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**Bibliography of
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Edited by

Carole Ferguson and James Hoy

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Bibliography of Medieval Drama 1977-1980

Edited by
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.

PERIODICAL ABBREVIATIONS

	Allegorica
ABR	American Benedictine Review
AN&Q	American Notes and Queries
Archiv	Archiv fur das Studium der Neueren Sprachen und Litteraturen
Cahiers E	Cahiers Elisabethains: Etudes sur la Pre- Renaissance et Renaissance Anglaises
C&L	Christianity and Literature
ChauR	Chaucer Review
CHum	Computers and the Humanities
CompD	Comparative Drama
EDAM Newsl.	Early Drama, Art, & Music Newsletter (Medieval Institute)
ELN	English Language Notes English
ESRS	Emporia State Research Studies
ETJ	Educational Theatre Journal Genre

Carole Ferguson completed her Master of Arts in English at Emporia State University in 1984 and currently teaches in McPherson, Kansas.

James Hoy is Professor of English at Emporia State University.

JAF	Journal of American Folklore
JHI	Journal of the History of Ideas
JMRS	Journal of Medieval and Renaissance Studies
JPC	Journal of Popular Culture
LeedsSE	Leeds Studies in English Library
LinQ	Literature in Northern Queensland
M&H	Medievalia et Humanistica: Studies in Medieval and Renaissance Culture Mediaevalia
METH	Medieval English Theatre
Milton Q	Milton Quarterly
MLQ	Modern Language Quarterly
MLS	Modern Language Studies: A Publication of the Northeast Modern Language Association
MP	Modern Philology
MS	Mediaeval Studies
N&Q	Notes and Queries
NM	Neophilologische Mitteilungen Parergon: Bulletin of the Australian and New Zealand Association for Medieval and Renaissance Studies
PLL	Papers on Language and Literature
PMLA	Publications of the Modern Language Association of America Poetica
PQ	Philological Quarterly
REEDN	Records of Early English Drama Newsletter
RMS	Renaissance & Modern Studies
RORD	Research Opportunities in Renaissance Drama
SB	Studies in Bibliography: Papers of the Bibliographical Society of the University of Virginia
ShakS	Shakespeare Studies
SIcon	Studies in Iconography
SMC	Studies in Medieval Culture
SoQ	The Southern Quarterly
SP	Studies in Philology Speculum
SUS	Susquehanna University Studies
TFSB	Tennessee Folklore Society Bulletin
ThR	Theatre Research International

TJ	Theatre Journal
TN	Theatre Notebook
UTQ	University of Toronto Quarterly: A Canadian Journal of the Humanities
YES	Yearbook of English Studies

1977

ORIGINAL TEXTS

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

BOOKS

- 77.2 Davidson, Clifford. *Drama and Art: An Introduction to the Use of Evidence from the Visual Arts for the Study of Early Drama*. Kalamazoo: Medieval Institute, 1977, 169 pp. 14 pp. of illustrations.

Davidson instructs the reader in the application of the visual arts to the study of early drama. He recommends texts and maps, background reading in art history, & techniques for conducting research.

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

After defining the morality genre, Miyajima studies the staging techniques of five moralities: *The Castle of Perseverance*, *Wisdom*, *Mankind*, *The Pride of Life*, and *Everyman*. The author reviews & questions the "theatre in the round" concept promoted by Southern.

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

This concordance to A.C. Cawley's 1958 *The Wakefield Pageants in the Towneley Cycle* includes ranking lists of frequencies for each of the six pageants followed by a combined ranking list of frequencies. The book concludes with a combined reverse index to the English graphic forms and one to the foreign forms.

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

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

BOOK CHAPTERS

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

Axton traces elements common in English folk plays (such as disruption of normal social order, mockery of civil and church authority followed by friendly blessings, seasonal disguise and nocturnal visitations, physical combat, flyting, discord between the sexes, and stylized characters and plots) in a number of Tudor interludes. The last section of the essay concentrates on an analysis of the folk elements in *Calisto and Melebea*, an English interlude based on the Spanish novel, *La Celestina*. He concludes that interlude writers incorporated folk play elements into their dramas, and he notes scenes in the cycle plays verging on folk drama such as "the matrimonial flyting in the Wakefield Noahs, the gallows comedy of Cain and Pickharness, the clowning and wrestling of the shepherds, the Chester alewife, and the pantomimic coupling of the Cornish smith's wife with a soldier as they forge nails for the crucifixion."

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

In Chapter II Jones proposes that Shakespeare was indirectly indebted to the Passion sequence of the English mystery cycles for the conception and structure of the fall and death of some of his tragic heroes, noting similarities to *Lear & Coriolanus*, among others, to such typical features of the Passion sequences as the emphasis on the enemies of the protagonist, the conspiratorial nature of their attack, the legalistic methods used, and the eventual isolation of the character. Jones suggests that the mystery cycles, rather than Shakespeare's early dramas, were the first English history plays.

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

Lancashire traces the history of editing medieval drama, from 1699 through the present day. Modern editing began with Greg's commission in 1906 from Clarendon Press to produce a three-volume anthology of pre-Elizabethan drama.

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

Mill contends that the scarcity of pre-Reformation Scottish burg records leads to inaccurate embellishing of the few existing ones. Some of the pitfalls she notes are failing to deal with indeterminate terms such as "farce" and "ludus," failing to check a completed transcript against the original, failing to have an elementary knowledge of Latin, and failing to determine whether the manuscript being used is contemporary with the events recorded. The last section of her article is devoted to correcting the errors Alan Nelson makes in *The Medieval English Stage* in interpreting the information she had made available in *Mediaeval Plays*. She concludes that Nelson's "misinterpretations . . . are likely to be accepted uncritically by students of medieval drama."

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

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

PERIODICALS

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

Alford makes brief mention of the Corpus Christi and morality plays, noting that the courtroom is treated literally in the cycle plays concerned with the trial of Christ and in the moralities, especially *Wisdom*, where the abuse of court procedures allegorically represents injustice, the essence of sin.

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

Anderson and Cawley note that the only extant text of Newcastle's Corpus Christi cycle is the play of *Noah's Ark*, which exists only as an unsatisfactory, corrupted, and modernized version in *The History of Newcastle upon Tyne: or, the Ancient and Present State of that Town* by Henry Bourne, published posthumously in 1736.

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

The Towneley *Abraham*, according to Bennett, differs significantly from the York, Chester, Coventry, Brome, and Northhampton versions. The Towneley *Abraham* is the only one of the six in which Abraham is depicted as a man blind to the blessings and values of life who serves God early in the play by the letter and not by the spirit of the law and who questions the ethics of what he is commanded to do. Thus, Bennett contends, God's test is not to prove Abraham's faith but to open his eyes to the goodness of creation. Bennett believes that this reading of the play "brings God's actions comprehensibly in line with the Christian idea of a loving and just God" and that Abraham, like Shakespeare's *Lear* is depicted as an imperfect man educated through trial.

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

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

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

From three entries found in accounts of the tileworks of the vicars choral of York, Chambers concludes that the choral contributed first to the tilemakers' Corpus Christi pageant and then later to the pageant produced and financed by the tilemakers, saucemakers, millers, hayresters, turners, and bowlmakers. One of the pageant masters seems to have been a Robert Skurueton, who was a moderately successful proctor in the York ecclesiastical courts and an associate of the choral in the sale of its tiles.

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

Coletti refers to some medieval theological treatises and spiritual texts such as *The Golden Legend*, *Meditations on the Life of Christ*, and *The Revelations of St. Bridget* and discusses how the imagery and symbolism in them is seen in the miniatures of Boucicaut and Fouquet and in the illustrations in various books of hours. She suggests that the stage iconography of the N-Town Marian plays was similar to these scenes and bases her theory on stage directions found within the plays and the wording of the texts themselves. She concludes that the audience, familiar with this iconography, would in viewing these plays be involved in acts of devotion to Mary and well aware of her role in the scheme of salvation.

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

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

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

Dunn argues against the iconographic theory of cycle play evolution, especially as developed by Professors Alan Nelson, Stanley Kahrl, and Richard Axton, which proposes that the plays were the product of a slow growth from *tableaux vivants* to legitimate theater. Their ideas, according to Dunn, appear to have been constructed in a vacuum, ignoring the literary history theory of development presented by, among others, E.K. Chambers, Karl Young, and Hardin Craig, who suggest a growth from Latin liturgical drama to vernacular cycle form. In the second portion of

this study Dunn uses the Resurrection pageant of the Towneley cycle to illustrate what she calls the stratification or existence of several layers of plays dating from different periods, each of which reveals genuine dramatic structure, not pageantry.

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

Finnegan's study of civic and parish records and of a manor court book indicates that Gloucester had a flourishing drama in the sixteenth and early seventeenth-centuries, and that Tewkesbury and probably Cheltenham had active amateur dramatists. One of the records from Gloucester, the Corporation minutes of 1580, shows legislation restricting the number of plays that a company could give based on the rank of the company's sponsor. Tewkesbury and Cheltenham documents record the renting of playing gear and costumes to other nearby towns and the advertising of an upcoming drama by the beating of a drum through the town. Records from Bristol, particularly the "church books" from three parishes, suggest that these churches had processions or took part in civic-religious processions and may have performed parish plays. However, Finnegan does not find in either Gloucester or Bristol any indication of a Corpus Christi cycle. He concludes with information from "Ricart's *Kalendar*" (c. 1476-1506) wherein are mentioned St. Katherine's day players, the festival of the Boy Bishop, and a restriction on mumming during Christmas.

77.20 Hanks, Dorrel T., Jr. "The *Mactacio Abel* and the Wakefield Cycle: A Study in Contest." *SoQ*, 16(1977), 47-57.

Hanks examines the *Mactacio Abel* in relation to the entire Wakefield cycle from the standpoints of characterization, theme, and the time scheme. He finds the play to contain one developed character—Cain, one character actor—Pikeharnes, one flat personification of virtue—Abel, and one constant—God. He discusses the salvation theme of the *Mactacio Abel* and of the cycle as a whole, concluding with an explanation of time as presented in the individual pageant and in the complete cycle. He suggests that this play is not an aberration, but that most plays in all four of the cycles contain a similar dramatic unity, a testament to the playwrights' sophistication and artistry.

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

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

Nativity Play.

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

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

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

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

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

Jambeck and Lee add John Poket, prior of Barnwell Abbey from 1444 to 1464, to W.K. Smart's list of local personalities identified in the play *Mankind*. The value in this identification, according to the authors, is to help establish a likely date for the composition of *Mankind*.

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

Jennings traces the history of the sack-carrying and recording demons in literature, their merging into the writing demon named Tutivillus, his literary development in medieval exempla and drama, and the eventual weakening of his character after the sixteenth-century. Jennings suggests that Tutivillus reached the zenith of his literary career and acquired an element of satire in the Towneley Cycle and the morality *Mankind*, as his role changed from being the recorder of iniquities to becoming the instigator of them.

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

Lancashire suggests that Nottinghamshire did not stage Corpus Christi plays because it was isolated from the rest of the diocese, particularly from York and Beverly, and because Southwell was not a borough with wealthy craft guilds. It did, however, experience dramatic activity similar to that of neighboring Lincolnshire, according to evidence that includes ecclesiastical prohibitions, a memorandum mentioning "plays" in the customs of a manor several miles north of Southwell, the terming of two East Retford school-masters as "ludi-magister," the reference in the Newark civic minutes of January 3, 1569, to "players," the record of payment on January 14, 1569, to a company of players in the Nottingham chamberlains' accounts, and numerous other references to Nottingham's processions, folk dances, and minstrelsy.

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

Martin offers the theory of the paradigmatic view of history, as articulated by Eusebius of Caesarea, as the principle employed by the Corpus Christi dramatists in selecting materials for the cycle plays. This theory provides the playwright with a structure that would encompass the fundamental dramatic ingredient of conflict and also provide an affirmation of the unified nature of creation.

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

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

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

This note announced the then upcoming station-to-station presentation of the entire extant York cycle of plays on the University of Toronto campus in the fall of 1977. This event, co-sponsored by the *Poculi Ludique Societas* and the Records of Early English Drama organization, also included a medieval fair, the purpose of which was to provide a taste of the atmosphere of festival and celebration in which the York Cycle took place annually from the fourteenth to the sixteenth-century.

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

Sibler documents the parallels between the poem, "The Develis Perlament," and the English cycle plays. She finds them to be remarkably similar in their selection of New Testament material, quantity and quality of dialogue, imagery, action, and characterization (particularly in regard to the main devils in each, most of whom are depicted as bumbling incompetents). She suggests that "The Develis Perlament" may contain one of English fiction's first examples of the unreliable narrator because the greater portion of the poem is told through the distorted point of view of a rather imperceptive devil.

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

Stevens proposes that the major contribution of the Wakefield Author (his term for the more common Wakefield Master) to the Towneley cycle was in making language a major thematic concern in the cycle. He notes that simplicity and artlessness mark the speech of the virtuous (God has only one speech in the *Noah* play; Jesus just four lines in another pageant). The Wakefield author concerns himself most with the common man, through which he dramatizes the abuse of language. Stevens concludes that the contributions of the Wakefield Author must therefore be accepted as deliberately flawed and suggests that the Wakefield stanza is to the simple couplet and quatrain what the devil is to God.

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

Taylor explores the art and intent of the Beauvais *Daniel* by first determining that it is a "play" in the sense that that term is explained by scholars Kolve, Huizinga, Caillois, and Malinowski. He then determines it is prophetic not only because the source of the play, the Book of Daniel, has always been considered so by religious commentators, but more specifically, because the action within the play shows prophecy as meeting Thomas Aquinas' requirements of cognition, utterance, and miraculous act as well as demonstrating Aquinas' three types of prophecy—conditional, predestinal, and prescient.

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

Wenzel gives Robert Holcot's 1335 distinction of three kinds of plays (the second being a "play of devotion and spiritual joy, such as Christians perform on the day of Corpus Christi") in his commentary on the Book of Wisdom as evidence that some type of religious play was performed in England on Corpus Christi Day as early as the 1330's. The earliest previous reference to English cycles appears in 1376.

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

West argues that the Towneley *Lazarus* is different from the rest of the cycles' Lazarus plays in subject matter and theme and that this difference is further emphasized by the position of the play in the cycle. Whereas the other cycles' Lazarus plays precede the Passion and foreshadow Christ's resurrection, the Towneley *Lazarus* appears after the *Judicium* and emphasizes the death, judgment, and resurrection of man. He believes the play served the didactic function of encouraging the love of God better than did comparable plays of the other cycles.

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

Wightman explains that the surplus of money and psychological dilemma created by the Black Death gave rise to the English mystery plays. She further adds that in asserting typology, an artistic reversion, the plays attempted to re-educate the population and act as a bulwark against change. She notes that the plays did not allay the difficulties of a surplus economy but that they did psychologically reassert order in the midst of chaos and served a reconstructive function by permitting a demonstration of community and providing an opportunity for humility and charity—the means to salvation.

DISSERTATIONS

- 77.36 Elliott, John MacKay. "An Historical Study and Reconstruction of the Fifteenth Century Play *The Castle of Perseverance*." *DAI*, 38(1977), 1741A-42A.
- 77.37 Johnston, Paul William. "From Mime to Marlow: An Introduction to Savage Farce." *DAI*, 38(1977), 2140A.
- 77.38. Justice, Alan David. "The English Corpus Christi Play in Its Social Setting: The York Cycle." *DAI*, 38(1977), 3146A.
- 77.39 Laird, Shirley Dale. "Scenes of Judgment in the Chester Cycle." *DAI*, 37(1977), 7122A.
- 77.40 Meagher, John Henry III. "The Castle and the Virgin in Medieval and Early Renaissance Drama." *DAI*, 37(1977), 7122A-23A.

- 77.41 Nelson, Sandra Robertson. " 'Goddys Worde': Revelation and Its Transmission in the N-Town Cycle." *DAI*, 37(1977), 4344A.
- 77.42 Pasch, William Allen. "Trinitarian Symbolism and Medieval English Drama." *DAI*, 38(1977), 2108A.
- 77.43. Squires, Lynn Bahrych. "Legal and Political Aspects of Late Medieval English Drama." *DAI*, 38(1977), 3476A-77A.
- 77.44 Williams, Peter Neville. "Satan and His *Corpus*: Cultural Symbolism in the English Mystery Plays." *DAI*, 37(1977), 5813A.

1978

BOOKS

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

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

- 78.2 Davidson, Clifford, and David E. O'Connor. *York Art: A Subject List of Extant and Lost Art including Items Relevant to Early Drama*. Kalamazoo: Medieval Institute Publications, 1978. 209 pp. 44 plates of illustrations.

This book provides a systematic catalogue of York art from the twelfth to the mid-sixteenth-century, including that found in manuscripts and printed books associated with York. The subject divisions are Old Testament, Parents of the Virgin and Her Life (to the Nativity), Infancy of Christ, Christ's Ministry, The Passion, The Risen Christ, Conclusion of the Life of the Virgin, The Last Judgment, The Creed, Apostles, Saints, Seven Sacraments, Allegorical Subjects, and Miscellaneous. The book also contains a list of the relics possessed by York Minster and a separate list of musical instruments depicted in extant York art.

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

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

BOOK CHAPTERS

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

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

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

Wickham argues for a simultaneous though independent development of secular and sacred dramatic comedy during the Middle Ages, movements which merged in the cycle plays. He believes the comic developed in liturgical dramas, which were already festive in nature, with the introduction of Old and New Testament characters who represented the bad and the ridiculous and in the secular plays from their origins in pagan festivals. This developing comedy was based on depicting contrasts and ranged from slapstick to subtle.

PERIODICALS

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

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

- 78.7 Beadle, Richard. "Plays and Playing at Thetford and Nearby, 1498-1540." *TN*, 32(1978), 4-11.

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

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

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

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

Bennett argues for a Bishop's Lynn author and/or composition site for the Digby *Mary Magdalene* on the basis of its similarity to the *Promptorium Parvulorum* compiled by a Friar Galfridus, known to be from that city. Bennett calls the *Mary Magdalene* and "eclectic tour de force" in regard to its inclusion, among others, of miracle, mystery, and morality play elements and praises the author for his craftsmanship in combining these into a well-proportioned drama. He concludes with the assumption that Bishop's Lynn would have been the city best able to finance this play

which, because of the number of characters, their elaborate costuming, and the numerous staging devices and areas, would have been expensive to stage.

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

Campbell traces the themes of prophetic fulfillment and spiritual community from English medieval shepherds' plays to liturgical drama to medieval liturgy. He suggests that the shepherds, who are used as intermediaries to bridge the gap between the expectation of Christ (as found in the prophecies) and its fulfillment (accomplished by his birth), are an integral part of the ritual and are also a part of the historical moment itself.

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

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

- 78.12 Cotton, Nancy. "Katherine of Sutton: The First English Woman Playwright." *ETJ*, 30(1978), 475-81.

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

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

Davidson points out the wisdom and value of Thomas Sharp having included a print illustrating a portion of the Doom wall painting in the

Guild Chapel at Stratford-upon-Avon in his 1825 *Dissertation on the Pageants or Dramatic Mysteries Anciently performed at Coventry*, especially because many of the details of the wall painting have now disappeared. Davidson suggests that because the local art and drama did not exist independently of each other, "the demons with clubs and flesh hooks, the damned souls being coerced into hell mouth, and the hell mouth itself" as depicted on the church wall "all must have been familiar to the early audience of the true Coventry plays." Included with this article is an illustration (presumably the same included in Sharp's dissertation) of a hell mouth and its interior.

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

Dessen reviews *The English Morality Play: Origins, History, and Influence of a Dramatic Tradition* by Robert Potter and *Mankynde in Shakespeare* by Edmund Creeth. He then discusses areas of scholarship that may suggest a legacy from the late morality plays to Renaissance drama, noting that plays from both periods display thematic unity, the use of two contrasting heroes with alternating scenes and parallel experiences, and an emphasis on multiple victims.

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

From scrutiny of Norwich cathedral, municipal, and antiquarian documents Dutka determines "that the plays may have been under the supervision of the Great Guild until it amalgamated with St. George's Guild in 1452, and that the plays, during this time, may have been performed on Corpus Christi Day. In the second half of the century, the plays may have been transferred to the sponsorship of St. Luke's Guild, the members of which were involved in the rebuilding and decoration of sections of the Cathedral, in particular the vaulting of nave and choir. The Guild maintained the plays until 1527, performing them either on Corpus Christi or on Whit Monday. The plays were made a civic responsibility in 1527, with all the crafts contributing to their production from that time. They were performed intermittently until 1565, their last public show."

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

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

- 78.17 Frost, Cheryl. "Everyman in Performance." *LiNQ*, 6,i(1978), 39-48.

Frost determines that the earliest productions of *Everyman* were on detached stages but that the exact number of stages was left to the discretion of the acting company, which she believes was not the usual small professional company. She also believes that the heavy cueing of entrances and lengthy exits also supports a detached-stage performance. In addition she believes that the script suggests the use of non-professional performers because the text implies a great deal about the movements and positions of the actors, and it demands little line-learning.

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

McMurray uses the evidence available in the Long Melford Church of the Holy Trinity (the size of the church itself, the tomb of John Clopton, the church's most important fifteenth-century patron and donor, an alabaster relief form about 1350, and three of the church's stained-glass windows) to support her theory that more can be learned about the staging and performance of medieval drama from a careful study on location of specific extant visual evidence than from the usual study of general medieval visual tradition.

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

Gibson believes that scholars have failed to see what no medieval spectator would have missed, that the opening scene of the *Ludus Coventriae* 'Joseph's Return' play is "a comic parody of the Virgin's Divine Conception of Christ, a parody in which Joseph unwittingly re-enacts the very mystery of Incarnation he will soon be doubting." She explains the symbolic identification of Mary with Ezekiel's vision of the ever-closed Temple door through which only God could pass. Joseph's not being admitted until the third knock (symbolic of the conception by Mary of the Trinity) therefore parodies the Incarnation. Gibson notes that no commentator on the Towneley *Second Shepherds' Play* seems to have noticed the locked door incident there as a comic parody of the entrance through the closed door. Gibson concludes that the play of 'Joseph's Return' in the *Ludus Coventriae* is not just one of bawdiness or realistic character portrayal but rather one of rich religious significance.

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

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

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

Haden asserts that medieval cycle drama must not be viewed in modern terms but with the medieval perspective, which viewed the world as a hierarchical structure and whose art served the utilitarian function of making intelligible and relevant the message of salvation. He then discusses three dramatic techniques (personification, symbolism, and medieval naturalism) employed by the playwrights. He finds personification to be the weakest of the three and unsuited to the purposes of Corpus Christi drama; symbolism, especially in conjunction with typology, to be successful in reinforcing theme and dramatic unity though somewhat restrictive; and naturalism most effective because, according to him, it provides the greatest opportunity for dramatic development and the strongest emotional response in the individual members of the audience, which allows them, in effect, to become the protagonists of the drama.

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

Hark explicates Leslie Bricusse and Anthony Newley's musical by tracing the morality elements within it. She notes that it, like the moralities, was written for a popular audiences and deals with the cyclical nature of life and the need for salvation. Hark notes that in the modern play the main character is both protagonist and antagonist and that he does not attain salvation because, as the playwrights suggest, the nature of modern man prevents him from attaining it. Hark concludes that in view of use of morality traditions *Stop the World—I Want To Get Off* is "a far more complex and subtle drama than has been generally acknowledged."

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

Harty expounds on the appropriateness of the shepherds and Trowle's religious vocations at the end of the *Adoration of the Shepherds* play in regard to thematic unity and historical authorship of the cycle. He explains that the shepherds' interpretation of the angel's first message, their

reaction to Joseph's message in Bethlehem, and their prophesy of future events in salvation history show their understanding of the Incarnation to which they respond with a spiritual rebirth and its logical extension, religious vocation. As to the relationship of the shepherds' religious calling to the authorship of the cycle, Harty briefly traces the origin of the plays to the Benedictine Abbey in Chester and suggests that the conclusion of this particular pageant was simply a recruiting technique employed by the author.

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

The canvas-tossing episode in the *Secunda Pastorum* has, according to Jambeck, been too long ignored in regard to meaning and purpose. His research indicates that the punishment is especially appropriate in two senses. First, canvas tossing was a custom known to the late Middle Ages as one intended to discomfit the victim (especially one guilty of gross absurdities) more by ridicule than by bodily injury and therefore fitting to the Mak episode considering his attempt to brave out the ruse long after it has obviously been discovered. And, second, to the medieval audience it would have carried with it the symbolism of winnowing. Thus the incident is a comic metaphor to the Last Judgment at which time Christ separates the grain from the chaff.

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

This article (illustrated by eight photographs) discusses the organization and staging of the entire surviving text of the York Cycle at the University of Toronto on October 1-2, 1977. The production was not an unqualified success because rain forced half of the sequence indoors and ruined the chance of timing the cycle accurately, but much was learned about the mechanics of the production of the York Cycle. A postscript to the article notes that videotapes of the production are available through the University of Toronto Press.

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

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

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

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

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

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

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

This bibliography contains 111 entries of printed records of early British drama and minstrelsy for 1976-7. The format follows that of Harrison T. Meserole's computerized Shakespeare bibliography. Performer, performance, historical, musical, antiquarian, literary, and theatrical publications figure largely in the list.

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

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

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

Lindenbaum's article is a review of the 1977 production of the York Cycle at the University of Toronto. She bases her discussion of scholarly

speculation on the staging of the cycle plays on this production and makes many of the same observations as does Alexandra Johnston (production chairman) in her review. (See 78.25) Lindenbaum's major objections to the production were its use of J.S. Purvis' translation and its subordination of the civic and ceremonial character of the drama to its religious side.

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

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

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

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

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

The first Robin Hood fragment, surviving on a folio leaf from apparently the end of a volume, is from the late fifteenth-century. The second, related to extant ballads, was appended to an edition of *The Gest of Robin Hood*, printed by William Copland sometime between 1548-1569 and reprinted by Edward White around 1600. The bibliography lists texts of Robin Hood plays in the Elizabethan and Jacobean periods, scholarly and critical pieces on the same, and books with relevant material or comment.

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

Peek examines "The Fall of Lucifer," "The Deluge," and "The Oblation of the Magi" from the Chester cycle in regard to seven of Abel Olrik's thirteen laws of folk narrative: the Law of Three, the Law of Two to a

Scene, the Law of Twins, the Law of the Single Strand, and the Use of Tableaux Scenes. Peek suggests that the popularity and success of early medieval drama may be attributed to folk traditions familiar to the audience.

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

Pollack suggests that the Devil and his demons as found in the English cycle plays must have been the most imaginative creations seen in the productions. She traces the development of Gothic demonic iconography from which the visual artists and theater practitioners could have drawn an infinite variety of images. She hypothesizes on some specific images for the cycle plays' demonic characters and support her theories with guild record entries, textual clues, stage directions, contemporary visual arts, popular instructional works, and drama productions. Much attention is paid to costuming of demonic beings.

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

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

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

Rogerson's article is an outline of the major points concerning the practical details of pageant finance and storage at York. From her study she concludes that "overall control of the civic authority is evident" and "that the city council and the crafts did all they could to attend to the practical matters and thus ensure the efficient presentation of the Play."

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

Schmitt argues that modern understanding of medieval morality plays has suffered because scholars have applied anachronistic concepts in their analyses. She attempts to rectify this situation by expounding upon how mimesis, allegory, personified abstraction, and universalized type were demonstrated in the plays and perceived by the medieval audience. In opposition to other scholars, she finds the plays to be mimetic in that they represented man's struggle for the salvation of his soul—the central reality of the Middle Ages. She finds modern definitions of allegory to be inadequate as applied to the morality plays in that the medieval mind did not distinguish between allegory and symbol and between what was allegorical and symbolic and what was literal. Finally, she refutes the idea that the central figure in a morality play can only be appreciated as a universal type by arguing that the assumptions upon which this concept is based are inappropriate to an understanding of the morality plays.

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

In this study Spector proposes "a method of analyzing symmetries, and violations thereof, in the watermark and mould-side sequences of paper codices." He shows "that this kind of analysis can be an essential tool in detecting and locating interpolations and excisions, and in disclosing the history of literary documents." To illustrate his method he uses Cotton MS. Vespasian D. viii, the N-Town Cycle of mystery plays.

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

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

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

Twycross details the resources and procedures used, problems encountered, and observations deduced during the compiling of information showing the correspondence between all known station lessees and the performance sites along the York pageant route. A map of the playing locations and a charting of the above-mentioned correspondence concludes the study. Some of her major observations are that stations did not always follow the pattern laid down in the 1398 ordinance, station lessees paid differing amounts for their stations, stations that can be identified were all on the left-hand side of the route, the professions of the lessees reflect the business districts of medieval York, stations were often hired

by more than one person, family continuity in the leasing of sites is demonstrated, and an "Alderman's preferential rate" existed in the leasing of stations. The merit of such a chart, according to Twycross, is that it provides a useful tool both for comparative work on the pageant route and for the social and topographical history of late medieval York in general.

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

Velz reviews the production of the York Cycle at the University of Toronto October 1-2, 1977. He found it to be a valuable research experiment, testing the stageworthiness and artistry of the plays and the audience's perception of them. The main value of the production, according to him, was in demonstrating the immediacy of the cycle to the audience. The dramatic potential of the plays was only limited by the competence of the acting group. He surmises that, depending on this variable, the plays at York, as at Toronto, ranged from great art to naive folk drama. The major flaw in the production was the failure of the organizers to correlate the medieval playing conditions in regard to weather and length of play.

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

This article concerns two quite small fragments contained in the Humberside County Record Office in Beverley which appear to be early fifteenth-century verse. Wyatt speculates that these fragments are a compressed reminder of, or meditation on, Redemption, the kind of which might occur in certain post-Resurrection plays of the cycles or in the speech of a Morality character such as the Good Angel in *The Castle of Perseverance*. Unfortunately Wyatt can find no passages in the published plays that closely resemble the fragments. The article includes a transcription of the fragments.

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

Zimbaro states that she chose to deal with *The Frogs* and *The Second Shepherds' Play* because, despite the vast difference between the religious traditions from which they draw, the plays have in common the comic perspective. She argues that comic mockery of the sacred in both is directed not at God but at man who has a predilection through pride "for creating tin gods and sacred cows" in an attempt to "reduce God to a manageable little godot."

DISSERTATIONS

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

- 78.47 Jones, Mary K. Loubris. "Pilgrimage from Text to Theater: A Study of the Staging of the Digby *Mary Magdalen*." *DAI*, 38(1978), 2767A-68A.
- 78.48 Prindle, Dennis Joseph. "The Profane Moment: The Deformation of Sacred History in the Late Medieval English Cycle Drama." *DAI*, 38(1978), 4811A-12A.
- 78.49 Witte, Stephen Paul. "The Typological Tradition and *Beowulf*, the York Cycle, and Milton's Nativity Ode." *DAI*, 38(1978), 5503A.

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ORIGINAL TEXTS

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

BOOKS

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

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

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

Collins discusses the comparison between the medieval Bible picture cycles and the poetry of the N-Town plays. The three motifs found in each are those of symbolic fruit, fraud and disguise, and worldly chaos and heavenly calm. He concludes that "medieval artists employed traditional iconographic conventions to create thematic patterns within the narrative sequence of biblical episodes." Twenty-three illustrations accompany the text.

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

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

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

Kelley begins his study of the Macro plays by first giving an overview of the flamboyant aesthetic of the age, which he explains as a mixture of abstraction and medieval realism elaborated to extremes and by showing evidence of this style in the art, architecture, and literature of the period. He follows this introduction with explications of the plays in an attempt to show how their original audiences must have perceived them. He demonstrates that, though each of the plays contains the same innocence/fall/redemption plot and they each contain the dramatic elements of music, mime, and costume, they differ in their structural designs, which show the creativity of their makers. The primary concern in each play was creativity and not the presentation of doctrine. These presentations would have been much more enjoyable to medieval audiences than modern critics have assumed

BOOK CHAPTERS

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

Billington contends that "fool" activity was more a part of English medieval life, especially during the Christmas season, than commonly thought. She suggests that in England the secular "fooling" event was probably tolerated or fitted to the Church's purposes as a way of keeping the congregation content, especially the men, who would not participate in sanctioned church activities or even enter the church were they not allowed this pagan-carryover form of entertainment. As proof that this ac-

tivity existed in England at this time, she cites Chaucer's *Hous of Fame* and Lydgate's *Order of Fools* and the prologue to his *Mumming at Hertford*. The remainder of the article deals with three medieval theological interpretations of "fool" and considers how the character of Mercy in *Mankind* could be analyzed in terms of the third interpretation. This reading could serve the Church's purposes of gaining the attention of the church goers, of bringing the season of "play" to a close for Lent, and of demonstrating the victory of Christian behavior over that of "carnival."

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

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

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

Maltman argues that the central action in the Digby *Mary Magdalene* is one of a "lifting" or a "raising" up which is accomplished through the power of Christ's grace, the state of which is apparent throughout the play by the presence of light. Maltman also promotes the idea that in this drama *Mary Magdalene* is associated with *Mary*, the mother of Christ, not only through name and association with light, but also through shared lives of contemplation.

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

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

PERIODICALS

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

Ashley defends the position of her article "Divine Power in Chester Cycle and Late Medieval Thought," from James Royse's attack in "Nominalism and Divine Power in the Chester Cycle" by stating that biblical connections are rarely as direct as he suggests and that another theory is indeed necessary to account for the features of the Chester cycle that do not reflect the emphasis on Christ's human suffering that is prevalent in most late medieval drama. (See 79.34)

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

Ashley proposes that the noonday demon, familiar to the medieval audience particularly through the writings of Bernard of Clairvaux and medieval mystics, lurks in the background of numerous scenes in the English drama cycles, especially York and Towneley, and provides the hidden logic for the action. Her support is based on characters demanding proof-of-identity from spiritual messengers. Ashley concludes that the awareness of the danger from noonday demons found in the plays helps to characterize the audience, contributes to the understanding of the longevity of the plays, and underscores the importance of viewing the plays against their medieval culture.

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

Ashley details the features of the N-Town's characterization and theme that have been responsible for its reputation as the "learned" cycle. She explains that these features give the cycle a coherence and unity that have been sensed though not satisfactorily explained. She demonstrates that Christ is the personification of wisdom in this cycle and that the use and misuse of wit are the dominant themes of the cycle.

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

Besserman offers the interpretation of "alod" in line 56 of the Wakefield *Noah* as an English form of the Medieval Latin feudal term "al(1)odium" meaning "freehold." This reading would fit well with other feudal terms used later in the play and would give a more poetically striking reading than the one previously suggested and generally accepted.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Hargreaves details the scholarship of W.W. Greg in his endeavor "to ascertain the textual history of the Chester cycle of mystery plays and the

principles which should guide an editor in attempting to reconstruct its original form." Hargreaves' paper also attempts to explain why it took Greg an unusually long time to offer his edition, why he altered its form from his 1912 version, and why he made "an apparently contradictory choice of manuscripts for his base."

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

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

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

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

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

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

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

Kelly suggests that an examination of the illuminations of the letter "I" from the opening phrase "In principio" of Genesis as found in two specific medieval Latin Vulgate Bibles shows correspondences possible in the staging of the creation portion of the cycle plays and the illuminators' artistic versions. Kelly does not intend to affirm any direct influence from one form to the other, but she does argue that the illuminators' art might have a connection to the staging of the cycle plays.

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

Lancashire suggests that a Last Judgment play sponsored by the town's only guild, the guild of St. George, was staged at Tamworth in 1536. He bases his theory on extant depositions taken at Tamworth on January 18, 1537, concerning one Sir Humfrey Ferrers, the lord of Tamworth Castle. A portion of one deposition deals with an attack by one of Sir Humfrey's retainers on an actor in a play performed on Corpus Christi Day.

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

Lancashire reports that a third record of "Jolly Wat and Malkin" has been discovered in a complaint in the Grimsby, Lincolnshire, court rolls for September 3, 1431. This dating makes them the earliest recorded puppets to have been used in England. Lancashire suggests that these two puppets may have descended from a line of characters appearing in works such as *Piers Plowman* and Chaucer's *Nun's Priest's* and *Reeve's* tales. If so, Lancashire believes the early puppet play was probably a straightforward comedy of seduction and clerical incontinence.

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

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

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

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

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

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

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

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

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

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

of old age that inform the characterization of Lamech and provide the motivation for his actions. She believes the juxtaposition of Lamech and Noah serves to establish the contrast between the nature of the saved and the nature of the damned as well as allowing the dramatist to emphasize other antithetical concepts such as pride and humility, folly and wisdom, and disobedience and obedience.

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

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

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

Royse refutes the idea proposed in Kathleen Ashley's article, "Chester Cycle and Nominalist Thought." He maintains that features she cites in the Chester Cycle as nominalistic actually have the New Testament as their source. (See 79.10)

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

Sheingorn, an art historian, asserts that it is not valid to ask which came first in regard to medieval art and literature, but holds with the theory that both forms developed from medieval Christian culture and the changes that took place in it. She does, however, recommend to the scholar of medieval drama a methodology for studying the visual arts and warns of some potential pitfalls in this type of scholarship. She stresses the need for depth of approach, the need to use caution in drawing conclusions from art that was not readily accessible to a large number of people, and the need to seek the context and original form of an art object.

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

Spector argues that the anti-Semitism found in the English mystery plays parallels classic and clinical anti-Semitism in that the authors assigned to the Jew those qualities most threatening to the non-Jew and exorcised them through the hostility shown the Jew. The Jew, as drawn in the

mystery plays, is a one-dimensional figure whose main fault is his "typical Jewish" dependence on reason, which renders him deficient in accepting the divinity of God—an act requiring faith not intellect. In that light Spector concludes that the anti-Semitism is not racial but doctrinal and that it is included for a didactic purpose. Spector also delineates the difference in treatment accorded the Jew in the Old and New Testament mystery plays.

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

Spector's study of the N-Town Codex re-examines some lines of speculation about the cycle such as its name, origin, and performance site and offers some new information concerning the transmission of the codex. His research indicates that the bulk of the manuscript was probably transcribed in 1468 and that it was well over one hundred years later before it came into the possession of Robert Hegge. After Hegge's death it remained in the family until at least the middle of February 1633/34. Several bits of evidence date it to the Cotton library since at least 1638. (See 80.11)

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

Wasson challenges the widely held view that the histories, comedies, and tragedies of Renaissance drama derived from the medieval morality plays. His major argument against this influence is the absence of records documenting performances of the moralities before 1500. He suggests instead that Elizabethan drama had its sources in plays whose popularity is attested to by their frequency of performance. He believes the comedies to have descended from medieval folk plays, the histories to have their ancestry in the saints' lives, and the tragedies to have derived from a particular one of the saints' lives, the plays concerning Thomas à Becket. Wasson remarks that "when one considers that the saints' lives continued until well into the sixteenth-century and that the folk plays never did completely die out, one can see a continuous line of development from medieval to high Renaissance drama."

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

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

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

Zarrilli begins his article with a definition and explanation of "covenant" and then takes the reader through the biblical account of the deluge to demonstrate how this concept functions. Following that he provides a comparison of the N-Town, Wakefield, and Chester Noah plays and from this analysis concludes that the Chester *Noah* is the only one of the three that includes a covenant motif as an integral part of the dramatic action.

DISSERTATIONS

- 79.41 Davis, Marian. "Nicholas Love and the N-Town Cycle." *DAI* 40(1979), 1454A.
- 79.42 Dunn, Anne. "The Boundaries of Art: A Theoretical Study of English Drama from the Medieval Beginnings to the Renaissance." *DAI*, 39(1979), 4268A.
- 79.43 Fisher, Anne Adele. "A Reading of *Macbeth* in the Light of Earlier Native Drama." *DAI*, 19(1979), 4268A-69A.
- 79.44 Hanchin, John Milan. "The Sermons of the British Museum Royal MS. 18B. XXIII and the Seven Deadly Sins in the Medieval Morality Plays *The Castle of Perseverance*, Digby *Mary Magdalene*, and Henry Medwall's *Nature*." *DAI*, 39(1979), 7336A.
- 79.45 Kroll, Norma. "Christ: Center and Circumference of the Corpus Christi Cycles." *DAI*, 39(1979), 4223A.
- 79.46 Shatkin, Laurence. "Holiday Games in Early Tudor Moral Interludes." *DAI*, 39(1979), 4963A.
- 79.47 Stugrin, Michael Andrew. "Affective Spirituality and the Epistemology of the Hegge Passion Plays." *DAI*, 40(1979), 244A.

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ORIGINAL TEXTS

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

BOOKS

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

This edition of *Everyman* is preceded by a 50-page introduction wherein the editors give a sketch of the development of medieval drama, a synopsis of the plot of *Everyman*, some sources and analogues for it, some interpretative approaches to it, and brief notes on its language, versification, and early editions; the introduction is followed by a six-page select bibliography.

PERIODICALS

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

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

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

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

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

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

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

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

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

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

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

Cawley chronicles the owners of the manuscript of the York plays from Henry Fairfax to Ralph Thoresby to Horace Walpole to Benjamin Heywood Bright to Reverend Thomas Russell (though Cawley admits that evidence of Russell's having owned the manuscript is contradictory) to Lord Ashburnham to the British Museum. Where possible he also tells how and when the manuscript was acquired by each, the price paid, and the name of the intermediary for the buyer.

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

Clopper suggests that reappraisal of assumptions about characterization in the cycle plays is necessary. He analyzes the tyrants and villains of the Passion Sequence by concentrating on the materials, sources, and techniques of the medieval playwrights. His study reveals that similarities in the portrayal of individual characters exist in different cycles because the plays are derived ultimately from a few sources and because characterization is initially defined tropologically either in the source or by tradition. Clopper believes that the characterization of tyrants and villains within each cycle provided a means whereby, through context and contrast, the mystery of Christ's nature was defined. He concludes by noting that staging would affect characterization—consistency would be enhanced by stationary performance though costuming and tropological conceptualization would aid in consistency of characterization in processional staging.

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

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

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

Davis disputes Stephen Spector's supposition that there is excellent evidence that the Hegge Manuscript remained in the Hegge family for several years after 1629. Davis explains that Spector defined "Hath demised" in a way that is not documented in the *OED* until the eighteenth-century. In addition, he cites the scribal paraph appended to a name in the note on which Spector bases his theory as a characteristic of signatures and not, as Spector would have it, as a name would be copied in by another. (See 79.37)

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

Elliott compiles notices and reviews of medieval drama productions given in 1980. The first given is Peter Happé's dual review of the June 6-30, 1980, York Cycle presented in conjunction with the York Festival and the June 28-29, 1980, Wakefield Cycle performed as part of that city's festival. Happé also contributes a review of *Mankind* as performed by the

Poculi Ludique Societas of Toronto at the Triennial Colloquium of the International Society for the Study of Medieval Drama held at University College, Dublin, July 10, 1980. Notice of the performances of *The Stolen Shrovetide Cock*, *Robin Hood and the Friar*, the Wakefield *Mactacio Abel*, *Mundus et Infans*, the *Visitatio Sepulchri* from Dublin MS, the Bodley MS *Burial of Christ* and *Vices et Vertus* given at the same colloquium follows. Reviews emphasizing production techniques of the March 21, 1980, performance of the Fleury *Resuscitatio Lazari* at Princeton University Chapel, John Heywood's *The Play of the Weather* staged outdoors at the University of Missouri at Kansas City on April 30 and May 3, 1980, and the June 6-30, 1980, productions of *A Mery Play Betwene Johan Johan the Husband*, *Tib his Wife*, and *Sir Johan the Preest*, and the York Hosiers play of *Moses and Pharaoh* given at the West End of York Minster follow. Clifford Davidson's rationale for and description of the Fleury *Resuscitatio Lazari* as presented at the Cathedral Church of Christ the King in Kalamazoo, Michigan, on October 13 and November 21, 1980, is next. In closing Elliott notes that *The New Yorker* of July 7, 1980, contains a review of *The Play of Saint Nicholas* performed in December of 1979 at the New York City Cathedral of Saint John the Divine and that a review of *Courtois d'Arras* and *The Woman Taken in Adultery* as performed by the Actors Guild at the Cloisters in New York City during April and May of 1980 is given in the *New York Times* of April 11, 1980.

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

Fletcher argues that the original speakers of the "Contemplacio" prologue to the *Parliament of Heaven* were not, as earlier suggested by W.W. Greg, representatives of the orders of Angels and Archangels but seem to have been two human and universal characters whose function was to plead in the words of Isaiah and Jeremiah on behalf of mankind.

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

Fries examines the role of women in medieval literature of the courtly tradition, the fabliau, the saint's legend, the popular romance, the lyric, and drama. The women characters in all these genres are derived from the archetypes of either the Blessed Virgin or Eve. According to her, the female characters are stereotyped most in medieval drama, but she notes that this is the only form to suggest the perfectibility of sinning women, as seen in the plays concerning the character of Mary Magdalene.

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

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

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

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

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

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

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

Johnston lists 20 typesetting, typographical, and misreading errors discovered in the Records of Early English Drama's *York* in the year following its publication. In addition she lists seven items of a problematic nature which can be accounted for by the state of the manuscripts and the microfilms of the same, scribal vagaries, and editorial emendation. She also gives the differences between the *York* transcriptions for some of the Chamberlains' Book entries from 1521-1542 and those of Meg Twycross for the same in her study of the station lists and explains the discrepancies on the grounds that REED followed the clerk's vagaries and Twycross tried to sort out the truth from his error.

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

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

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

Considering the two parts of Play XI of the Chester Cycle, the "Purification" and the "Doctors" episodes, and the very different metrical forms of each, McGavin finds the play to be unified internally as well as with the rest of the cycle. What unifies the two scenes internally are their shared locale, the biblical closeness of the two scenes in the Gospel according to Luke, and the fulfillment in the second episode of what was prophesied in the first. What unifies this play externally is its emphasis on the theme recurrent in the cycle on the signs that God gives as to Christ's identity and his intentions for man. He concludes that whether the two portions of Chester Play XI were written by the same person at the same time or not they show an awareness to theme and structure of play and cycle.

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

Meredith explains his reasons for believing that the entry in the *Ordo Paginarum* describing the pageant assigned to the Tilemakers, Millers, Ropers, Sievers, Turners, Bollers, and Hairsters does not reflect the pageant as it existed in 1415 but rather the existence of the situation after 1422-3. The significance of this study is threefold: it alerts scholars to the complexity of pageant development, it should make scholars "wary of assuming that the *Ordo Paginarum* description is necessarily the earliest known form of the pageant," and it details some of the stages of revision a pageant might go through and "clarifies the changing roles that guilds might play in a pageant during the life of the cycle."

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

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

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

Mills disputes Rosemary Woolf's suggestion of an analogue in a letter by St. Jerome to the doctor's epilogue in the Brome *Abraham and Isaac* and instead suggests its correspondence to a writing of Origen. He further maintains that the doctor's speech is not, as Woolf believes, to be taken as "an exemplum to parents" and as such comparable to *The Pearl* but as "a general example of Man's need of patience before the demands of God" and as such comparable with *Patience*.

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

Muir examines 20 extant medieval plays of the Fall in regard to their teaching on the atonement. She believes these Fall plays can be divided into those that present the work of atonement in terms of a conflict with the powers of evil and those that express the Anselmian or Latin doctrine of Christ's blood being paid not to the Devil but to God's justice. According to Muir, the classic doctrine is demonstrated in the Anglo-Norman *Adam*, the Chester scenes dealing with the Fall, the Towneley and York plays, the Cornish *Ordinalia*, the Norwich Grocers' play of the Fall, and the versions of the Fall found in the *Ste Geneviève* plays. The Anselmian doctrine is found in the N-Town cycle.

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

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

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

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

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

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

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

Strohm's article is a taxonomy of Middle English narrative terms. Those given concerning drama are "comédie," "tragedie," "lyf," "myracle," "passioun," and "pley." Following his classifications, he explains how some of these terms entered the English language and the time span of their existence. He concludes by giving some hypothetical critical applications where this knowledge might be beneficial.

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

Stugrin states that though the popular taste of the late Middle Ages in regard to religious literature was "conspicuously emotional, sensitive to the pathetic, and, in general, preoccupied with the heavy costs of moving through the world enroute to salvation" and though these texts were designed to have an emotional and didactic effect upon the reader and/or listener, their "mimetic effectiveness and cultural significance lie within the participating readers' structure of reality."

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

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

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

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

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

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

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

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

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

Velz argues for a linear development from Medieval tragicomedy, under which he classifies certain cycle plays, to Renaissance tragedy as exemplified by Shakespeare's *Macbeth*, *Othello*, and *Henry VIII*. The cycles are not, according to him, true tragedy because the audience does not empathize with the monolithic characters and because the cycles'

overall structure, which documents salvation history, falls under the heading of comedy.

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

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

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

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

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

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

DISSERTATIONS

- 80.38 Bentzinger, Susan Elaine. "Comic Structure and Perspective in Middle English Treatments of Christ's Passion." *DAI*, 41(1980), 2117A.
- 80.39 Dickman, Susan Joy. "Late Medieval Tragedy from Chaucer to Cavendish." *DAI*, 41(1980), 241A.

- 80.40 Howe, Kenneth Arthur. "Commercialism in the Fifteenth Century English Cycle Plays." *DAI* 40,(1980), 4586A-87A.
- 80.41 Lehr, John Robert. "The Old Man in Fourteenth and Fifteenth-Century English Literature." *DAI*, 40(1980), 5064A-65A.
- 80.42 Page, Susan Carolyn Ulichney. "The Emergence of the Humanist. Tragic Hero: A Study of the Dramatization of the Psychomachia in the Morality Plays and in Selected Plays of Shakespeare (Volumes I-II)." *DAI*, 41(1980), 2617A-18A.
- 80.43 Wade, Anna Lathrop. "The Relationship of the *Cursor Mundi* to the English Lyric Dramas: The Old Testament Plays." *DAI*, 40(1980), 4064A.

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