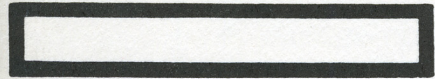
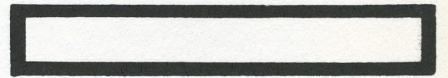


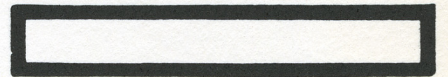
THE EMPORIA STATE



RESEARCH



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THE GRADUATE PUBLICATION OF THE EMPORIA STATE UNIVERSITY

**Bibliography of
Medieval Drama, 1973-1976**

Edited by Maria Spaeth Murphy, Carole Ferguson,
and
James Hoy

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The Emporia State Research Studies

EMPORIA STATE UNIVERSITY
EMPORIA, KANSAS

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EMPORIA, KANSAS

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Bibliography of Medieval Drama, 1973-1976

Edited by

Maria Spaeth Murphy,* Carole Ferguson,*
and
James Hoy*

PREFACE

This bibliography of studies in medieval drama is arranged year by year with authors listed alphabetically within each year. Subheadings are noted for books, articles, and dissertations. No annotations are given for dissertations because that information is readily available (through *Dissertation Abstracts International*) in most libraries. Future issues of *Emporia State Research Studies* will continue this bibliography through 1980.

A Wake Newsletter
Allegorica
ABR American Benedictine Review
C&M Classica et Mediaevalia
ChauMES Chaucer and Middle English Studies

*Maria Spaeth Murphy completed her Master of Arts in English at Emporia State University in 1975 and currently lives in Palo Alto, California.

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*James Hoy is Professor of English at Emporia State University.

<i>ChauR</i>	Chaucer Review
<i>CompD</i>	Comparative Drama
<i>ELH</i>	Journal of English Literary History
<i>ELN</i>	English Language Notes
<i>ESRS</i>	Emporia State Research Studies
	Genre
<i>GR</i>	Germanic Review
	Interpretations
<i>JMRS</i>	Journal of Medieval and Renaissance Studies
<i>LeedsSE</i>	Leeds Studies in English
	Mediaevalia
	McNeese Review
<i>MAE</i>	Medium AEvum
<i>MichA</i>	The Michigan Academician
<i>MLQ</i>	Modern Language Quarterly
<i>MP</i>	Modern Philology
<i>MS</i>	Mediaeval Studies
<i>N&Q</i>	Notes and Queries
<i>NM</i>	Neophilologische Mitteilungen
<i>OL</i>	Orbis Litterarum
<i>PCP</i>	Pacific Coast Philology
	Parergon
<i>PQ</i>	Philological Quarterly
<i>REEDN</i>	Records of Early English Drama Newsletter
<i>RenP</i>	Renaissance Papers
<i>RORD</i>	Research Opportunities in Renaissance Drama
<i>SIcon</i>	Studies in Iconography
<i>SMC</i>	Studies in Medieval Culture
<i>SN</i>	Studia Neophilologica
<i>SP</i>	Studies in Philology
	Speculum
<i>ThS</i>	Theatre Survey
<i>TN</i>	Theatre Notebook

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 Performed 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, one of the most important pieces of early scholarship on medieval drama. More than half the work is concerned with the accounts of the Coventry guilds and the light they shed on pageant production. Much of the source material utilized by Sharp in this work was "hitherto unexplored."

- 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 playwrights," reinforcing the need for an appreciation of the medieval dramatic tradition as a precondition for understanding the dynamics of the Elizabethan stage. The essays are: Richard Axton, "Popular Modes in the Earliest Plays"; Paula Neuss, "Active and Idle Language, Dramatic Images 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 Dramatic Quality in the Cornish Passion Play"; Kevin Roddy, "Epic Qualities in the Cycle Plays"; T.W. Craik, "Violence 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; second, the history and characteristics of Ms. Bodley 175; third, editions and earlier discussions of the manuscript; and fourth, a transcription of Ms. Bodley 175.

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

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 Shakespeare*. London: Faber and Faber, 1973.

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

73.8 Stevens, Martin. "The Manuscript of the Towneley Plays: Its History and Editions." *Bibliographical Society 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 Lorraine 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. Only the Hegge dramatist allows the connection of the fabliaux triangle theme to surface explicitly and give meaningful shape and form to his inherited materials. This playwright displays a knowledge of and interest in the fabliaux and recognizes his audience's familiarity with such tales. The key to the deepest meaning of the play lies in the fact that the shocking paradox is effected by the playwright's bold presentation of the central event of Biblical history in the lowest and coarsest of literary forms. The "old man" becomes a "new man" after he has received the gift of divine revelation.

- 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 humility in the *Annunciation* play. Of the two types of humility in this play, Joseph's excessive humility is contrasted to Mary'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*." *OL*, 22(1973), 43-63.

Bennet presents the findings of a linguistic study of the *Ludus Coventriae* cycle in an attempt to determine the source of the language. In so doing, he 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.

Clopper 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 Pastorum.'" *N&Q*, 20(1973), 326.

Cooper refers to the problem caused by the entrance of "Iak Garcio" in the "Prima Pastorum" and proposes 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 Cycle 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.

Dutka examines the vocal music used in the cycle plays. She recognizes music as essential to the productions and believes it was used for its dramatic utility and its beauty. Only nine songs remain that have accompanying text and music. The author suggests that cycle music was 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.

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

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

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

- 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 procession at York. He feels the procession traveled more quickly than the plays, and thus it did not hinder the cycle production or influence its development. The author proposes that from its conception the plays and procession were discrete and had divergent routes.

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

Hoy questions the traditional beliefs concerning cycle performance at York. Noting possible arguments against processional staging, he compares the length of the York performance to that of other Corpus Christi plays and offers several possible alternative methods, including fixed staging. Hoy concludes however that the records point to single day processional staging.

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

- 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 thesis." This thesis determines the selection, ordering, and emphasis of plot and character. The author points out faults with previous definitions of the morality play and offers her description which is a structural analysis based on narrative and dramatic allegory during the fifteenth and sixteenth centuries.

- 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 relationship between "actor" and "role." To

elucidate this structure, he uses the speech of Herod in Play VIII, lines 153-204, of the Chester cycle. The author feels the relationship is reinforced and extended by "realizing a particular character on the contemporary, personal, social, and spiritual levels" and then exploring the consequences of the new role God has assigned to the character.

- 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.

Reid 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*: Hofmannsthal at Salzburg." *GR*, 48(1973), 117-31.

Stevens details the revival of *Everyman* through Hugo von Hofmannsthal's *Jedermann* at the Salzburg Festival. He examines this adaptation of medieval sources to determine its achievement as a revival in the modern theater.

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

Stevens here examines "native tradition" and tries to discover its most formal characteristics. He considers the three unities of action, place, and time. "Theatrical space was the whole cosmos, time all of salvation, and action the intercourse of God, men, and devils. By the very nature of its vastness, the medieval play was designed as larger than life or even 'nature,' which was quintessentially non-representational." The medieval

outdoor stage becomes a theater of the world. Dramatic action in the medieval play depends on the playwright's manipulation of space; this medieval drama constantly focuses on a journey. Time moves swiftly and chronologically through salvation history. The cycle is one single dramatic action in linear time whose parts cohere by temporal allusion, by prefiguration, and by recurrent patterning of action. The author concludes that the Corpus Christi cycle was an influential shaping force for subsequent plays in the so-called native dramatic tradition.

DISSERTATIONS

- 73.29 Anderson, Harry Sheldon. "The Vice: The Structure of Evil in the English Morality Play." *DAI*, 33(1973), 5568-9A.
- 73.30 Bezdek, Marice Cecile. "Medieval Literary Concepts of Tragedy and Comedy." *DAI*, 34(1973), 1849A.
- 73.31 Campbell, Josie Prescott. "The Polarization of Authority: A Study of the Towneley Cycle." *DAI*, 33(1973), 6864-5A.
- 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.
- 73.33 Daniels, Richard Jacob. "A Study of the Formal and Literary Unity of the N-Town Mystery Cycle." *DAI*, 33(1973), 6304-5A.
- 73.34 Edwards, Robert Roy. "Technique, Iconography, and Dramatic Action in the Montecassino Passion Play." *DAI*, 33(1973), 3581-2A.
- 73.35 Fattic, Grosvenor Russell. "*Mankind*: An Edition of the Fifteenth-Century Morality Play." *DAI*, 33(1973), 6306A.
- 73.36 Fleenor, Terry Richard. "The Martyr Figure in the Dramatic Literature of the West, Preceded by an Essay on the Evolution of the Word *Martyr*." *DAI*, 34(1973), 271A.
- 73.37 Hailes, Roger Paulson. "The Influence of Morality Plays on Drama of the English Renaissance." *DAI* 34(1973), 2586A.

- 73.38 Hallwas, John Edward. "The Shearmen and Taylors' Pageant: A Critical Edition." *DAI*, 33(1973), 3647A.
- 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.
- 73.40 Peek, George Sherman. "Four English Morality Plays: An Anthology for the Modern Reader." *DAI*, 33(1973), 5135A.
- 73.41 Pival, Paul John, Jr. "Staging as Projection of Imitated Action in the Chester Cycle." *DAI*, 34(1973), 3353-4A.
- 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.
- 73.43 Roddy, Kevin Padraic. "'Who is This King of Glory?': The Epic Element in English Cycle Drama." *DAI*, 33(1973), 5691A.
- 73.44 Sheeran, Janet Anne Watson. "The Corpus Christi Plays and the City of York." *DAI*, 33(1973), 3601A.
- 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.
- 73.46 Sutton, Marilyn Phyllis. "The Allegorical Mode and the Medieval Dramatic Tradition." *DAI*, 34(1973), 289A.
- 73.47 Tobin, Mary Lampland. "A Study of the Formation and Auspices of the *Ludus Coventriae*." *DAI*, 34(1973), 1258-9A.
- 73.48 Wolff, Annastatia Marie. "Dynamics of Drama in the Old Testament Plays of the English Cycles." *DAI*, 34(1973), 3363-4A.

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 secular drama: mimicry, combat, and the dancing game. He then turns his attention to the traditional church drama to show that the evolution of medieval and Renaissance drama did not develop from one ecclesiastical "seed." He analyzes the best plays of the eleventh through thirteenth centuries in relation to common traditions, "rather than as preludes to later, more familiar plays." In the last section of the work, Axton treats the "unrecognized importance of the secular tradition" in fourteenth through sixteenth-century English drama. He traces the relationships between clerical and popular drama and suggests by example how the clerically composed drama was dependent upon older secular forms and conventions.

- 74.2 Gardner, John. *The Construction of the Wakefield Cycle*. Carbondale, Southern Illinois University 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 designer" theory are thematic control and unity of action; relative coherence of technology; and language. Viewing the plays as a unified work of art, the author points out the relationship of more important plays to lesser ones in the total scheme of the pageant. He then turns to the topic of revision, noting basic controlling principles: the development of evil characters as Satanic figures; the principle of dramatic rhythm; the typologizing of Old Testament figures which involves realism-based allegory as its central technique; and the principle of fidelity to source, particularly in the speeches of Christ.

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

Kahrl offers various approaches to medieval drama. One approach locates the plays in space and time, establishing the nature of the theatrical traditions and conventions used by the medieval writer. 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 expression in the early sixteenth century and he establishes 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 Chicago Press, 1974.

This work explores possible origins of the liturgical drama. Nelson first examines the theories of four scholars (Chambers, Hardison, Woolf, Kolve), and studies in depth Kolve's view that the cycle plays reflect the doctrinal concerns of *Corpus Christi*, the festival from which they sprang. The author then goes city by city, beginning with York, through all extant records to try to establish "how, when, and for whom the Corpus Christi plays were performed." Nelson believes that in fifteenth and sixteenth-century York there were two distinct Corpus Christi plays, a procession of pageants and a dramatic cycle. The cycle was presented at a single site within the city after the conclusion of the pageant procession. Three appendices are included that offer formulas for true-processional 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 are the "predominant, and pervasive influence of religion, recreation, and commerce." Also to be considered is the legacy inherited from the classical period. The author divides his study into three sections. The first, "Theatres of Worship," considers the earliest drama, which was part of the liturgy. Section II, "Theatres of Social Recreation," views the drama as a leisure recreation, descending from the Roman agricultural rituals, folk festivals and mummers' plays. A third section, "Theatres of Commerce," considers the conflict between amateur and professional, church and state. In the process of evolution, patrons, production costs, and rewards for services were influencing factors, thus effecting changes in the drama.

PERIODICALS

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

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

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

Brawer 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 to reproduce late medieval staging techniques, at least to the extent that they are documented by extant records. Brawer notes fidelity to setting, stage arrangements, costumes,

and directions. He concludes that the 1974 Winchester production honored the spirit of the cycle plays and in so doing preserved the spirit of the Middle Ages.

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

Clopper considers two articles, one by Ruth Davis and the other by Harry N. Langdon, which illustrate the trend to disparage the idea of processional staging. The author points out the weaknesses of that theory and defends processional staging as a feasible and probable method of play production at Chester.

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

Brawer examines both simple and complex Resurrection plays prior to the cycles, including the thirteenth-century Fleury *Sepulchrum*, the twelfth-century Anglo-Norman *La Seinte Resureccion*, and the two thirteenth-century Latin plays from Klosterneuberg and Tours entitled *Ludus Paschalis*, offering a comparative examination of representative medieval resurrection plays. He then examines the Towneley and York plays and determines that current methods of establishing the two distinct traditions—liturgical and vernacular—are limited and misleading in important respects. The author urges that one does not have to accept either the evolutionary theory or that which views the Latin and cycle plays as distinctly different.

- 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.

Brockman notes references to the medieval English judicial process in the Wakefield *Mactacio Abel*. He believes scenes in the last fourth of the play criticize the fifteenth century by "associating aspects of its administration of criminal justice with the ethos of Cain's City of Man." Brockman also speculates that perhaps the play is a theoretical attack against medieval society because it has neglected its spiritual foundation.

- 74.10 Campbell, Thomas P. "The Prophets' Pageant in the English Mystery Cycles: Its Origin and Function." *RORD*, 17(1974), 107-22.

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

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

Clopper examines the Roger *Brevaryes* in order to determine their usefulness as evidence for medieval plays in Chester. The four *Brevaryes* are the earliest documents to suggest annual performances there. Clopper

includes a reprint of Rogers' work and corroborates many of the details of the description with external evidence.

- 74.13 Davidson, Clifford. "Medieval Drama, Diversity and Theatricality." *CompD*, 8(1974), 5-12.

This article serves as an introduction for the seven articles which follow in Volume 8, Number 1 of the 1974 *Comparative Drama*. 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." *MichA*, 7(1974), 103-10.

Davidson examines the relationship between the Corpus Christi plays and the work of St. Thomas Aquinas. The author believes the cycle plays, while essentially popular rather than intellectual or theological, were not isolated from contemporary philosophical thinking and aesthetic development. He believes that Lucifer's pride in the York *Creation and the Fall of Lucifer* is consistent with Aquinas's belief that Lucifer's sin consisted of seeking to be God "by likeness." On a broader aspect, Thomas is known to have played a role in the establishment of the Feast of Corpus Christi and its liturgy. Davidson also considers Thomas's 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 believes 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 various extracts.

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

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

- 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. Goldhamer focuses on the hero's attitudes towards the process of death he is undergoing, and examines the encounters of *Everyman* with other characters. "By offering a profound psychological underpinning for traditional views on death, the author of *Everyman* produced a work which is a product of its time yet transcends it."

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

Grove compares the Chester and York "Harrowing of Hell" plays to demonstrate that the York playwright discovered the proper tone by which to set the harrowing comedy while the Chester artist did not, noting 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." *RORD*, 17(1974), 105-6.

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

- 74.23 _____ "The Procession and Play of Corpus Christi in York after 1426." *LeedsSE*, 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." *RORD*, 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." *LeedsSE*, 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 statement of the meaning of the Blessed Sacrament." Maltman sees the play as comedy only in the sense that it ends happily. The impulse behind the play is pastoral and didactic: its message is doctrinal: its matrix liturgical: and its tone serious.

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

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

- 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 Salvation and Conception." Two previous interpretations by R.T. Davies suggested that the direction refers to, 1) rays (using beams of wood), or 2) beams of light. Mills believes that "bemys" did not derive from the Old English beam but from the Old English byme, "a trumpet."

- 74.29 _____ . "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.

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

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

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

Nelson notes several similarities between a Middle English poem, "Of the seven 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." Nelson provides a transcription of the poem and determines its relevance to *The Castle of Perseverance*.

- 74.32 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. This study provides a more accurate picture of the performances and a better understanding of the use of a medieval sanctuary as theatrical space.

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

Robertson considers the question of typology in the Wakefield plays, particularly the *Mactacio Abel*. Some of the problems encountered in the plays are: verbal anachronisms, spatial inconsistencies, and inconsistencies in the narrative development. The author sees the technique of the Wakefield Master as a kind of "tropological verisimilitude." This playwright tried to make the spiritual significance of the narrative (as in the scene in which Cain counts out his offering) immediately available to the audience in terms they could readily understand.

- 74.34 Rudick, Michael. "Theme, Structure, and Sacred Context in the Benediktbeuern 'Passion Play.'" *Speculum*, 49(1974), 267-86.

Rudick analyzes the characteristics which distinguish the Benediktbeuern play from the other three Latin passion plays. He proposes that this play differs enough in form, matter, and technique from the other plays to be considered a different type of play with a different principle of structure. The Montecassino drama, for instance, 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.

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

This is a full transcription of the *Ordo Paginarium*, a list of instructions for the Corpus Christi procession.

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

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

- 74.37 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 that illustrate

the play's dependence on water for success. She also points out problems with previous solutions, such as the use of cloth to simulate water.

- 74.38 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 theme of the temptation of Christ in order to elucidate its manifestation in the Corpus Christi Temptation of Christ, as well as in other areas of the cycle. He 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.

- 74.39 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, primarily from the great Dunmow Church Wardens' book, which produced material that adds to present knowledge of rural Corpus Christi play presentation. Included are regional and other maps which show the distribution of play centers and supporting communities.

DISSERTATIONS

- 74.40 Ashley, Kathleen May. "The Idea of Order in the Towneley Cycle." *DAI*, 34(1974), 7179A.
- 74.41 Brent, Harold Patrick. "Authority and Heresy in the Towneley Cycle-Structure as Reflection of Theme." *DAI*, 35(1974), 394-5A.
- 74.42 Chandler, Arthur Bayard. "The Concept of Justice in Early English Drama." *DAI*, 34(1974), 5902A.
- 74.43 Dutka, Joanna. "The Use of Music in the English Mystery Plays." *DAI*, 34(1974), 5098A.
- 74.44 Flanigan, Charles Clifford. "Liturgy, Drama, and Dramatic Liturgy: A Study of the *Quem Quaeritis* Dialogue and Its Cultic Context." *DAI*, 34(1974), 7703-4A.
- 74.45 Green, Maureen Flanagan. "Verbal and Structural Repetition as Devices of Representation in the York Cycle." *DAI*, 34(1974), 4201-2A.

- 74.46 Keilstrup, Lorraine Margaret. "The Myth of Cain in the Early English Drama." *DAI*, 35(1974), 2942-3A.
- 74.47 Moore, Charles Brown. "York Crafts and the Corpus Christi Pageants." *DAI*, 34(1974), 7199A.
- 74.48 Norlin, Richard Floyd. "The Five Old Testament Plays of the Chester Cycle: A Paradigm of Salvation-History." *DAI*, 35(1974), 2235A.
- 74.49 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.
- 74.50 Ryan, Dennis Michael. "The Grotesque in the York Mystery Plays." *DAI*, 35(1974), 2240A.
- 74.51 Spector, Stephen. "The Genesis of the N-Town Cycle." *DAI*, 34(1974), 7204A.
- 74.52 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 relation to Three Modes of Performance, to Evidence Concerning Other Cycle Plays, and to Medieval Manuscript Illuminations." *DAI*, 34(1974), 5130A.

1975

BOOKS

- 75.1 Bevington, David. *Medieval Drama*. Boston: Houghton Mifflin Co., 1975.

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. *The English Morality Play*. Boston: Routledge and Kegan Paul, 1975.

Potter examines the dramatic tradition that attempts to objectify theatrically the human predicament. Potter discusses the background of the morality, 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, Jonson, etc.) made use of this tradition. Finally, Potter surveys the twentieth-century stage revival of *Everyman*.

- 75.3 Southern, Richard. *The Medieval Theatre in the Round: A Study of the Staging of The Castle of Perseverance 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 information from *The Castle of Perseverance* to aid in this examination.

PERIODICALS

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

Bergeron proposes that civic pageants constitute a genre of "history plays and should be considered a part of the development of historical drama." He notes that the self-advertisement shown through the display of the signs of the guilds underscores the historical nature of the pageants. He examines events in two Lord Mayor Shows, stressing that one should view civic pageants as a special type of history. "In its dependence on historical characters, its use of heraldic signs, and its development of nationalistic themes, the civic show illustrates that it, too, is part of the history genre."

- 75.5 Carr, Sherwyn T. "The Middle English Nativity Cherry Tree: The Dissemination of a Popular Motif." *MLQ*, 36(1975), 133-47.

Carr notes a similarity among 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 works and discusses their relation to one another. He speculates that the cherry tree was first connected with the Nativity in the *Ludus Coventriae*, and that from this source its two popular manifestations in "The Cherry-Tree Carol" and *Sir Cleges* grew independently.

- 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 supporting his theory that the play was performed indoors to a private, educated audience.

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

Collins proposes that the mystery cycles drew from traditional written and pictorial resources, such as wall scenes, paintings, and illuminated manuscripts of thirteenth and fourteenth-century England. The traditional selection of biblical episodes in the pictorial art of the Middle Ages thus accounts for the subject matter and chronological pattern of the later English mystery cycles.

- 75.8 Conley, John. "Aural Error in 'Everyman?'" *N&Q*, 22(1975), 244-5.

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

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

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

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

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

- 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 attempting 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.

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

Poteet contends that the "Woman Taken in Adultery" from the *Ludus Coventriae* has been misinterpreted because modern critics tend to analyze and judge it by modern aesthetics rather than by the dramatic constructs functioning at the time of its composition and performance. He attempts to show that the structure of the play is a static and symbolic representation, much like a medieval stained-glass window representing a spiritual and abstract medieval reality.

- 75.16 _____. "Symbolic Character and Form in the *Ludus Coventriae* 'Play of Noah.'" *ABR*, 26(1975.), 75-88.

Poteet 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. He emphasizes the static plot, the 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.

- 75.17 _____. "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 history, sacramental efficacy, plot, and the imitation of reality. In order to understand the non-naturalistic cycle episodes, one must accept the medieval attitude toward time and timelessness. For "Passion Play I," in particular, theology, theme, and aesthetic are inseparable.

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

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

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

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

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

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

DISSERTATIONS

- 75.20 Bills, Bing Duane. "The Demise of the English Corpus Christi Cycle Play, A Re-examination of Attitudes and Perceptions of the Tudor Age in the Sixteenth Century." *DAI*, 35(1975), 8061A.
- 75.22 Briscoe, Marianne Grier. "The Relation of Medieval Preaching Manuals to the Medieval English Morality Plays." *DAI*, 36(1975), 1490-1A.
- 75.23 Harty, Kevin John. "The Apocalyptic Unity of *The Chester Mystery Cycle*." *DAI*, 35(1975), 5347A.
- 75.24 Lozar, Paula Marie. "The Virgin Mary in the Medieval Drama of England: A Psychoanalytic Study." *DAI*, 36(1975), 276-7A.
- 75.25 McGee, Timothy James. "The Liturgical Origins and Early History of the *Quem Quaeritis* Dialogue." *DAI*, 36(1975), 1158A.
- 75.26 Tamburr, Karl. "The *Harrowing of Hell* in the English Mystery Cycles: Perspectives on the Corpus Christi Drama." *DAI*, 35(1975), 5367A.

1976

BOOKS

76.1 Baker, Donald C., and J.L. Murphy, introd. *The Digby Plays: Facsimilies of the Plays of Bodley MSS. Digby 133 and e Museo 160*. Leeds: University of Leeds, 1976.

76.2 Cawley, A.C., and Martin Stevens, introd. *The Towneley Cycle*. Facsimile of Huntington MS HM 1. Leeds: University of Leeds, 1976.

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

Ritual and Drama is a text for the non-specialist in medieval theater, one that traces the emergence of the medieval play from Christian ritual.

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

On pages 179-80 Fowler comments on the use of roses to drive away the seven deadly sins in *The Castle of Perseverance* (the rose representing Christ's Passion, which redeems mankind) and the widespread use of a figurative edifice such as the castle in *The Castle of Perseverance* in medieval allegory.

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

Nagler reviews much of the evidence and scholarship concerning both Continental and English medieval drama in an attempt to prove what may or may not be learned about the styles of performance. He examines rubrics, topographical evidence, and stage plans and discusses the methods of staging, similarities in the plastic arts, and the question of priority concerning the visual and the dramatic arts.

BOOK
CHAPTERS

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

Davidson proposes that the spirituality of the late Middle Ages in York

was personal and emotional, as is clearly evident in both the visual arts and drama of the time and area. Prior to this period art and drama were much more stylized and concerned with the divinity of Christ. At the time of the cycle plays, which he believes developed from the *tableaux vivants*, the depictions became individualized with an emphasis on the humanity of Christ, particularly His Passion, a shift in emphasis encouraged by religious leaders of the day. The article is illustrated with reproductions of three York church windows contemporaneous with the cycle dramas.

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

Quilligan questions Webster's explanation of Book II of *The Faerie Queene*, particularly his use of terms and lack of specificity. She then offers her reading for the selection which she says is best understood through the nature of allegory itself and the "doubleness of language" which she believes to be the defining characteristic of allegory. (See also 76.9.)

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

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

- 76.9 Webster, John M. "The Allegory of Contradiction in *Everyman* and *The Faerie Queene*." In *Spenser and the Middle Ages*. Ed. David A. Richardson. Cleveland: Cleveland State University (Microfiche), 1976. 357-86.

Webster offers a reading of Book II of *The Faerie Queene* by correlating it with *Everyman*. He maintains that in both works the profound is found in the simple or naive and that the reader or viewer is forced to see this through the contradictions contained in both. Some of the contradictions he finds in *Everyman* are the dual pronoun references to the title character and the double nature of time and knowledge as perceived by *Everyman* and the audience.

PERIODICALS

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

Blake bemoans the fact that in some English departments the teaching of literature is separated from the teaching of the linguistic conditions that produce it. Blake states that the principles of New Criticism, especially its emphasis on the exact words used, cannot be applied to most medieval English texts. In regard to medieval drama Blake contends that there was no attempt at humor through the inclusion of a Southern dialect in the Wakefield *Second Shepherd's Play* and that the scatological nature of much of the devils' dialogue in medieval drama was not so much an attempt at humor as the playwrights' method of showing the state of grace or lack thereof in characters through the contrasts evident in their speech which even then had to be exaggerated to be noticeable in a language wherein everything that was done was acceptable.

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

Campbell suggests that eschatological concerns are more pervasive in the mystery cycles than previously thought and that eschatology helps determine the structure and content of whole sequences of plays. To support this theory, he analyzes the Nativity pageants; in which he believes eschatology is particularly important.

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

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

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

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

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

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

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

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

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

Davidson and Mason hypothesize, using internal textual evidence and contemporaneous visual art, on the staging of the York *Creation, and Fall of Lucifer* pageant. They suggest that the York Realist kept stage production in mind while composing the cycle. They discuss such items as the requirements of the pageant wagon, the arrangement and movement of actors on the stage, the costuming and gesturing of the characters, the accomplishing of the creation and fall of the angels, and the sounds, musical and other, involved in the action of the play. They also comment on previous scholarly speculations concerning staging.

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

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

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

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

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

Harty claims that the Chester *Fall of Lucifer* is superior to the other cycles' versions of the same incident because it is a blending of that which is dramatically effective and dogmatically sound. Regarding its dramatic effectiveness, he demonstrates that this pageant initiates the motifs of the danger of pride, the establishment of covenants, the contagiousness of sin, and the irrationality of villains—ideas which are continued throughout the remainder of the plays. In addition, this pageant provides the rest of the cycle with its antagonist, the fallen Lucifer.

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

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

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

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

Noah's humble obedience is underscored by the raven icon. The raven, again a persistent figure in Medieval art forms, was associated with the unholy and demonic, and Noah's wife's choice of it near the end of the pageant to check the conditions outside the ark signals that she must learn from Noah to prefer the dove to the raven, the New Law to the Old.

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

Johnston's stated purpose in this article is to make clear the place which the Corpus Christi Guild had in the Corpus Christi celebrations and to clarify its relationship to the city council of York. Conclusions from her research are that the procession of Corpus Christi in York was begun before the Guild of Corpus Christi was established and continued after it had been abolished. During the first half of its life (1408-1477), the Guild gradually assumed a place of honor and prominence within the procession, a position it held during its second half (1477-1547). At no time, however, did it control the procession. From first to last it was the city council of York that ordered and controlled the procession as part of its lavish celebration of the Feast of Corpus Christi.

- 76.23 _____ . "York Notes." *REEDN*, 2(1976) 9-10.

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

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

Lancashire reports that a computer is being used to prepare various abstracts and bibliographies of English dramatic, minstrel, and ceremonial location and patron records to 1642, and that this information and the materials on which it is based will be made available through the REED office. His report also includes an annotated bibliography of 14 recent records articles, an announcement of research in progress, and his survey of the Huntington Library's early English drama bibliographical guides and catalogues. The report concludes with a note by Alexandra F. Johnston cautioning against the assumption that if payment is mentioned in a record then a play must have been performed by professionals. She cites three occurrences of the performing of plays in order to make money for the use of the parish.

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

Lee proposes that the source for the English *Lucidus and Dubius*, the manuscript of which seems to date from shortly after the middle of the fifteenth-century and the language of which suggests it originated in the East Midlands, is the *Elucidarium*, a conspectus of theology consisting of three books of questions and answers assigned to a pupil and his master, the main source of which is the doctrine of St. Augustine. Although *Lucidus and Dubius* was no doubt influenced by the morality convention (the character Dubius is an allegorical figure like those in contemporary drama), it is more accurately labeled a debate.

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

Leonard studies Middle English comedy, which she prefers to classify as Transformational rather than, as previously known, New Comedy. Comic plots are linear and follow the pattern of (1) the comic agent's revelation of his quandary; (2) the coming of the tutor, who may not be recognized as such; (3) the educational transaction, which includes both a crisis of confusion and a crucial choice; (4) the transformation; and (5) the distribution of rewards.

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

Before giving the text of the "Prologue" and translating it, Lozar notes that she is doing so because, though it has virtually been ignored by scholars, it "is valuable for our understanding of the spiritual milieu from which the York Corpus Christi Plays arose."

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

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

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

Meredith offers suggestions as to possible readings in the N-Town manuscript of "hese juge" in line 34 and "thei" in line 36 of *The Visitation*

and "calsydon" in line 374 of *The Last Supper* and explains the extent to which he believes the main scribe was involved in revising the material of *The Assumption of the Virgin*.

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

Mainland European and English dramatic productions before the thirteenth-century rarely portrayed the First Person of the Trinity, according to Muir, because of the Biblical prohibition against graven images. However, after this century the Father is often portrayed, and the Holy Spirit is not. Muir states that it is only in the Parliament of Heaven scenes that all three persons of the Trinity are represented.

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

Rogerson proposes a compilation date for the York register well into the last quarter of the fifteenth-century. External evidence indicates that the Linenweavers were formally excused from the presentation of the unpopular *Fergus* in 1485, thus her dating for the register.

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

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

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

Spector analyzes "The Marriage of Mary and Joseph" play, the speeches of the expositor Contemplacio, and the second of two passion plays contained in the manuscript of the N-Town Cycle to prove that the various strata of the cycle can be distinguished by their prosody and that the different strata were written in characteristic prosodic forms.

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

Staines traces the growth of the character of Herod in apocryphal works, biblical commentaries, and liturgical drama and from this background determines the development of the comic and tragic versions

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

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

Strauss believes that the structure of the *Secunda Pastorum* is not one of contrasts but one whereby the first part, the world of the shepherds, offers imperfect examples of grace enacted which are perfected by the action of the second part, the Nativity, an act of love on the grandest scale. She comments on the intermediate role of the shepherds which is found in the musical structure of the play. They recognize Mak's musical inabilities in comparison to their talent and their own limitations in relation to the song of the angel.

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

Travis attempts to prove that the Apostles' Creed, which he sees as the basic statement of faith for every medieval Christian, determines the structure of certain Chester episodes, specifically those at the beginning and end of its Resurrection Group and that several unusual features within those episodes indicate that the Chester cycle in its present form is credal or symbolic in one of its rhetorical patterns.

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

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

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

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

DISSERTATIONS

- 76.39 Dietrich, Julia C. "Doctrine and the Aesthetic of the Morality Drama." *DAI*, 37(1976), 2852A.
- 76.40 Gibson, Gail McMurray. "The Images of Doubt and Belief: Visual Symbolism in the Middle English Plays of Joseph's Troubles about Mary." *DAI*, 36(1976), 5315A-16A.
- 76.41 Guerrant, Mary Thorington. "The Shepherds: The Chester Mystery Play Set to Music." *DAI*, 37(1976), 2480A-81A.
- 76.42 Hanks, Dorrel Thomas, Jr. "Social Satire in the Medieval English Cycle Plays." *DAI*, 37(1976), 3606A.
- 76.43 Janecek, Thomas John. "The Literary History of the Parliament of Heaven Allegory from Origination in Christianity to Culmination in the Renaissance Drama of England." *DAI*, 36(1976), 6371A-72A.
- 76.44 Martin, Jeanne Suzette. "History and Truth: Generic Transformations in Three Middle English Genres." *DAI*, 36(1976), 4471A-72A.

- 76.45 Murphy, Thomas Patrick. "The Characters Called Corpus Christi: Dramatic Characterization in the English Mystery Cycles." *DAI*, 36(1976), 5323A.
- 76.46 Nitecki, Alicia Korzeniowska. "The Presence of the Past: The Sense of Time in the York Cycle." *DAI*, 37(1976), 2840A.
- 76.47 Owen, Lucy DeGeer. "The Representation of Forgiveness in Shakespeare and Medieval Drama." *DAI*, 36(1976), 4516A-17A.
- 76.48 Quint, Bernard Julius. "The *Quem Quaeritis*: Its Context as Liturgical Drama." *DAI*, 37(1976), 2173A.
- 76.49 Stock, Lorraine Kochanske. "Patience and Sloth in Two Middle English Works: *Mankind* and *Piers Plowman C*." *DAI*, 36(1976), 7446A.
- 76.50 Storrs, Peter Hamilton. "A Re-Evaluation of the Dramatic Method of the Chester Cycle, with Particular Reference to the Plays of the Fall of Lucifer, Abraham and Isaac, the Passion and the Ascension." *DAI*, 37(1976), 289A-90A.
- 76.51 Vance, Sidney Jerry. "Unifying Patterns of Reconciliation in the *Ludus Coventriae*." *DAI*, 36(1976), 4472A-73A.

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