Rochester, 1969.
- 70.39 Hill, Francis Anthony. "The Marion Pageants in the Towneley Cycle: A Critical Edition." *DAI*, 30(1970), 5410A. University of Southern Mississippi, 1969.
- 70.40 Jambeck, Thomas John. "The Elements of Grotesque Humor in the Passion Sequences of the English Medieval Cycle Drama." *DAI*, 30(1970), 4415A. University of Colorado, 1969.
- 70.41 Poteet, Daniel Powell. "The *Hegge Plays*: An Approach to the Aesthetics of the Medieval Drama." *DAI*, 30(1970), 3020-1A. University of Illinois, 1969.
- 70.42 Ware, James Montgomery. "The Conversion Theme in English Drama to 1575." *DAI*, 31(1970), 1777A. Claremont Graduate School and University Center, 1970.

1971

BOOKS

- 71.1 Blackburn, Ruth H. *Biblical Drama Under the Tudors*. Paris: Mouton and Co., 1971.

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.

- 71.2 Corder, Jim W. "Everyman: The Way to Life." *Studies in Medieval, Renaissance, American Literature*. Ed. Betsy F. Colquit. Fort Worth: Texas Christian University Press, 1971. 53-56.

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.

- 71.3 Gardiner, F.C. *The Pilgrimage of Desire: A Study of Theme and Genre in Medieval Literature*. Leiden: E.J. Brill, 1971.

Gardiner offers an insight into the theme of spiritual pilgrimage as presented in medieval drama. He 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."

- 71.4 Ricks, Christopher, ed. *History of Literature in the English Language*. vol. 3. London: Barrie and Jenkins, 1971.

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

PERIODICAL

- 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.

- 71.6 Browne, E. Martin. "The Medieval Play Revival." *ContempR*, 219(1971), 132-37.

Various aspects surrounding the revival of medieval cycle plays over the last twenty years are presented. Prior to 1951 the Lord Chamberlain (as Censor) had declared it as 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."

- 71.7 Del Villar, Mary. The Staging of *The Conversion of Saint Paul*." *TN*, 25(1971), 64-68.

Del Villar suggests that the production of *The Conversion of Saint Paul* follows the normal Place-and-Scaffolds mode and that misunderstanding-

ings concerning a procession result from a misreading of the language. She states critics' arguments for the procession theory and she offers her own opinions. Her theory, she concludes, is justified within the play, where references to elements of Place-and—Scaffolds staging are present.

71.8 Diller, Hans-Jurgen. "The Composition of the Chester *Adoration of the Shepherds*." *Anglia*, 89(1971), 178-98.

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 among 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.

71.9 Dorrell, Margaret. "The Mayor of York and the Coronation Pageant." *LeedsSE*, 5(1971), 35-45.

Dorrell supplies numerous entries from the Chamberlains' accounts to 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 Conventriae*: Lincoln or Norfolk?" *MAE*, 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.

71.11 Fifield, Merle. "Quod quaeritis, o discipuli." *CompD*, 5(1971), 53-69.

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 attempting to represent reality as closely as possible, the opposite of Brecht's principle. Part III contains Fifield's discussion of the régisseur, Karl Van Mander, who 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*.

- 71.12 Forstater, Arthur and Joseph L. Baird. "'Walking and Wending'; Mankind's Opening Speech." *TN*, 26(1971), 60-64.

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 delivered 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.

- 71.13 Gardner, John. "Idea and Emotion in the Towneley *Abraham*." *PLL*, 7(1971), 227-41.

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.

- 71.14 Göllner, Theodor. "The Three-Part Gospel Reading and the Medieval Magi Play." *JAMS*, 24(1971), 51-62.

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. The text, music, and action of the Magi Play 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. Göllner concludes by noting that since dramatists have treated the texts in different ways, 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.

- 71.15 Hartnett, Edith. "Cain in the Medieval Towneley Play." *AnM*, 12(1971), 21-29.

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, as depicted by Cain's ignorance, which is evident in his total misunderstanding of the nature of sacrifice; 2) the struggle against divine judgment as dramatized in Cain's envy of Abel's grace; and 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," proposing that this play develops most fully the Augustinian pattern of sin as progressive alienation from God and man.

- 71.16 Helterman, Jeffrey. "Satan as Evryshepherd: Comic Metamorphosis in *The Second Shepherds' Play*." *TSL*, 12(1971), 515-30.

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

- 71.17 Hosley, Richard. "Three Kinds of Outdoor Theatre Before Shakespeare." *ThS*, 12(1971), 1-33.

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

- 71.18 Jeffrey, David Lyle. "Pastoral Care in the Wakefield Shepherds' Plays." *ABR*, 22(1971), 208-21.

Jeffrey discusses the use of shepherd imagery as an aid in reaching the medieval clergy. He 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 Shepherd's 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.

- 71.20 Johnston, Alexandra F. and Margaret Dorrell. "The Doomsday Pageant of the York Mercers, 1433." *LeedsSE*, 5(1971), 29-34.

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.

- 71.21 Lancashire, Ian. "The Sources of *Hyckescorner*." *RES*, 22(1971), 257-73.

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

- 71.22 Langdom, Harry N. "Staging of the Ascension in the Chester Cycle." *TN*, 26(1971), 53-60.

Langdom examines the text of the Chester "Christ's Ascension" in the 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.

- 71.23 Martin, Leslie Howard. "Comic Eschatology in the Chester *Coming of Antichrist*." *CompD*, 5(1971), 163-76.

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. Martin concludes that, "*The Coming* transforms the penitential monitions exemplified by the *Cursor Mundi* into a comic affirmation of Christ's power and ultimate triumph."

- 71.24 McCaffrey, Phillip. "The Didactic Structure of the Chester 'Sacrifice of Isaac.'" *Comitatus*, 2(1971), 16-26.

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.

- 71.25 Neuss, Paula. "Memorial Reconstruction in a Cornish Miracle Play." *CompD*, 5(1971), 129-37.

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*.

- 71.26 Powlick, Leonard. "The Staging of the Chester Cycle: An Alternate Theory." *ThS*, 12(1971), 119-50.

Powlick examines the description of the Chester cycle given by David Rogers in his *Breviary of Chester History*, discussing implications that result from blindly accepting Rogers' description and examining both primary and secondary evidence in relation to it. He then attempts to reconstruct an alternative method of performance based upon all existing evidence, suggesting that a stationary performance was used to give the cycle greater unity.

- 71.27 Remly, Lynn. "'Deus Caritas': The Christian Message of the 'Secunda Pastorum.'" *NM*, 72(1971), 742-58.

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.

- 71.28 Robinson, J.W. "A Commentary on the York Play of the Birth of Jesus." *JEGP*, 70(1971), 241-54.

Robinson proposes that the York version of the Nativity is the only one of the four English Nativity plays that can be called a work of art. He believes that 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*.

- 71.29 Stevens, Martin. "Illusion and Reality in the Medieval Drama." *CE*, 32(1971), 448-64.

Stevens examines the aesthetics of medieval drama in order to support his 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. He further 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.

- 71.30 Wall, Sr. Carolyn. "York Pageant XLVI and Its Music." (With a Note on the Transcription by Ruth Steiner.) *Speculum*, 46(1971), 689-712.

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 that 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.

DISSERTATIONS

- 71.31 Adler, Thomas Peter. "The Concept of Providence in Cain and Abel Plays: From the Chester 'Creation' to Van Itallie's 'The Serpent.'" *DAI*, 31(1971), 4701A. University of Illinois at Urbana-Champaign, 1970.
- 71.32 Ball, David Allen. "Selected Wakefield Master Plays: Verbal Clues to Non-Verbal Production Elements." *DAI*, 32(1971), 584A. University of Minnesota, 1970.
- 71.33 Bell, A Robert. "The Harrowing of Hell: A Study of its Reception and Artistic Interpretation in Early Medieval European Literature." *DAI*, 32(1971), 3242A. University of Maryland, 1971.
- 71.34 Clarke, Annette C. "The Castell of Perseverance." *DAI*, 32(1971), 1494-5A. University of South Carolina, 1971.
- 71.35 DeSmet, Imogene L. "A Study of the Roles of Mercy and Justice in the Morality Plays, *Everyman*, *The Castle of Perseverance*, and *Mankind*." *DAI*, 32(1971), 915A. University of Toronto (Canada), 1969.
- 71.36 Dean, William Kenneth Hall. "The Concept of the Comic in English Drama." *DAI*, 32(1971), 914-5A. University of Toronto (Canada), 1970.
- 71.37 Halevy, Miriam. "The Secular Element in English and German Medieval Drama." Inaugural Dissertation, Bochum, 1971.
- 71.38 Hoy, James F. "Records of Dramatic Activity in Medieval York: A Translated Collection." *DAI*, 31(1971), 5364A. University of Missouri, Columbia, 1970.
- 71.39 Jaye, Barbara H. "A Study of *The Castle of Perseverance*." *DAI*, 31(1971), 4122A. Rutgers University, 1970.
- 71.40 Kelley, Michael Robert. "*The Castle of Perseverance*: A Critical Reassessment." *DAI*, 31(1971), 6012-3A. The Catholic University of America, 1970.

- 71.41 Koontz, Sr. Christian, R.S.M. "A Stylistic Analysis of the Morality Play *Wisdom Who Is Christ*." *DAI*, 32(1971), 2058A. Catholic University of America, 1971.
- 71.42 Lucarelli, John Anthony. "Figural Typology and Medieval History in the English Mystery Cycles." *DAI*, 32(1971), 3258-9A. University of Pittsburg, 1971.
- 71.43 Pickering, Jerry Vane. "The Medieval English Folk Drama." *DAI*, 32(1971), 2232A. University of California, Davis, 1971.
- 71.44 Stevenson, Benjamin Howard. "*Everyman*: A Creative Experiment in Church Music-Drama." *DAI*, 32(1971), 3357A. Stanford University, 1971.
- 71.45 Watson, Lois Jean. "The York Master." *DAI*, 32(1971), 2657A. University of North Carolina at Chapel Hills, 1971.

1972

BOOKS

- 72.1 Bevington, David M., ed. *The Macro Plays: The Castle of Perseverance, Wisdom, Mankind*. New York: Johnson Reprint Corp., 1972.

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

- 72.2 Collins, Fletcher, Jr. *The Production of Medieval Church Music-Drama*. Charlottesville: The University of Virginia, 1972.

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 to aid in the accurate production of most of the plays. An appendix supplies the English and Latin titles and the manuscript location for each of the sixteen plays.

72.3 Davies, Reginald Thorne, ed. *The Corpus Christi Play of the Middle Ages*. London: Faber and Faber, 1972.

Before beginning his two-part study of the Corpus Christi play, Davies gives a brief introduction to medieval drama, discussing the three principal 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 first section of the anthology consists of the plays in the *Ludus Conventriae* cycle. Davies feels this cycle is representative of the drama that 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 experience the diversity within cycle drama.

72.4 Houle, Peter J. *The English Morality and Related Drama: A Bibliographical Survey*. Hamden, Connecticut: Archon Books, 1972.

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.

72.5 Sticca, Sandro, ed. *The Medieval Drama*. Papers of the third annual conference of the Center for Medieval and Early Renaissance Studies. Albany, New York: State University of New York Press, 1972.

In the preface to this collection of essays Sticca discusses the historical development of the religious drama beginning with the tenth-century *Quem Quaeritis* trope, continuing through the thirteenth-century Latin Passion play, and ending with the fourteenth and fifteenth-century mystery cycles and Passion plays. The six essays offer "contributions toward the examination and elucidation of specific topics and problems concerning the medieval drama." The essays included are: 1) Omer Jodogne, "Le Theatre Français du Moyen Age: Recherches sur l'Aspect Dramatique des Textes;" 2) Wolfgang Michael, "Tradition and Origin in the Medieval Drama in Germany;" 3) Sandro Sticca, "The Literary Genesis of the Latin Passion Play and the *Planctus Mariae*: A New

Christocentric and Marian Theology;" 4) V.A. Kolve, "Everyman and the Parable of the Talents;" 5) Glynn Wickham, "The Staging of Saint Plays in England;" 6) William L. Smoldon, "The Origins of the *Quem Quaeritis* Trope and the Easter Sepulchre Music-Dramas, as Demonstrated by their Musical Settings."

- 72.6 Stratman, Carl Joseph. *Bibliography of Medieval Drama*. 2nd ed., rev. New York: Frederick Ungar Publishing Co., 1972.

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.

- 72.7 Taylor, Jerome and Alan H. Nelson, eds. *Medieval English Drama, Essays Critical and Contextual*. Chicago: The University of Chicago Press, 1972.

The seventeenth 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. 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. Catherine Dunn, "Voice Structure in the Liturgical Drama: Sepet Reconsidered;" 3) William L. Smoldon, "The Melodies of the Medieval Church Dramas and their Significance;" 4) Howard Mayer Brown, "Musicians in the *Mystreres* and *Miracles*;" 5) Laura Hibbard Loomis, "Secular Dramatics in the Royal Palace, Paris, 1378, 1389, and Chaucer's 'Tregetoures';" 6) Alan H. Nelson, "Some Configurations of Staging in Medieval English Drama;" 7) Jerome Taylor, "The Dramatic Structure of the Middle English Corpus Christi, or Cycle, Plays;" 8) John R. Elliott, Jr., "The Sacrifice of Isaac as Comedy and Tragedy;" 9) Lawrence J. Ross, "Symbol and Structure in the *Secunda Pastorum*;" 10) Nan Cooke Carpenter, "Music in the *Secunda Pastorum*;" 11) Alan H. Nelson, "The Temptation of Christ; or, The Temptation of Satan;" 12) J.W. Robinson, "The Art of the York Realist;" 13) Hans-Jurgen Diller, "The Craftsmanship of the Wakefield Master;" 14) David J. Leigh, "The Doomsday Mystery Play: An Eschatological Morality;" 15) Edgar T. Schell, "On the Imitation of Life's Pilgrimage in *The Castle of Perseverance*;" 16) Natalie Crohn Schmitt, "Was There a Medieval Theater in the Round? A Re-examination of the Evidence;" 17) V.A. Kolve, "Everyman and the Parable of the Talents."

- 72.8 Woolf, Rosemary. *The English Mystery Plays*. Berkeley: University of California Press, 1972.

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, shows her support of the theory of multiple authorship, and discusses 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." *JMRS*, 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.

- 72.10 Blanch, Robert J. "The Symbolic Gifts of the Shepherds in the *Secunda Pastorum*." *TSL*, 17(1972), 25-36.

Blanch 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 scriptural 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 finds correlations with the symbolic meanings underlying the shepherd's gifts.

- 72.11 Brawer, Robert A. "The Characterization of Pilate in the York Cycle Play." *SP*, 69(1972), 289-303.

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.

- 72.12 _____. "The Form and Function of the Prophetic Procession in the Middle English Cycle Play." *AnM*, 13(1972), 88-123.

Brawer examines the fundamental differences in form and function among the prophetic processions, believing each procession to be in some sense illustrative of 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.

- 72.13 Candido, Joseph. "Language and Gesture in the Chester *Sacrifice of Isaac*." *Comitatus*, 3(1972), 11-18.

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. He notes a distinct kind of hand movement in each of the play's three major sections.

- 72.14 Davidson, Clifford. "The Digby *Mary Magdalene* and the Magdalene Cult of the Middle Ages." *AnM*, 13(1972), 70-87.

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.

- 72.15 _____. "The End of the World in Medieval Art and Drama." *MichA*, 5(1972), 157-64.

Davidson notes 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. Davidson describes in detail a window in York (All Saints Church in North Street) which depicts the Fifteen Signs of Doomsday.

- 72.16 Del Villar, Mary "Some Approaches to the Medieval English Saint's Play." *RORD*, 15-16(1972-3), 83-92.

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.

- 72.17 Dorrell, Margaret. "Two Studies of the York Corpus Christi Play." *LeedsSE*, 6(1972), 63-111.

Dorrell first examines Corpus Christi Day in New 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.

72.18 Dunn, F.I. "The Norwich Grocers' Play and the Kirkpatrick Papers at Norwich." *N&Q*, 19(1972), 202-3.

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.

72.19 Dunnville, David. "Liturgical Drama and Panegyric Respon- sary from the Eighth Century? A Re-examination of the Origin and Contents of the Ninth-Century Section of the Book of Cerne." *JTS*, 23(1972), 374-406.

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 the Aethivald 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 a 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.

72.20 Earl, James W. "The Shape of Old Testament History in the Towneley Plays." *SP*, 69(1972), 434-52.

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 dramatic forces at work in rendering this "perverse recounting of Old Testament history."

72.21 Edwards, Robert R. "Iconography and the Montecassino Passion." *CompD*, 6(1972), 274-93.

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."

- 72.23 Hozeski, Bruce W. "Ordo Virtutum: Hildegard of Bingen's Liturgical Morality Play." *AnM*, 13(1972), 45-69.

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.

- 72.24 Johnston, Alexandra F. and Margaret Dorrell. "The York Mercers and their Pageant of Doomsday, 1433-1526." *LeedsSE*, 6(1972), 11-35.

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.

- 72.25 Kelly, Ellin W. "'Ludus Conventriae' Play 4 and the Egerton 'Genesis.'" *N&Q*, 19(1972), 443-4.

Kelly discusses the inclusion of the Lamech/Cain scene in the *Ludus Conventriae* 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.

- 72.26 Kelley, Michael R. "Fifteenth-Century Flamboyant Style and *The Castle of Perseverance*." *CompD*, 6(1972), 14-27.

Kelley first defines the essence of the flamboyant style (the "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."), then describes the devices of ornate rhetorical figuration used in *The Castle of Perseverance*, including the use of allegory, the frequent recurring stanza type, and the use of Latin phrases. Kelley also notes the realism that is present in such areas as the stage plan, the costumes, and the

speeches of both the good and evil characters in the play. Kelley concludes that *The Castle of Perseverance* was popular in its day because of its flamboyant style.

- 72.27 Longworth, Robert M. "Art and Exegesis in Medieval English Dramatizations of the Sacrifice of Isaac." *ETJ*, 24(1972), 118-24.

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

- 72.28 Marshall, Linda E. "'Sacral Parody' in the *Secunda Pastorum*." *Speculum*, 47(1972), 720-36.

Marshall wishes that modern audiences would become more aware of Mak's symbolic role as an Antichrist in the *Secunda Pastorum*. She 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*.

- 72.29 Moran, Dennis V. "The Life of *Everyman*." *Neophil*, 56(1972), 324-9.

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.

- 72.30 Munson, William F. "Holiday, Audience Participation, and Characterization in the Shepherds' Plays." *RORD*, 15-16(1972-3), 97-116.

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 dealing 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 importance the action of the appearance of Mahomet in these plays of the Towneley cycle.

72.32 Reiss, Edmund. "The Story of Lamech and Its Place in Medieval Drama." *JMRS*, 2(1972), 35-48.

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.

72.23 Stevens, Martin. "The York Cycle: From Procession to Play." *LeedsSE*, 6(1972), 37-61, 113-5.

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. (See 72.17)

72.34 Wasson, John M. "Interpolation in the *Text of Everyman*." *TN*, 27(1972), 14-20.

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.

72.35 Young, M. James. "The Unity of the English Mystery Cycles." *QJS*, 58(1972), 327-37.

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, the unity provided by the protagonists and their pervasive presence and consistent conflict; and third, the unifying nature of the central action's intensity.

DISSERTATIONS

- 72.36 Aichele, Klaus Erwin. "Das Antichristentum des Mittelalters, der Reformation und Gegenreformation." *DAI*, 33(1972), 2919A. Columbia University, 1972.
- 72.37 Bourgeault, Cynthia Warren. "The Jongleur Art: A Study in Medieval Role-Playing and Its Significance for the Cycle Drama." *DAI*, 33(1972), 1674-5A. University of Pennsylvania, 1972.
- 72.38 Campbell, Thomas Patterson, III. "The Nativity in the Medieval Liturgy and the Middle English Mystery Cycles." *DAI*, 33(1972), 2885-6A. University of Pennsylvania, 1972.
- 72.39 Fichte, Joerg Otto. "The Role of Expositor in Medieval Drama." *DAI*, 33(1972), 272A. University of North Carolina at Chapel Hill, 1971.
- 72.40 Houle, Peter Joseph. "A Comparative Study of the English and French Full-Scope Morality Drama." *DAI*, 33(1972), 2936-7A. University of Massachusetts, 1972.
- 72.41 Jaques, Sr. Bernarda. "Ancient Magic Distilled: The Twentieth Century Productions of the York Mystery Plays." *DAI*, 33(1972), 3063A. Tufts University, 1971.
- 72.42 Jungman, Robert Emery. "Irony in the Plays of the Wakefield Master." *DAI*, 33(1972), 2895A. The Florida State University, 1972.
- 72.43 Rendall, Thomas Ned. "Bondage and Freeing from Bondage in the Corpus Christi Plays." *DAI*, 32(1972), 4577A. Stanford University, 1971.
- 72.44 Valentine, Grace E.W. "A Study of the Noun and Pronoun Inflections of the N-Town Plays." *DAI*, 32(1972), 5215A. University of Missouri, Columbia, 1971.
- 72.45 West, George Augustine. "The Last Judgment in Medieval English Mystery Plays." *DAI*, 33(1972), 2907-8A. University of Nebraska, 1972.

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