

Contents

| | |
|---|-------|
| <i>List of illustrations</i> | ix |
| <i>Acknowledgements</i> | xiii |
| <i>Preface</i> | xv |
| <i>Chronological table</i> | xvii |
| <i>Abbreviations used in the footnotes</i> | xlvii |
| | |
| I The staging of medieval drama | |
| A. C. CAWLEY | I |
| 1 Introduction | 3 |
| 2 Symbolism of the medieval theatre | 6 |
| 3 Different types of staging | 8 |
| (i) The church as theatre | 8 |
| (ii) Outside the church | 11 |
| (iii) The 'round': place-and-scaffold presentation | 14 |
| (iv) The rectangular acting area | 19 |
| (v) The 'houses' arranged in a straight line or in a semicircle | 21 |
| (vi) Scottish plays and N-town plays | 22 |

vi Contents

| | | |
|--------|--|-----|
| (vii) | The pageant-wagon and processional staging | 23 |
| (viii) | Tournaments and royal entries | 31 |
| (ix) | The booth stage | 32 |
| (x) | The indoor theatre: the acting of interludes | 33 |
| (xi) | The medieval heritage of the Elizabethan public theatre | 34 |
| 4 | Organization of the Corpus Christi plays | 36 |
| 5 | Production of a play on a pageant-wagon | 42 |
| (i) | The stage directions of the Chester play | 43 |
| (ii) | The stage directions of the Coventry play | 45 |
| (iii) | Costumes and make-up | 46 |
| (iv) | Properties | 47 |
| (v) | Music | 47 |
| (vi) | Payments to actors | 48 |
| (vii) | Total expenditure on the play | 49 |
| 6 | Presentation of the Wakefield plays | 50 |
| (i) | Organization and expenses | 51 |
| (ii) | The 1559-60 record | 52 |
| (iii) | The 1556 record | 53 |
| (iv) | Staging | 58 |
| | | |
| II | The drama of religious ceremonial | |
| | DAVID MILLS AND PETER F. McDONALD | 67 |
| 1 | Preliminary note: the language of medieval drama DAVID MILLS | 69 |
| (i) | Languages and registers | 69 |
| (ii) | Dialectal variety and linguistic change | 74 |
| (iii) | The extant texts | 77 |
| 2 | Medieval and modern views of drama DAVID MILLS | 79 |
| (i) | Approaches to medieval drama | 79 |
| (ii) | A medieval view: <i>A Tretise of Miraclis Pleyinge</i> | 83 |
| 3 | Drama in the Church PETER F. McDONALD | 92 |
| (i) | Introduction: liturgy and drama | 92 |
| (ii) | Dramatizations in the liturgy: the Emmaus play | 96 |
| (iii) | Devotional drama: the Digby <i>Burial and Resurrection</i> | 104 |
| (iv) | Religious drama: the <i>Ordo Representacionis Ade</i> | 111 |
| (v) | Liturgy as spectacle: the Feast of Corpus Christi | 114 |

| | | |
|-------|---|-----|
| 4 | Drama and folk-ritual DAVID MILLS | 122 |
| (i) | The village and its rituals | 122 |
| (ii) | Rationalizations of ritual | 128 |
| (iii) | Robin Hood plays | 133 |
| (iv) | Plough plays and hero-combats | 138 |
| (v) | Christian myth in the village | 142 |
| (vi) | Drama incorporating folk-motifs: the Croxton Sacrament play | 146 |
| 5 | Religious drama and civic ceremonial DAVID MILLS | 152 |
| (i) | Mythology and the urban community | 152 |
| (ii) | Processional drama and cycle form | 165 |
| (iii) | Cycle-structure and dramatic mode in Chester and Wakefield | 172 |
| (iv) | Character and structure: York, Coventry and the Digby <i>Mary Magdalen</i> | 187 |
| (v) | Ritual distancing: the N-town cycle | 197 |
| 6 | Conclusion: new kinds of drama DAVID MILLS AND PETER F. MCDONALD | 207 |
| | | |
| III | Early moral plays and the earliest secular drama | |
| | MARION JONES | 211 |
| I | Introduction | 213 |
| 2 | The earliest secular drama: mirth and solace | 225 |
| 3 | Allegory into drama: souls in jeopardy | 247 |
| 4 | Sermon into drama: borrowed gear | 263 |
| 5 | Sermon into allegory: shared concepts | 274 |
| | Appendix: manuscripts and contents of the extant English cycles | |
| | DAVID MILLS | 292 |
| | <i>Bibliography</i> | 303 |
| | <i>Index</i> | 337 |