AN ANNOTATED BIBLIOGRAPHY OF ENGLISH MEDIEVAL DRAMA:

1969-1975

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A Thesis

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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 disserta-
tions have been catalogued and annotated.  The years 1974 and
1975 are incomplete because of the lack of current bibliog-
raphies 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 at-
tempt 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 parenthet-
ical documentation.  The numbers shown in brackets refer to
the year of publication and the entry number of that partic-
ular work.

     The first appendix contains articles which were ob-
tained after the final typing of this thesis.  They were in-
cluded, 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.

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Palo Alto, California

# PERIODICAL ABBREVIATIONS

|          |                                                              |
|----------|--------------------------------------------------------------|
|          | America                                                      |
| ABR      | American Benedictine Review                                  |
| AN&Q     | American Notes and Queries                                   |
| AnM      | Annuale Mediaevale                                           |
|          | Anglia                                                       |
|          | Arcadia                                                      |
| Archiv   | Archiv für das Studium der Neueren Sprachen und Litteraturen |
| AUMLA    | Journal of the Australasian Universities Language and Literature Association |
| C&M      | Classica et Mediaevalia                                      |
| CE       | College English                                             |
| ChauMES  | Chaucer and Middle English Studies                          |
| ChauR    | Chaucer Review                                              |
| CHR      | Catholic Historical Review                                  |
|          | Comitatus                                                   |
| CL       | Comparative Literature                                      |
| CompD    | Comparative Drama                                           |
| CompStudSH | Comparative Studies in Society and History                |
| ContempR | Contemporary Review                                         |
| DAI      | Dissertations Abstract International                        |
| DramS    | Drama Survey                                                |
| DUJ      | Durham University Journal                                   |
| EA       | Etudes Anglaises                                            |
| ELH      | Journal of English Literary History                         |
| ELN      | English Language Notes                                       |
| ErasmusR | Erasmus Review: A Journal of the Humanities                 |
| ES       | English Studies                                              |
| ESRS     | Emporia State Research Studies                              |
| ETJ      | Educational Theatre Journal                                 |
| GR       | Germanic Review                                              |
| HTR      | Harvard Theological Review                                   |
| IHT      | Illustrated History Today                                    |
| IJCS     | International Journal of Comparative Sociology              |
| IR       | Innes Review                                                |
| JAF      | Journal of American Folklore                                |
| JAMS     | Journal of the American Musicological Society               |
| JCR      | Journal of Conflict Resolution                              |
| JEGP     | Journal of English and Germanic Philology                   |
| JMRS     | Journal of Medieval and Renaissance Studies                 |
| JTS      | Journal of Theological Studies                              |
| LeedsSE  | Leeds Studies in English                                     |
|          | Manuscripta                                                  |
| MAE      | Medium AEvum                                                |
| MichA    | The Michigan Academician                                    |

| | |
|---|---|
| MLQ | Modern Language Quarterly |
| MLR | Modern Language Review |
| MP | Modern Philology |
| MS | Mediaeval Studies |
| | Moreana |
| N&Q | Notes and Queries |
| Neophil | Neophilologus |
| NM | Neophilologische Mitteilungen |
| NMS | Nottingham Mediaeval Studies |
| NRF | Nouvelle Revue Francaise |
| NSch | New Scholasticism |
| OL | Orbis Litterarum |
| PLL | Papers on Language and Literature |
| PMLA | Publications of the Modern Language Association of America |
| | Poetica |
| PQ | Philological Quarterly |
| QJS | Quarterly Journal of Speech |
| RenD | Renaissance Drama |
| RenP | Renaissance Papers |
| RES | Review of English Studies |
| RHT | Revue d'Histoire du Theatre |
| RORD | Research Opportunities in Renaissance Drama |
| RPh | Romance Philology |
| RQ | Romance Quarterly |
| RUO | Revue de l'Universite d'Ottawa |
| SAB | South Atlantic Bulletin |
| SELit | Studies in English Literature |
| SHR | Scottish Historical Review |
| SM | Speech Monographs |
| SMC | Studies in Medieval Culture |
| SMRALit | Studies in Medieval Renaissance American Literature |
| SN | Studia Neophilologica |
| SP | Studies in Philology |
| | Speculum |
| SStud | Shakespeare Studies |
| ThS | Theatre Survey |
| TN | Theatre Notebook |
| TSL | Tennessee Studies in Literature |
| TSLL | Texas Studies in Literature and Language |
| YES | Yearbook of English Studies |

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 be-
hind 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 considera-
tion:  the development of cycle drama, its staging, its mu-
sic, 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 tradi-
tional 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 sup-
port 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 in-
crease 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 liturigical 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 rep-
resented 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 proces-
sional festivities.  James F. Hoy proposes that the proces-
sion, itself, and the cycle were never one, but from their
conception followed two separate routes.  Since the proces-
sion 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 conven-
tional 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 produc-
tion would increase the relative length of the cycle beyond
the scope of a single day's performing time. (70.18) Simi-
larly, Hoy determines the approximate playing time for the
cycle plays and promotes the fixed staging theory as a plau-
sible 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 per-
formed on consecutive days. A dramatic procession on the day
of the play enacted scenes, followed by a more detailed ver-
sion 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, them-
selves, point to a single-day processional staging method.
It is this evidence which causes the most consternation.
Despite all the factors which dispute the feasability of this
type of production, the York records suggest that such was
the case.

Similar doubts are raised with regard to the other cy-
cles. 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 proces-

sional performances at Chester.  Both favor a stationery per-

formance 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 considera-

tion of the medieval attitude towards time.  Attention is fo-

cused on the Ludus Coventriae "Passion Play I" and the author

cautions that:

> too often critics overlook the probability that, for me-
> dieval man, time and eternity, and image and truth—as-
> pects of belief clearly fundamental to aesthetic conven-
> tions intended to imitate reality—are radically different
> from modern conceptions and that the play world inter-
> preting these early conceptions is also radically differ-
> ent. (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 pro-
ductions, chiefly in England, by such scholars as Alan H. Nel-
son, E. Martin Browne, and John R. Elliott, Jr.  Elliott pro-
vides 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 cy-
cles by making them musical productions, seemingly drawing
on the success of "Godspell." (73.17)  This tendency to pre-
sent modern interpretations of the medieval plays seems to be
a current trend.  Revivals of Everyman are also noted, par-
ticularly through Hugo von Hofmannsthal's Jedermann.

Nelson recounts his impressions of the 1974 Corpus
Christi Day activities in Toledo, Spain, and expresses a de-
sire 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 ad-
hered 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 un-
aided....We ought not, having rediscovered [these plays] to
let them slip back into obscurity by denying them the stand-
ard 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 concentra-
tion and research.  The studies reviewed here indicate that
in ensuing years scholars will continue their search for so-
lutions to such enigmas as actual staging methods at York and
possible links in the evolution of the cycle drama.  But, re-
gardless of the area being probed, it seems clear that medi-
eval drama will never again be regarded as primitive and
crude.

CHAPTER II

1969

BOOKS

69.1   Brody, Alan.  The English Mummers and Their Plays:
          Traces of Ancient Mystery.  Philadelphia:  Uni-
          versity 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 dra-
    matic ceremony":  the Hero-Combat, the Sword Dance Cer-
    emony, 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 de-
    velopment of the three types of ceremonial as they e-
    merged from the various forms of the plerosis ritual.

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

          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, com-
position 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 the drama in York.
The author also prints the Shrewsbury Fragments and re-
lates 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 mas-
ters, 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 sec-
ular dramatic tradition existed independent of the re-
ligious tradition.  Wickham discusses the historical
background and various types of morality plays and ex-
plains 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 Perseverance, The Pride of Life,
and Everyman.


PERIODICALS


69.6  Altieri, Joanne S.  "The Ironic Structure of the Towne-
        ley Fflagellacio."  DramS, 4(1969), 104-12.

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 con-
trasts 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 study-
ing 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, 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.

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 Towne-
ley Plays." ABR, 20(1969), 481-504.

     Dunn studies the stylistic features of the Towne-
ley 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) re-
curring at crucial moments throughout the dramatic se-
quence 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 Towne-
ley'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 Pas-
torum. The stylistic feat performed here is the inte-
gration of an assumed manner, that of choral commenta-
tor, with the speech techniques of simple rustic char-
acters.

69.11 Elliott, John R., Jr. "The Sacrifice of Isaac as Com-
edy 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 dram-
atists 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 simul-
taneously 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 Per-
severance.  Iwasaki illustrates how this play offers
the medieval admonition to "think of death because life
should be conquered by Time and Death."  He then com-
pares 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.


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 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.  Met-
aphorical 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, move-
ment, 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 relationships
between the triadic nature of the Secunda Pastorum as
'drama' and as 'philosophy.'" The basic triadic struc-
ture 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 triplic-
ities 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.

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

         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 unrelat-
ed 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 re-
pentance. 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 ser-
mon 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 compo-
sition 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 medie-
val 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 in-
terpretations of the Biblical stories for use in their
dramatic presentations.

69.18 Nelson, Alan H. "Early Pictorial Analogues of Medie-
     val 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 thea-
tre-in-the-round on the illustrations. The works pos-
sess 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 plat-
form.

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

Preachers in medieval England frequently associ-
ated 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 illus-
trate 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 theatre which is based on the drawing accom-
panying 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 cas-
tle. 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.

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 evi-
dence for the theatre in the round suggested by South-
ern, 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.

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. The author cites examples in many scenes which prove that the theme is consistently apparent and he demonstrates its function 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, if
possible, the connection between this tone and the dra-
matic elements of the plays. Discussion is first di-
rected 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 simi-
lar in wording, suggesting a common liturgical origin;
and they have a cyclical form, reflecting the litur-
gical year, following from creation to doomsday. The
author deals with each individual Judgment play, con-
cluding that the Chester Judgment offers the best bal-
ance between the two 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 Resolution 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 in-
terpretations: literary-dramatic, theological, socio-
logical, 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 mech-
anisms but their success was necessarily limited to the
life span of their socio-religious concepts."

69.26 _____. "Theology of Nominalism in the English Mo-
         rality 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.

    There are sufficient parallels present between

previous English literature and Paradise Lost to indi-

cate 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.

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 Univer-
         sity, 1968.

    The Men's Dramatic Ceremonial of England, other-

wise 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 Eng-
lish Men's Ceremonial lies somewhere between pure rit-
ual and pure drama.  Although the element of drama is
dominant, one can still discern the fertility ritual
from which this folk drama emerged.

69.29 Collins, Sr. Mary Emmanuel.  "The Allegorical Motifs
      in the Early English Moral Plays."  DAI, 30(1969),
      682A.  Yale University, 1936.

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.

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.

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.

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), 2529A.  University of Mississippi, 1969.

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 tenden-
cies in modern drama to deal with religious subject
matter. There are three groups of plays treated: mir-
acle, mystery, and morality. For each, the author ex-
amines the areas of influence on modern drama, and pro-
vides supportive examples.

69.32 Malin, Stephen Durboraw. "Character Origins in the
English Folk Play." DAI, 30(1969), 637-8A. Uni-
versity of Florida, 1968.

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 wor-
ship, 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 the-
atre 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 Exam-
ination of the Effects of the Myths on the Liter-
ary 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 char-
acter is studied.  Schuchter then analyzes this char-
acter in forty-five plays.

CHAPTER III


1970


BOOKS


70.1  Davis, Norman, ed.  <u>Non-Cycle Plays and Fragments</u>.
          New York:  Oxford University Press, 1970.

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


70.2  Meyers, Walter E.  <u>A Figure Given</u>:  <u>Typology in the</u>
          <u>Wakefield Plays</u>.  Pittsburgh:  Duquesne Univer-
          sity 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 princi-
      ples 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 Testa-
ment 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 dia-
bolical 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 ad-
ditional 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 fur-
ther contends that the plays were shown to an alert
audience, aware of the use of symbols, and most famil-
iar with the subject matter of the plays.

Meyers also includes a five page appendix deal-
ing 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 pre-
sented in the play is neglected in the universal his-
tory of the cycle, typology is impossible in this case.

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 be-
tween 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 com-
pares 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.

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

Chapter XI of Wilson's book traces the develop-
ment 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 Tradi-
          tion." 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 mys-
tery and morality plays. Woolf analyzes the English
cycle drama, discussing structure, theme, and charac-
terization. She feels the morality plays are dramat-
ically superior to the mystery plays and offers sup-
portive 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 Min-
          istry 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. He
first discusses the two functions of this group; then
episodes which dramatize Christ's life in the thirteenth
century Benedicktbeuern Passion play are analyzed. This
earlier dramatization of Christ's ministry is similar
in its selection of function to the cycle play. Fi-
nally, 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.

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

        The remarks made by Professor Cawley in this ar-
ticle refer to a paper presented at the 1969 MLA Con-
ference on Medieval Drama concerning the need for fur-
ther 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 <u>The Second
        Shepherds' Play</u> and Bosch's 'Adoration of the
        Magi.'"  <u>CompD</u>, 4(1970), 120-4.

        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 <u>The Second Shepherds' Play</u>.  The author de-
scribes the painting, Bosch's "Adoration of the Magi,"
in order to demonstrate that both Bosch and the Wake-
field Master worked "within a convention which associ-
ates 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 <u>The
Secunda Pastorum</u>," <u>CompD</u>, 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 <u>The Second
Shepherds' Play</u>.


70.10 Elliott, John R., Jr.  "A Checklist of Modern Produc-
        tions of the Medieval Mystery Cycles in England."
        <u>RORD</u>, 13-14(1970-1), 259-66.

        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.

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/con-
trasts 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 sat-
isfies both of these requisites, being hopelessly damned
for his judgment of Christ. Griffin believes the var-
ious "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, 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 re-
demption, 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 sur-
viving 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 demon-
strate its radical differences from other mystery plays
in subject matter, structure, and dramatic technique.
He points out five distinctive features which distin-
guish the play from all others in the cycle.  The au-
thor feels the Doomsday play's resemblance to early mo-
ralities 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 print-
ings, "axeyll-tre" and "apeyll-tre."  Deciphering the
correct connotation is difficult because of the simi-
larity 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 in-
volvement by the individual craftsman of the burgh of
Perth in the Corpus Christi plays.

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

        This study of readings from the Edinburgh Ham-
    mermen'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 Ham-
    mermen's 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, 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 dem-
    onstrate 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.

        This work studies true-processional staging to
    establish the principles of its production and to pre-
    sent a prima facie case against its application to the
    York cycle. Nelson discusses characteristics of the
    Corpus Christi method of staging and problems encoun-
    tered 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 as-
    pects 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 sin-
gle-station performance.  Two appendices dealing with
true-processional productions are included.

70.19 _____.  "Some Evidence of Staging Techniques Com-
        piled from the Text of the Towneley Plays."
        RORD, 13-14(1970-1), 215-20.

        Nelson goes through twenty-six plays of the Towne-
ley cycle noting lines where staging techniques are ev-
ident.  For each entry, he gives the line number and
prints the phrase which shows evidence of staging tech-
niques.  (For example:. Play III, Noah and the Ark,
line 534:  "behald 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 proces-
sion wound through town giving short expository presen-
tations.  Then, in early afternoon, the plays were pre-
sented 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 pre-
dicament, can be better understood by comparing it with
other medieval artworks which also illustrate the na-
ture 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 differ-
ences 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.

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

        In the medieval theater, action often supplemented
the actors' lines by clarifying and extending dramatic
meaning. For example, the action of loosing from bond-
age gives greater expression to the subject of the Cor-
pus Christi plays. "To loose and to bind was its an-
nouncement of God's Judgment upon impenitent sinners."
Also entwined in this metaphor is a theory of Atonement
which is frequently encountered in early English lit-
erature. Rendall points out instances of binding on
stage, beginning with Isaac, and notes their interpre-
tation. He feels this action of binding and loosing
is a part of the Corpus Christi drama's conscious art-
istry which helped structure "the medieval way of view-
ing 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 group of mystery plays were tradi-
tionally identified by three criteria:  unique existence
in the Towneley manuscript, stylistic resemblances,
and presence of local topographical allusions.  How-
ever, 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 ar-
guments 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 man-
uscript is the result of editorial tampering linked
with the Reformation.

70.27 Wall, Carolyn.  "The Apocryphal and Historical Back-
          grounds 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 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 inter-relationships and revisions.  The author concludes that the native sources provided the playwright with the basic outline and elements of the cincture legend.

70.28 Wertz, 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.  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 ex-empla 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 "profes-sional" actors for a dramatic form which would enable them to compete with the morality plays.  This further development is evident in Everyman.

70.30 Wierum, Ann. "'Actors' and 'Play-Acting' in the Mo-
        rality Tradition." <u>RenD</u>, 3(1970), 189-214.

        This paper offers a detailed examination of the
theatrical motifs present in the morality plays. Nu-
merous works are mentioned which illustrate the appli-
cation of morality themes. Wierum also discusses the
association of play-acting with disguised evil which
was part of the theological inheritance from the Mid-
dle Ages.


                    DISSERTATIONS


70.31 Bonfield, June Phelps McKenna. "The Penitence of the
        Medieval Magdalen: A Study in the Meaning of Her
        Appelation 'Penitent' as Reflected in Vernacular
        Literature of the British Isles." <u>DAI</u>, 30(1970),
        4701A. University of Texas, Austin, 1969.

        Bonfield believes that the literature and icono-
graphic influence of the fifth century and the Renais-
sance have led to a modern interpretation of the Mag-
dalen which is not appropriate to medieval presenta-
tions. 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 vari-
ous versions of the Magdalen legend.


70.32 Brittain, R.L. "A Catalogue of Comic and Satiric Scenes
        in English Drama—1375-1550." <u>DAI</u>, 31(1970),
        2334A. Auburn University, 1970.

        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.

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.

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


70.34 Clopper, Lawrence Mason, Jr. "The Structure of the
      Chester Cycle: Text, Theme, and Theatre." DAI,
      30(1970), 4403A.. Ohio State University, 1969.

    The author studies the internal structure, icon-
ographical evidence, and theme in two versions of the
Cappers' play of Moses and Ballaam, 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 (Purifica-
      tion); XXI (Baptism); XXXVI (Mortificatio Christi);
      XLIII (Ascension)." DAI, 30(1970), 5402A. Wash-
      ington 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 dimen-
sion in this cycle, integral to the dramatic form and
primarily responsible for their histrionic effectiveness.

70.36 Del Villar, Mary Harmon.  "The Saints Play in Medieval
        England."  DAI, 31(1970), 1221-2A.  University
        of Arizona, 1970.

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


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.

    Dealing mainly with the Chester, York, and Wake-
field 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 vari-
ous tests:  one checks the time estimated for a full
stop-to-stop production with the time given in the rec-
ords.  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.


70.38 Helterman, Jeffrey Alec.  "Symbolic Action in the Plays
        of the Wakefield Master."  DAI, 30(1970), 3430A.
        University of Rochester, 1969.

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

70.39 Hill, Francis Anthony. "The Marion Pageants in the
       Towneley Cycle: A Critical Edition." DAI,
       30(1970), 5410A. University of Southern Missis-
       sippi, 1969.

       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.


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.

       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.


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.

       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 relation-
ships 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


71.1  Blackburn, Ruth H.  <u>Biblical</u> <u>Drama</u> <u>Under</u> <u>the</u> <u>Tudors</u>.
          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.  "<u>Everyman</u>:  The Way to Life."  <u>Studies</u>
          <u>in</u> <u>Medieval</u>, <u>Renaissance</u>, <u>American</u> <u>Literature</u>.
          Ed. Betsy F. Colquit.  Fort Worth:  Texas Chris-
          tian University Press, 1971.  53-56.

        In this essay, Corder argues that the theme of
    <u>Everyman</u> 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 man-
    hood through old age to death.  The summoning of Every-
    man is a dramatic metaphor representing human mortal-
    ity.


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

        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 dif-
ferences 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 gen-
res "belong to the plain of our medieval literary <u>mid-
dan-geard</u>, our middle earth, in their achievement of
meaning and esthetics."

71.4  Ricks, Christopher, ed.  <u>History</u> <u>of</u> <u>Literature</u> <u>in</u> <u>the</u>
        <u>English</u> <u>Language</u>.  vol. 3.  London:  Barrie and
        Jenkins, 1971.

        Section II of the first chapter deals with medi-
eval English drama.  Areas covered include the Corpus
Christi play, the Morality play, Mummings, and the ad-
vent of professional actors.



                    PERIODICALS



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

        Brawer offers various areas of importance in dis-
tinguishing 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 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."

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 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.

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 <u>Adoration</u> <u>of</u> <u>the</u> <u>Shepherds</u> 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.

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

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. "<u>Ludus Coventriae</u>: Lincoln or Norfolk?" <u>MAE</u>, 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 pro-
poses the need of both an aesthetic as well as an his-
torical approach to medieval drama.  She surveys one
possibility in Bertolt Brecht's aesthetic of epic the-
ater.  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 prin-
ciple.

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 instructuve purpose
through fear, sympathy, or empathy, rather than Brecht-
ian reason."  Fifield concludes that no analogies ex-
ist 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 deliv-

ered in front of one of the main scaffolds.  They con-
firm 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 dramatiza-
tion 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 play-
wright'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.

        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 Gos-
pel, Göllner states, everything in the performance
points in the direction of a liturgical play with lit-
tle 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.

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. 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 tor-
ment. Hartnett then turns her attention to analyzing
the Towneley "Killing of Abel." The author proposes
that this play develops most fully the Augustinian pat-
tern of sin as progressive alienation from God and man.

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

Helterman offers various positions taken in ana-
lyzing 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.

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

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.

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

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 <u>Mactacio</u>
        <u>Abel</u> and <u>Noe</u> Plays." <u>ABR</u>, 22(1971), 64-76.

    The Wakefield Master emphatically stressed the
theme of stewardship, or harmonious Christian service,
in the <u>Mactacio Abel</u> and <u>Noe</u> 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."
        <u>LeedsSE</u>, 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 char-
acters, angels, and endorsement from the document.

71.21 Lancashire, Ian.  "The Sources of <u>Hyckescorner</u>."  <u>RES</u>,
        22(1971), 257-73.

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

71.22 Langdon, Harry N.  "Staging of the Ascension in the
        Chester Cycle."  <u>TN</u>, 26(1971), 53-60.

    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.

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.
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."


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 his-
tory 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 stud-
ying repetition of lines, paraphrasing of certain pas-
sages, 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.

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.

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 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.

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

        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 ef-
    forts.  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.  Final-
    ly, Stevens analyzes the relationship of later devo-
    tional 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 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.

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-Cham-
        paign, 1970.

    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 con-
cludes 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 in-
tervention in human history."

71.32 Ball, David Allen. "Selected Wakefield Master Plays:
        Verbal Clues to Non-Verbal Production Elements."
        DAI, 32(1971), 584A. University of Minnesota,
        1970.

    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 ele-
ments 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.

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.

    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."

71.34 Clarke, Annette C. "The Castell of Perseverance." DAI, 32(1971), 1494-5A. University of South Carolina, 1971.

   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.

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.

   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.

71.36 Dean, William Kenneth Hall. "The Concept of the Comic in English Drama." DAI, 32(1971), 914-5A. University of Toronto (Canada), 1970.

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

71.37 Halevy, Miriam.  "The Secular Element in English and
        German Medieval Drama."  Inaugural Dissertation,
        Bochum, 1971.

        A study of the drama's development, beginning
with fourteenth-century medieval play-acting, is pre-
sented in this work.  Halevy follows trends in English
and German drama which influenced the content and tech-
nique of presentation in the rising secular drama.  Fi-
nally, medieval drama is discussed in the light of re-
cent literary criticism.

71.38 Hoy, James Franklin.  "Records of Dramatic Activity in
        Medieval York:  A Translated Collection."  DAI,
        31(1971), 5364A.  University of Missouri, Colum-
        bia, 1970.

        Hoy has collected, edited, translated, and cate-
gorized all available records concerning dramatic ac-
tivity 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.

71.39 Jaye, Barbara H.  "A Study of The Castle of Perseve-
        rance."  DAI, 31(1971), 4122A.  Rutgers Universi-
        ty, 1970.

        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.

71.40 Kelley, Michael Robert.  "The Castle of Perseverance:
        A Critical Reassessment."  DAI, 31(1971), 6012-3A.
        The Catholic University of America, 1970.

        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 lit-
erary work.

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.

Koontz offers a stylistic analysis of Wisdom Who
is Christ, which belongs to the tradition of the fif-
teenth-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.

71.42 Lucarelli, John Anthony. "Figural Typology and Medie-
val History in the English Mystery Cycles." DAI,
32(1971), 3258-9A. University of Pittsburgh,
1971.

This dissertation studies cycle content to dem-
onstrate 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 Tes-
tament 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 eschatolog-
ical and human levels.

71.43 Pickering, Jerry Vane. "The Medieval English Folk
        Drama." DAI, 32(1971), 2232A. University of
        California, Davis, 1971.

        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.


71.44 Stevenson, Benjamin Howard. "Everyman: A Creative
        Experiment in Church Music-Drama." DAI, 32(1971),
        3357A. Stanford University, 1971.

        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.


71.45 Watson, Lois Jean. "The York Master." DAI, 32(1971),
        2657A. University of North Carolina at Chapel
        Hill, 1971.

        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 artis-
tically skillful than the works in syllabic verse and
are the output of a "York Master."

CHAPTER V


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 Persever-
    ance, Wisdom, and Mankind.  For each, resemblances to
    the mystery cycles and saints plays are noted.  The
    author offers information about the manuscript, pre-
    sents his transcription for the three plays, and in-
    cludes a facsimile of the original copy.


72.2  Collins, Fletcher, Jr.  The Production of Medieval
        Church Music-Drama.  Charlottesville:  The Uni-
        versity 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 gen-
    eral 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.

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 me-
dieval 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 some-
times 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 flour-
ished 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.

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 perti-
nent 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 mo-
rality 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 Medie-
        val and Early Renaissance Studies.  Albany, New
        York:  State University of New York Press, 1972.

        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 char-
acters, and the use of dialogue.  The author follows
the drama's historical development through the thir-
teenth-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 "contribu-
tions toward the examination and elucidation of specif-
ic topics and problems concerning the medieval drama."

The author and title of each essay, briefly outlined
by Sticca in the preface, are:  1) Omer Jodogne, "Le
Théâtre Français du Moyen Age:  Recherches sur l'Aspect
Dramatique des Textes;"  2) Wolfgang Michael, "Tradi-
tion 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 Christo-
centric and Marian Theology;"  4) V.A. Kolve, "Every-
man and the Parable of the Talents;"  5) Glynne 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 Pub-
           lishing Co., 1972.

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

72.7   Taylor, Jerome and Alan H. Nelson, eds.  Medieval Eng-
           lish Drama, Essays Critical and Contextual.  Chi-
           cago:  The University of Chicago Press, 1972.

       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-

erine Dunn, "Voice Structure in the Liturgical Drama:
Sepet Reconsidered;" 3) William L. Smoldon, "The Melo-
dies of the Medieval Church Dramas and their Signifi-
cance;" 4) Howard Mayer Brown, "Musicians in the
Mystreres and Miracles;" 5) Laura Hibbard Loomis, "Sec-
ular 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, "Mu-
sic 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-Jürgen Diller, "The Craftsmanship of the Wake-
field Master;" 14) David J. Leigh, "The Doomsday Mys-
tery 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-exam-
ination 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 Eng-
land 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 con-
struction 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."  JMRS, 2(1972), 279-93.

        Bergeron looks at the relationship between medi-
eval drama and the street pageants of Shakespeare's
day.  He notes seven areas of similarities between
Renaissance civic pageants and medieval drama includ-
ing 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.

        This article theorizes that the gifts of the
shepherds in the Secunda Pastorum are symbolic offer-
ings, "gifts rooted in the lore of the Epiphany as sug-
gested 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 Eu-
charist, 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 trib-
ute to Christ's imperial power.  This tennis ball e-
vokes the Epiphany tradition, "for Melchior's offering
of gold to the Christ-child is conventionally inter-
preted as an emblem of Christ as the King of Kings."

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 char-
acter'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.

The author examines the fundamental differences
in form and function among the prophetic processions.

Brawer believes each procession in some sense illus-
trates what is distinctive about the cycle's represen-
tation of salvation history.  He considers the narra-
tive 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" repeated-
ly 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 pri-
mary stage "action" is the exchange of gifts between
Abraham and God; accordingly, the language of this sec-
tion 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 be-
lief, not outward symbolic displays."  The final sec-
tion, which contains the attempted sacrifice of Isaac,
"synthesizes the previous exchange of gifts and prom-
ises by concentrating both kinds of giving in the act
of sacrifice."

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

Davidson points out ways in which the representations of the Magdalene cult in the Middle Ages were adapted to the <u>Mary</u> <u>Magdalene</u> 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." <u>MichA</u>, 5(1972), 157-64.

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 <u>Judicium</u> and in the Chester <u>Prophets</u>, 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.

72.16 Del Villar, Mary "Some Approaches to the Medieval English Saint's Play." <u>RORD</u>, 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 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 proces-
sion and the play were held on the same day, they were
"separate entities and the procession preceeded 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 recon-
struction 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 Kirk-
          patrick 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 Re-
          sponsary from the Eighth Century? A Re-examina-
          tion of the Origin and Contents of the Ninth-Cen-
          tury 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 that AEǰivald 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.

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 dramatical 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 Coventriae' Play 4 and the Egerton 'Genesis.'" N&Q, 19(1972), 443-4.

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.

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

In presenting this examination, Kelley first de-
fines 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 fig-
uration 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 pres-
ent 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 fif-
teenth-century taste. As a result of the application
of the devices of the flamboyant style, The Castle of
Perseverance was popular in its day.

72.27 Longsworth, 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. Longsworth sees the correspondence
between Isaac and Christ as liturgically and exegeti-
cally typological, and analyzes this typological frame-
work in various plays.

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

        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.

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 in-
    to 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 audi-
    ence's relation to the mystery plays, particularly to
    the shepherds as characters in the Adoration Plays.
    The author believes the functions of character, set-
    ting, 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 juxtapo-
    sition 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.

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.

72.33 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 de-
veloped 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.

72.34 Wasson, John M. "Interpolation in the Text of Every-
man." 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 in-
terpolation. Discrepancies in the casting pattern sup-
port 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 indi-
vidual cycle and in the four together. The author con-
siders the unifying nature of the cycles from three as-
pects: 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.

DISSERTATIONS

72.36 Aichele, Klaus Erwin. "Das Antichristdrama des Mittel-
alters, der Reformation und Gegenreformation."
DAI, 33(1972), 2919A. Columbia University, 1972.

The first section of this dissertation contains
a catalogue of forty-three extant plays and notices
concerning performances of plays dealing with the Anti-
christ 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 Me-
dieval theology."

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. Uni-
versity of Pennsylvania, 1972.

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

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.

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

72.39 Fichte, Joerg Otto. "The Role of Expositor in Medieval
       Drama." DAI, 33(1972), 272A. University of
       North Carolina at Chapel Hill, 1971.

       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 re-
lation to the medieval audience.


72.40 Houle, Peter Joseph. "A Comparative Study of the Eng-
       lish and French Full-Scope Morality Drama." DAI,
       33(1972), 2936-7A. University of Massachusetts,
       1972.

       Houle first offers a general survey of the Eng-
lish 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.


72.41 Jaques, Sr. Bernarda. "Ancient Magic Distilled: The
       Twentieth Century Productions of the York Mystery
       Plays." DAI, 33(1972), 3063A. Tufts University,
       1971.

       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."


72.42 Jungman, Robert Emery. "Irony in the Plays of the
       Wakefield Master." DAI, 33(1972), 2895A. The
       Florida State University, 1972.

       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, the-
matic, and entertainment purposes of the plays.

72.43 Rendall, Thomas Ned. "Bondage and Freeing from Bondage in the Corpus Christi Plays." DAI, 32(1972), 4577A. Stanford University, 1971.

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.

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.

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.

72.45 West, George Augustine. "The Last Judgment in Medieval English Mystery Plays." DAI, 33(1972), 2907-8A. The University of Nebraska, 1972.

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


73.1  Brock, Alice J. and David G. Byrd.  The Digby Plays.
        Dallas:  Paon Press, 1973.

        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.


73.2  Cawley, A.C.  New forward to A Dissertation on the
        Pageants or Dramatic Mysteries Anciently Per-
        formed at Coventry.  By Thomas Sharp.  Totawa,
        New Jersey:  Rowman and Littlefield, 1973.

        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 pag-
eant production.  Much of the source material utilized
by Sharp in this work was "hitherto unexplored."


73.3  Denny, Neville, ed.  Medieval Drama.  Great Britain:
        Butler and Tanner, Ltd., 1973.

        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:
Richard Axton, "Popular Modes in the Earliest Plays";
Paula Neuss, "Active and Idle Language:  Dramatic Imag-
es in 'Mankind'"; David L. Jeffrey, "English Saints'
Plays"; David Bevington, "Popular and Courtly Traditions
on the Early Tudor Stage"; Arnold Williams, "The Comic
in the Cycles"; Neville Denny, "Arena Staging and Dra-
matic Quality in the Cornish Passion Play"; Kevin Roddy,
"Epic Qualities in the Cycle Plays"; T.W. Craik, "Vio-
lence in the English Miracle Plays"; Martial Rose, "The
Staging of the Hegge Plays"; John R. Elliott, Jr.,
"Medieval Rounds and Wooden O's:  The Medieval Heritage
of the Elizabethan Theatre."

73.4      The Chester Mystery Cycle:  A Facsimile of Ms.
           Bodley 175.  Introduced by R.M. Lumiansky and
           David Mills.  Leeds:  The University of Leeds,
           1973.

     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 ear-
lier discussions of the manuscript are listed; and
fourth, a transcription of Ms. Bodley 175 is presented.

73.5 Reiter, Seymour.  World Theater:  The Structure and
           Meaning of Drama.  New York:  Horizon Press, 1973.

     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 me-
dieval playwrights were accomplished artists and had
the "artifice of the syllogistic plot structure within
their grasp."

73.6   Smith, John Hazel, ed.  Two Latin Comedies by John Foxe
          the Martyrologist:  Titus et Gesippus, Christus
          Triumphans.  Ithaca:  Cornell University Press,
          1973.

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.

73.7   Southern, Richard.  The Staging of Plays before Shake-
          speare.  London:  Faber and Faber, 1973.

This book covers the methods of presenting Inter-
ludes 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 Shake-
speare.  The first section deals with methods of pre-
senting 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 Mum-
mers' plays to explain some of the major features of
the Interludes.

73.8  Stevens, Martin.  "Manuscripts of the Towneley Plays:
        Its History and Editions."  Bibliographical Soci-
        ety of America Papers.  Ed. William B. Todd.  New
        York:  The Bibliographical Society of America,
        1973.

        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."


                        PERIODICALS


73.9  Baird, Joseph L. and Lorrayne Y. Baird.  "Fabliaux Form
        and the Hegge Joseph's Return."  ChauR, 8(1973),
        159-69.

        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 knowl-

edge 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 analo-

gous 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 presenta-
tion 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.

73.10   Baird, Joseph L. and Amy Cassidy.  "Humility and the
        Towneley Annunciation."  PQ, 52(1973), 301-6.

        The authors illustrate ways in which the Towneley
playwright has exploited the conventional theme of hu-
mility 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 repre-
sents 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.

73.11   Bennet, Jacob.  "The Language and the Home of the Ludus
        Coventriae."  Orbis, 22(1973), 43-63.

        This article presents the findings of a linguis-
tic 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.

73.12 Bergeron, David.  "Actors in English Civic Pageants."
       RenP, (1973), 24-6.

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

73.13 Clopper, Lawrence M.  "The Chester Plays:  Frequency
       of Performance."  ThS, 14(1973), 46-58.

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.

73.14 Cooper, Helen A.  "A Note on the Wakefield 'Prima Pas-
       torum.'"  N&Q, 20(1973), 326.

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.

73.15 Davis, Ruth Brant.  "The Scheduling of the Chester Cy-
       cle Plays."  TN, 27(1973), 49-66.

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."

73.16 Dutka, JoAnna. "Music and the English Mystery Plays." CompD, 7(1973), 135-49.

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.

73.17 Elliott, John R., Jr. "Playing the Godspell—Revivals of the Mystery Cycles in England, 1973." RORD, 15-16(1972-3), 125-30.

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 be-
cause "each has its own strategies for making an effec-
tive 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.

73.19 Hoy, James F.  "On the Relationship of the Corpus Christi
        Plays to the Corpus Christi Procession at York."
        MP, 71(1973), 166-8.

Hoy argues against the theory that the Corpus
Christi plays evolved from the Corpus Christi proces-
sion 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 pro-
poses that from its conception the plays and procession
were distinct and had two separate routes.

73.20 _____.  "The Staging Time of the York Cycle of Cor-
        pus Christi Plays."  ESRS, 21(1973), 5-22.

In this study Hoy questions the traditional be-
liefs 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 deterent to this
theory, for they point to a single day, processional
staging method.

73.21 Kahrl, Stanley J.  "Medieval Drama in England, 1973:
        Chester and Ely."  RORD, 15-16(1972-3), 117-24.

        Kahrl recounts the 1973 cycle productions in Ches-
ter 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 treat-
ed 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.


73.22 Kantrowitz, Joanne Spencer.  "Dramatic Allegory, or,
        Exploring the Moral Play."  CompD, 7(1973),
        68-82.

        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 the-
sis."  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 dur-
ing the fifteenth and sixteenth century.


73.23 Mills, David.  "Some Possible Implications of Herod's
        Speech:  Chester Play VIII 153-204."  NM, 74(1973),
        131-43.

        Mills proposes that the literary structure of the
best of medieval drama is dependent upon the relation-
ship 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.

73.24 Pentzell, Raymond J. "The Medieval Theatre in the Streets." ThS, 14(1973), 1-21.

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.

73.25 Reid, S.W. "Two Emendations in 'Passion Play II' of the Ludus Coventriae." ELN, 11(1973), 86-7.

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

73.26 Sinanoglou, Leah. "The Christ Child as Sacrifice: A Medieval Tradition and the Corpus Christi Plays." Speculum, 48(1973), 491-509.

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."

73.27 Stevens, Martin. "The Reshaping of Everyman: Hof-
mannsthal at Salzburg." GR, 48(1973), 117-31.

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

73.28 _____. "The Theatre of the World: A Study in
Medieval Dramatic Form." ChauR, 7(1973), 234-49.

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 medi-
eval play was designed as larger than life or even
'nature,' which was quintessentially non-representation-
al." 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 medie-
val 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 prefigura-
tion, and by recurrent patterning of action. The author
concludes that the Corpus Christi cycle was an influen-
tial shaping force for subsequent plays in the so-called
native dramatic tradition.

DISSERTATIONS

73.29 Anderson, Harry Sheldon. "The Vice: The Structure of
        Evil in the English Morality Play." DAI, 33(1973),
        5568-9A. Temple University, 1972.

    The morality play is best understood in "terms
of development in the representation of evil, a repre-
sentation 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.

73.30 Bezdek, Marice Cecile. "Medieval Literary Concepts of
        Tragedy and Comedy." DAI, 34(1973), 1849A. Uni-
        versity of Pennsylvania, 1973.

    This dissertation surveys and discusses the nu-
merous 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.

73.31 Campbell, Josie Prescott. "The Polarization of Author-
        ity: A Study of the Towneley Cycle." DAI,
        33(1973), 6864-5A. The Pennsylvania State Uni-
        versity, 1972.

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

73.32 Coldewey, John C. "Early Essex Drama: A History of
        Its Rise and Fall, and a Theory Concerning the
        Digby Plays." DAI, 34(1973), 721A. University
        of Colorado, 1972.

    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.

73.33 Daniels, Richard Jacob.  "A Study of the Formal and
        Literary Unity of the N-Town Mystery Cycle."
        DAI, 33(1973), 6304-5A.  The Ohio State Univer-
        sity, 1972.

    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."

73.34 Edwards, Robert Roy.  "Technique, Iconography, and Dra-
        matic Action in the Montecassino Passion Play."
        DAI, 33(1973), 3581-2A.  University of California,
        Riverside, 1972.

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

73.35 Fattic, Grosvenor Russell.  "Mankind:  An Edition of
        the Fifteenth-Century Morality Play."  DAI,
        33(1973), 6306A.  Michigan State University, 1972.

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

73.36 Fleenor, Terry Richard.  "The Martyr Figure in the Dra-
        matic Literature of the West, Preceded by an Es-
        say on the Evolution of the Word Martyr."  DAI,
        34(1973), 271A.  University of California, River-
        side, 1972.

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


73.37 Hailes, Roger Paulson.  "The Influence of Morality Plays
        on Drama of the English Renaissance."  DAI,
        34(1973), 2586A.  University of South Carolina,
        1973.

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


73.38 Hallwas, John Edward.  "The Shearmen and Taylors' Pag-
        eant:  A Critical Edition."  DAI, 33(1973), 3647A.
        The University of Florida, 1972.

    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 ex-
tensive 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.

73.39 McCaffrey, Phillip C. "Historical Structure in the
     Chester Old Testament Pageants: The Literary
     and Religious Components of a Medieval Aesthetic."
     DAI, 33(1973), 3594-5A. University of Pennsylva-
     nia, 1972.

     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.

73.40 Peek, George Sherman. "Four English Morality Plays:
     An Anthology for the Modern Reader." DAI,
     33(1973), 5135A. Case Western Reserve University,
     1972.

     In this dissertation, the author edits the texts
of four medieval English morality plays: The Castle of
Perseverance, Wisdom Who Is Christ, Mankind, and Every-
man. 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 con-
ceived by the dramatist.

73.41 Pival, Paul John, Jr. "Staging as Projection of Imi-
     tated Action in the Chester Cycle." DAI, 34(1973),
     3353-4A. The University of Wisconsin, 1973.

     Through a critical analysis of the Deimling-Mat-
thews 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 im-
plicit, found in the extant manuscript of Chester; ex-
plores 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 par-
tially reconstruct the visual aspect of this cycle, and
thus gain a deeper understanding of medieval drama.

73.42 Rockey, Laurilyn Jay Harris.  "A Stylistic Analysis of
          Three Plays of the Chester Cycle:  The Three
          Kings, The Oblation of the Three Kings, and The
          Slaughter of the Innocents."  DAI, 33(1973),
          7072-3A.  The University of Iowa, 1972.

The author applies a "comprehensive critical meth-
odology" 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 com-
prised 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 cul-
tural origins of the Middle Ages, the Carolingian ren-
aissance.  This period is characterized by a dual pre-
occupation 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 com-
mentary.  Roddy's aim is to promote drama in its en-
tirety 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.

73.44 Sheeran, Janet Anne Watson.  "The Corpus Christi Plays
      and the City of York."  DAI, 33(1973), 3601A.
      University of Nebraska, 1972.

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

73.45 Stone, Charles Venable.  "Dramas of Christian Time:
      Temporal Assumptions and Dramatic Form in the
      Medieval Mystery Cycle, the Morality Play, and
      Shakespeare's Second Tetralogy."  DAI, 33(1973),
      3603A.  University of Minnesota, 1971.

   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 moral-
ity 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.

73.46 Sutton, Marilyn Phyllis.  "The Allegorical Mode and the
      Medieval Dramatic Tradition."  DAI, 34(1973),
      289A.  Claremont Graduate School, 1973.

   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 Ock-
ham's nominalism.

73.47 Tobin, Mary Lampland.  "A Study of the Formation and
         Auspices of the Ludus Coventriae."  DAI, 34(1973),
         1258-9A.  Rice University, 1973.

      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.


73.48 Wolff, Annastatia Marie.  "Dynamics of Drama in the Old
         Testament Plays of the English Cycles."  DAI,
         34(1973), 3363-4A.  University of Oregon, 1973.

      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.

1974


BOOKS


74.1  Axton, Richard.  European Drama of the Early Middle-
        Ages.  Pittsburgh:  University of Pittsburgh
        Press, 1974.

        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 sec-
   ular 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 ecclesi-
   astical "seed."  He analyzes the best plays of the e-
   leventh through thirteenth centuries in relation to
   common traditions, "rather than as preludes to later,
   more familiar plays."  Full treatment is given to Le
   Mystrère 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 con-
   ventions.

74.2  Gardner, John.  The Construction of the Wakefield
        Cycle.  Carbondale:  Southern Illinois Uni-
        versity Press, 1974.

        Gardner speculates that one person compiled the
entire Wakefield Corpus Christi play according to a
pre-conceived plan.  His arguments for the "master de-
signer" theory are:  thematic control and unity of ac-
tion; 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 con-
trolling principles:  the development of evil charac-
ters as Satanic figures; the principle of dramatic
rhythm; the typologizing of Old Testament figures which
involves realism-based allegory as its central tech-
nique; and the principle of fidelity to source, par-
ticularly in the speeches of Christ.


74.3  Kahrl, Stanley J.  Traditions of Medieval English Drama.
        London:  Hutchinson University Library, 1974.

        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 con-
ventions 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 estab-
lishes a context for other types of drama such as the
morality and farce.

74.4   Nelson, Alan H.   The Medieval Stage:   Corpus Christi
          Pageants and Plays.   Chicago:   University of Chi-
          cago Press, 1974.

        This work explores possible origins of the litur-
gical drama.   Nelson first examines the theories of
four scholars (Chambers, Hardison, Woolf, Kolve), and
studies in depth Kolve's view that the cycle plays re-
flect 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 be-
lieves that in fifteenth and sixteenth-century York
there were two distinct Corpus Christi plays, a pro-
cession 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 appen-
dices are included which offer formulas for true-pro-
cessional productions, doubling in true-processional
productions, and the Ipswich pageant lists.

74.5   Wickham, Glynne.   The Medieval Theatre.   New York:
          St. Martin's Press, 1974.

        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 classi-
cal period.   The author divides his study into three

sections. The first, "Theatres of Worship," considers
the earliest drama which was part of the liturgy. In-
cluded 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 cate-
gory. A third section, "Theatres of Commerce," con-
siders the conflict between amateur and professional,
church and state. In the process of evolution, patrons,
production costs, and rewards for services were influ-
encing factors, thus effecting changes in the drama.


PERIODICALS


74.6  Belsey, Catherine. "The Stage Plan of The Castle of
        Perseverance." TN, 28(1974), 124-32.

        Belsey challenges Natalie C. Schmitt's interpre-
tation of the medieval theatre-in-the-round, and pro-
poses her own interpretation of the staging of The
Castle of Perseverance, which supports Richard South-
ern'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."

74.7  Brawer, Robert A. "Medieval Theatre-in-the-Round:
        Winchester 1974." RORD, 17(1974), 131-3.

        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 stag-
ing techniques, at least to the extent that they are
documented by extant records.  Brawer notes fidelity
to setting, stage arrangements, costumes, and direc-
tions.  He concludes that the 1974 Winchester produc-
tion honored the spirit of the cycle plays and in so
doing preserved the spirit of the Middle Ages.

74.8 _____. "The Middle English Resurrection Play and
        its Dramatic Antecedents." CompD, 8(1974),
        77-100.

Brawer questions the general function of the me-
dieval Resurrection play as a dramatic action.  In this
presentation, he examines both simple and complex Res-
urrection plays prior to the cycles, including the thir-
teenth-century Fleury Sepulchrum, the twelfth-century
Anglo-Norman La Seinte Resureccion, and the two thir-
teenth-century Latin plays from Klosternuberg and Tours
entitled Ludus Paschalis.  The author then offers a
comparative examination of representative medieval res-
urrection plays.  He examines the Towneley and York
plays and determines that current methods of establish-
ing the two distinct traditions—liturgical and vernac-
ular—are limited and misleading in important respects.
The author urges that one does not have to accept ei-
ther 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.

74.9 Brockman, Bennet A.  "The Law of Man and the Peace of
        God:  Judicial Process as Satiric Theme in the
        Wakefield Mactacio Abel."  Speculum, 49(1974),
        699-707.

The author notes references to the medieval Eng-

lish judicial process in the Wakefield <u>Mactacio</u> <u>Abel</u>.
He believes scenes in the last fourth of the play crit-
icize 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 proc-
esses of law to point out the irony of Cain's damna-
tion.  Brockman also speculates that perhaps the play
is a theoretical attack against medieval society be-
cause 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.

74.10 Campbell, Thomas P.  "The Prophets' Pageant in the Eng-
        lish Mystery Cycles:  Its Origin and Function."
        <u>RORD</u>, 17(1974), 107-22.

    Campbell discusses the importance of including
the prophets' pageant in the Nativity plays.  He be-
lieves the presentation of the birth of Christ as ful-
fillment of prophecy illustrates the fact that play-
wrights were conscious of the liturgical function of
prophetic testimony.

74.11 Clopper, Lawrence M.  "The Rogers' Description of the
        Chester Plays."  <u>LeedsSE</u>, 7(1974), 63-94.

    This article examines the Rogers' <u>Brevaryes</u> in
order to determine their usefulness as evidence for
medieval plays in Chester.  The four <u>Brevaryes</u> are the
earliest documents to suggest annual performances. Clop-
per includes a reprint of Rogers' work and corroborates
many of the details of the description with external
evidence.

74.12 _____. "The Staging of Medieval Plays of Chester:
      A Response." <u>TN</u>, 28(1974), 65-69.

      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 stag-
ing. The author points out the weaknesses of that
theory and defends processional staging as a feasible
and probable method of play production at Chester.

74.13 Davidson, Clifford. "Medieval Drama: Diversity and
      Theatricality." <u>CompD</u>, 8(1974), 5-12.

      This article serves as an introduction for the
seven articles which follow in Volume 8, Number 1 of
the 1974 <u>Comparative Drama</u>. Davidson summarizes briefly
the controlling idea in each article and states that
the overall aim of the volume is to show "the diversity,
the theatricality, the splendor of medieval drama."

74.14 _____. "Thomas Aquinas, the Feast of Corpus Christi,
      and the English Cycle Plays." <u>MichA</u>, 7(1974),
      103-10.

      Davidson examines the relationship between the
Corpus Christi plays and the work of St. Thomas A-
quinas. The author believes the cycle plays, while
essentially popular rather than intellectual or theo-
logical, were not that isolated from contemporary phil-
osophical thinking and aesthetic development. He sees
a direct and important influence in the York <u>Creation,
and the Fall of Lucifer</u>. The treatment of Lucifer's
pride is consistent with Thomas Aquinas's statement in
the <u>Summa Theologica</u> 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 establish-
ment 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.

74.15 Dutka, Joanna. "Mysteries, Minstrels, and Music." CompD, 8(1974), 112-24.

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.

74.16 Edwards, Robert. "Techniques of Transcendence in Medieval Drama." CompD, 8(1974), 157-71.

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.

74.17 Flanigan, Charles Clifford. "The Liturgical Context
      of the Quem Quaeritis Trope." CompD, 8(1974),
      45-62.

      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.


74.18 Forrester, Jean and A.C. Cawley. "The Corpus Christi
      Play of Wakefield: A New Look at the Wakefield
      Burgess Court Records." LeedsSE, 7(1974), 108-16.

      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 var-
ious extracts.


74.19 Friedenreich, Kenneth. "'You Talks Brave and Bold.'
      The Origins of an Elizabethan Stage Device."
      CompD, 8(1974), 239-53.

      The author believes Marlowe's heroic drama, Tam-
bourlaine, 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 counterchal-
lenge by the hero and his adversary; a combat; and a
decisive victory earned by one or the other. Frieden-
reich offers examples of this "typical, simple, but
complete pre-combat action" in the Netley Abbey mum-
mers' 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 en-
compasses 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.

74.20 Goldhamer, Allen D.   "Everyman:   A Dramatization of
        Death."  C&M, 39 for 1969(1974), 595-616.

    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 pro-
duced a work which is a product of its time yet tran-
scends 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 harrow-
ing 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.

74.22 Johnston, Alexandra F.  "A Medieval and Renaissance Dramatic Records Project."  <u>RORD</u>, 17(1974), 105-6.

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

74.23 _____.  "The Procession and Play of Corpus Christi in York after 1426."  <u>LeedsSE</u>, 7(1974), 55-62.

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.

74.24 Keyishan, Harry.  "A Checklist of Medieval and Renaissance Plays (Excluding Shakespeare) on Film, Tape, and Recording."  <u>RORD</u>, 17(1974), 45-58.

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

74.25 Lumiansky, R.M. and David Mills.  "The Five Cyclic Manuscripts of the Chester Cycle of Mystery Plays: A Statistical Survey of Variant Readings." <u>LeedsSE</u>, 7(1974), 95-107.

The authors have compiled seven statistical tables of variants in order to discern general trends which affect the meaning of the Chester texts.

74.26 Maltman, Sr. Nicholas, O.P.  "Meaning and Art in the
        Croxton Play of the Sacrament."  ELH, 41(1974),
        149-64.

        The Croxton Play of the Sacrament is a didactic
    work whose purpose is "the clear, accurate, vivid state-
    ment 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 pas-
    toral and didactic; its message is doctrinal; its matrix
    liturgical; and its tone serious.


74.27 Marshall, Robert D.  "The Development of Medieval Drama:
        A New Theology."  SMC, 4(1974), 407-17.

        Through the Middle Ages attempts were made to
    understand the dramatic implications of Christ's hu-
    manity.  Medieval man felt that in imitating Christ's
    life he could find salvation and atonement.  This con-
    viction is implied in the term, secularization.  The
    influence of this new theology is best seen in the de-
    velopment of the drama and its approach to the nature
    of Christ's involvement in human life.  Marshall illus-
    trates some of the high points of secularization and
    notes that the difference between Ludus Coventriae and
    the York cycles is not one of a complex and a simple
    form of the same theology but of two different theolo-
    gies.


74.28 Mills, David.  "Concerning a Stage Direction in the
        Ludus Coventriae."  ELN, 11(1974), 162-4.

        Mills offers a new interpretation for the word
    "bemys" in a stage direction in line 292 of "The Salva-
    tion 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 bēam, which de-
velops various senses associated with wood and light,
but from the Old English bȳme, "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 consis-
tent with the formality and visual concerns of the
Ludus Coventriae.

74.29  Nelson, Alan H. "A Pilgrimage to Toledo: Corpus
       Christi Day 1974." RORD, 17(1974), 123-30.

       Nelson recounts his impressions of the 1974 fes-
tivities 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 medie-
val York must be imagined as a relatively leisurely
affair; a liturgical procession with forty-eight tab-
leau pageants would take many hours to complete.

74.30  _____. "'Of the seuen ages': An Unknown Analogue
       of The Castle of Perseverance." CompD, 8(1974),
       125-38.

       Nelson notes several similarities between a Mid-
dle 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 at-
tained, and one can gain a better understanding of the
use of a medieval sanctuary as a theatrical space.

74.32 Robertson, D.W., Jr. "The Question of 'Typology' and
        the Wakefield Mactacio Abel." ABR, 25(1974),
        157-73.

Robertson considers the question of typology in
the Wakefield plays, particularly the Mactacio Abel.
Some of the problems encountered in the plays are: ver-
bal anachronisms, spatial inconsistencies, and incon-
sistencies 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 nar-
rative (as in the scene in which Cain counts out his
offering) immediately available to the audience in
terms they could readily understand.

74.33 Rudick, Michael.  "Theme, Structure, and Sacred Con-
          text in the Benediktbeuern 'Passion Play.'"
          Speculum, 49(1974), 267-86.

          Rudick analyzes the characteristics which distin-
     guish 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.

74.34 Stevens, Martin and Margaret Dorrell.  "The Ordo Pagi-
          narium Gathering of the York A/Y Memorandum Book."
          MP, 72(1974), 45-59.

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

74.35 Travis, Peter W.  "The Dramatic Strategies of Chester's
          Passion Pagina."  CompD, 8(1974), 272-89.

          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 pas-
     sion:  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.

74.36 Tyson, Cynthia Haldenby. "Noah's Flood, the River Jordan, the Red Sea: Staging in the Towneley Cycle." CompD, 8(1974), 101-11.

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.

74.37 Wee, David L. "The Temptation of Christ and the Motif of Divine Duplicity in the Corpus Christi Cycle Drama." MP, 72(1974), 1-16.

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.

74.38 Wright, Robert. "Community Theatre in Late Medieval East Anglia." TN, 28(1974), 24-38.

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.

DISSERTATIONS

74.39 Ashley, Kathleen May. "The Idea of Order in the Towneley Cycle." DAI, 34(1974), 7179A. Duke University, 1973.

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.

74.40 Brent, Harold Patrick. "Authority and Heresy in the Towneley Cycle-Structure as Reflection of Theme." DAI, 35(1974), 394-5A. University of Wisconsin, 1973.

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."

74.41 Chandler, Arthur Bayard.  "The Concept of Justice in Early English Drama."  DAI, 34(1974), 5902A. University of Illinois at Urbana-Champaign, 1973.

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.

74.42 Dutka, Joanna.  "The Use of Music in the English Mystery Plays."  DAI, 34(1974), 5098A.  University of Toronto (Canada), 1972.

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.

74.43 Flanigan, Charles Clifford. "Liturgy, Drama, and Dramatic Liturgy: A Study of the Quem Quaeritis Dialogue and Its Cultic Context." DAI, 34(1974), 7703-4A. Washington University, 1973.

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.

74.44 Green, Maureen Flanagan. "Verbal and Structural Repetition as Devices of Representation in the York Cycle." DAI, 34(1974), 4201-2A. University of Wisconsin, 1973.

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.

74.45 Keilstrup, Lorraine Margaret. "The Myth of Cain in the Early English Drama." DAI, 35(1974), 2942-3A. University of Nebraska, Lincoln, 1974.

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.

74.46 Moore, Charles Brown. "York Crafts and the Corpus
        Christi Pageants." <u>DAI</u>, 34(1974), 7199A. Prince-
        ton University, 1973.

        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 Pas-
sion to reveal the flexible nature of the cycle. "Pro-
duction 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."

74.47 Norlin, Richard Floyd. "The Five Old Testament Plays
        of the Chester Cycle: A Paradigm of Salvation-
        History." <u>DAI</u>, 35(1974), 2235A. University of
        the Pacific, 1974.

        Norlin proposes that the Chester cycle is a "mul-
ti-levelled, closely structured work of religious dra-
matic 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.

74.48 Reed, Anna Kremer. "The Tether and Pang of the Particular: A Study of the Function of Typology in the English Plays of Abraham and Isaac." DAI, 35(1974), 1631A. University of Kentucky, 1973.

Reed studies the function of typology in six English Abraham and Isaac plays. The author states that typology sees events as prefigurements 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."

74.49 Ryan, Dennis Michael. "The Grotesque in the York Mystery Plays." DAI, 35(1974), 2240A. Loyola University of Chicago, 1974.

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."

74.50 Spector, Stephen. "The Genesis of the N-Town Cycle."
        DAI, 34(1974), 7204A.  Yale University, 1973.

        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 pro-
pose a general history of the cycle.


74.51 Worsley, Alice Feeney.  "Three Medieval Studies:  An
        Index of the Visual Content of 5000 Medieval
        Manuscript Illuminations in the Bodleian Library,
        A Glossary to the Towneley Plays, A Study of the
        Staging Requirements of the Towneley Plays in re-
        lation to Three Modes of Performance, to Evidence
        Concerning Other Cycle Plays, and to Medieval
        Manuscript Illuminations."  DAI, 34(1974), 5130A.
        University of California, Santa Cruz, 1973.

        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 com-
prised of a glossary of the Towneley Plays which sup-
plements the current EETS edition.  In Part III, Wors-
ley 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

75.1  Bevington, David.  <u>Medieval</u> <u>Drama</u>.  Boston:  Houghton
         Mifflin Co., <u>1975</u>.

       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.

75.2  Potter, Robert.  <u>The</u> <u>English</u> <u>Morality</u> <u>Play</u>.  Boston:
         Routledge and Kegan Paul, 1975.

       The concern of this work is the morality play, a
   dramatic tradition which attempts to objectify theatri-
   cally the human predicament.  Potter discusses the back-
   ground 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, John-
   son, etc.) made use of this tradition.  Finally, Pot-
   ter surveys the twentieth-century stage revival of
   <u>Everyman</u>.

75.3  Southern, Richard.  The Medieval Theatre in the Round:
        A Study of the Staging of The Castle of Persev-
        erance and Related Matters.  2nd ed.  London:
        Faber and Faber, Ltd., 1975.

        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 in-

        formation 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 his-

        torical 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."
          MLQ, 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 specu-
lates 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.


75.6  Clopper, Lawrence M.  "Mankind and Its Audience."
          CompD, 8(1974-5), 347-55.

          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 thirteen and fourteenth-century England.  The tra-
ditional 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.

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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 trans-
    lator 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 inter-
    pretation of the phrase, "The Oyle of Forgyvenes," in
    the last line of Confession's speech to Everyman.  Con-
    ley believes the phrase is intended as a metaphor of
    God's mercy as manifested by Penance.


75.10 Davidson, Clifford.  "The Realism of the York Realist
          and the York Passion."  Speculum, 50(1975),
          270-83.

        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 im-
    press feelingly upon the people the spectacle of the
    Christian story."

75.11 Dorrell, Margaret. "The Butchers', Saddlers', and Carpenters' Pageants: Misreadings of the York Ordo." ELN, 13(1975), 1-3.

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


75.12 Johnston, Alexandra F. "The Plays of the Religious Guilds of York: The Creed Play and the Pater Noster Play." Speculum, 50(1975), 55-90.

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.


75.13 Munson, William F. "Audience and Meaning in Two Medieval Dramatic Realisms." CompD, 9(1975), 44-67.

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.


75.14 Pollack, Rhoda-Gale. "Angelic Imagery in the English Mystery Cycles." TN, 29(1975), 124-39.

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 drama-
tists 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 _____. "Time, Eternity, and Dramatic Form in Ludus
Coventriae 'Passion Play I.'" CompD, 8(1975),
369-85.

Poteet considers time in relation to four factors
in the Ludus Coventriae plays: the conflation of his-
tory, 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 il-
lusion 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."

75.17 Schreiber, Earl G. "Everyman in America." CompD,
        9(1975), 99-115.

        Schreiber sketches the American production his-
tories 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 re-
worked. Schreiber also discusses the two major Ameri-
can adaptations of Jedermann.

75.18 Stock, Lorraine Kochanske. "Thematic Structural Unity
        of Mankind." SP, 72(1975), 386-407.

        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 Judg-
ment."

DISSERTATIONS

75.19 Bills, Bing Duane.  "The Demise of the English Corpus
      Christi Cycle Play:  A Re-examination of Atti-
      tudes and Perceptions of the Tudor Age in the
      Sixteenth Century."  DAI, 35(1975), 8061A.  Uni-
      versity of Iowa, 1974.

      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 schol-
arship in the light of the findings.  The author con-
cludes 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 compel-
ling factor in the disappearance of the Corpus Christi
drama.

75.20 Briscoe, Marianne Grier.  "The Relation of Medieval
      Preaching Manuals to the Medieval English Moral-
      ity Plays."  DAI, 36(1975), 1490-1A.  Catholic
      University of America, 1975.

      This dissertation studies the medieval preaching
manual, the artas praedicandi, as a source for the dra-
matic principles used in the composition of the English
morality plays.  This manual sets forth four main prin-
ciples of sermon composition:  the use of authority,
the use of opposites, the sermonic voice, and the the-
matic sermon structure.  The first three of these are

present in the design of Everyman, The Castle of Per-
severance, Wisdom Who is Christ, and Mankind. The au-
thor proposes that these plays illustrate the influ-
ence of the sermon technique but that they are not, as
they have often been described, "dramatized sermons."

75.21 Harty, Kevin John. "The Apocalyptic Unity of The Ches-
ter Mystery Cycle." DAI, 35(1975), 5347A. Uni-
versity of Pennsylvania, 1974.

Harty believes that the Chester cycle has an in-
herent 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.

75.22 Lozar, Paula Marie. "The Virgin Mary in the Medieval
Drama of England: A Psychoanalytic Study." DAI,
36(1975), 276-7A. University of California,
Berkeley, 1974.

"This study employs a psychoanalytic method to
scrutinize the latent as well as the manifest signifi-
cance 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 rela-
tion 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: indi-
vidual problem-solving, and class solidarity." Through
such a study of the plays one learns how drama communi-
cates meaning and how literature works in general for
the society which produces it.

75.23 McGee, Timothy James. "The Liturgical Origins and Early
 History of the Quem Quaeritis Dialogue." DAI,
 36(1975), 1158A. University of Pittsburgh, 1974.

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 Quaeri-
tis dialogue was not a trope of the Easter Introit An-
tiphon, and in some localities not considered a trope
at all.

75.24 Tamburr, Karl. "The Harrowing of Hell in the English
 Mystery Cycles: Perspectives on the Corpus Christi
 Drama." DAI, 35(1975), 5367A. University of
 Virginia, 1974.

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 con-
trast and symmetry which would show how theological doc-
trine can be represented in dramatic terms.

LATE ENTRIES

Dunn, E. Catherine, Tatiana Fofitch, and Bernard M. Peebles, eds. The Medieval Drama and its Claudelian Revival. Washington, D.C.: Catholic University of America Press, 1970.

Included in this festschriften 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, David. "The Two Versions of Chester Play V: Balaam and Balak." ChauMES, (1974), 366-371.

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


Kolve, V.A.  The Play Called Corpus Christi.  Stanford:
     Stanford University Press, 1966.  Reviewed by E. Cath-
     erine Dunn in CHR, 55(1969), 70-71.  Reviewed by R.
     George Thomas in RES, 20(1969), 76-77.  Reviewed by
     Francis Lee Utley in Manuscripta, 13(1969), 47-49.


Lewis, C.S.  The Discarded Image, An Introduction to Medieval
     and Renaissance Literature.  Cambridge, England:  Cam-
     bridge University Press, 1967.  Reviewed by Marie-Pas-
     cale Bon in Moreana, 23(1969), 113-5.  Reviewed by Karl
     Heinz Goller in Archiv, 205(1969), 71-72.  Reviewed by
     Dieter Mahl in Archiv, 205(1969), 68-70.


Roston, Murray.  Biblical Drama in England from the Middle
     Ages to the Present Day.  Evanston, Illinois:  North-
     western University Press, 1968.  Reviewed by D.C. Gunby
     in AUMLA, 31(1969), 100-1, in MN, 3(1969), 20-21.  Re-
     viewed by Allan Haladay in ELN, 7(1969), 158-60.


Schlauch, Margaret.  English Medieval Literature and its So-
     cial Foundations.  London:  Oxford University Press,
     1967.  Reviewed by Rossel Hope Robbins in Archiv,
     205(1969), 489-94.


Wenzel, Siegfried.  The Sin of Sloth:  "Acedia" in Medieval
     Thought and Literature.  Carolina:  University of Caro-
     lina Press, 1967.  Reviewed by Paulus Engelhardt in Ar-
     cadia, 4(1969), 91-93.  Reviewed by S. Neuijen in ES,
     50(1969), 605-7.  Reviewed by F.C. de Vries in Neophil,
     53(1969), 101-3.

1970


Brody, Alan.  The English Mummers and Their Plays:  Traces
    of Ancient Mystery.  Philadelphia:  Pennsylvania Uni-
    versity Press, 1969.  Reviewed by Beryl Rowland in
    AN&Q, 9(1970), 109-10.


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    New York:  Oxford University Press, 1969.  Reviewed
    by Thorlac Turville-Petre in SN, 42(1970), 496-8.


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    the Middle Ages.  Baltimore:  The Johns Hopkins Press,
    1965.  Reviewed by Hans-Jürgen Diller in ES, 51(1970),
    352-4.


Longsworth, Robert.  The Cornish Ordinalia:  Religion and
    Dramaturgy.  Cambridge, Massachusetts:  Harvard Uni-
    versity Press, 1967.  Reviewed by Jeffrey Helterman in
    SStud, 5(1970), 341-3.


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    Ages to the Present Day.  Evanston, Illinois:  North-
    western University Press, 1968.  Reviewed by David
    Bevington in RQ, 23(1970), 313-6.


Wickham, Glynne.  Shakespeare's Dramatic Heritage.  New York:
    Barnes and Noble, 1969.  Reviewed by Stanley Wells in
    TN, 24(1970), 93-94.


1971


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    of Ancient Mystery.  Philadelphia:  Pennsylvania Uni-
    versity Press, 1969.  Reviewed by J.W. Ashton in JAF,
    84(1971), 452-3.

Davis, Norman, ed. Non-Cycle Plays and Fragments. New York:
    Oxford University Press, 1970. Reviewed by David
    Bevington in Speculum, 46(1971), 733-6.


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    Dramatic Trilogy. Washington, D.C.: Catholic Univer-
    sity of America Press, 1969. Reviewed by Neville Den-
    ny in MAE, 40(1971), 305-9. Reviewed by Robert Longs-
    worth in ETJ, 23(1971), 97-100.


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    Medieval and Renaissance Studies. vol. 6. London:
    Warburg, 1968. Reviewed by Ivan Boh in NSch, 45(1971),
    185-7.


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    ers, 1968. Reviewed by Douglas Gray in AN&Q, 18(1971),
    38-39.


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    ford University Press, 1966. Reviewed by Hans-Jürgen
    Diller in ES, 52(1971), 446-50.


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    Language. vol. 3. London: Barrie and Jenkins, 1971.
    Reviewed in TLS, (1971), 1526.


Roston, Murray. Biblical Drama in England from the Middle
    Ages to the Present Day, 1970. Reviewed by Abraham
    Avni in CL, 23(1971), 71-72. Reviewed by Marion G.
    Jones in YES, 1(1971), 206-7.


Wilson, Frank P. The English Drama, 1485-1585. New York:
    Oxford University Press, 1969. Reviewed by C.W. Thom-
    sen in Erasmus, 24(1971), 221.

1972

Brody, Alan.  The English Mummers and Their Plays:  Traces
    of Ancient Mystery.  Philadelphia:  Pennsylvania Uni-
    versity Press, 1969.  Reviewed by Glynne Wickham in
    RES, 23(1972), 470-2.


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    Oxford University Press, 1970.  Reviewed by Richard
    Axton in MAE, 41(1972), 157-61.  Reviewed by Glynne
    Wickham in YES, 2(1972), 235-6.


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