This list is not wholly compulsory but if you want to get the most out of the course, then you should read the primary and secondary material, as well as seeking out other critical reactions of interest. Then come to seminar prepared to discuss them. Please note that the pageants themselves are very short, so reading 7 in a week is not unreasonable (I promise).

**Primary Texts**

You will want to buy:

*Medieval Drama: An Anthology*, ed. Greg Walker (Blackwell, 2000). (c. £25 new. Be careful that you don’t mistakenly buy the combination of this and Walker’s *Old and Middle English Anthology* at c. £50 unless you actually want both).

*English Mystery Plays: A Selection*, ed. Peter Happé (Penguin, 1975; repr. 1985). (c. £9.50 new).

These will be available secondhand (try ebay as well as Amazon) at knockdown prices. You will make your life much easier if you ensure you have a good text of the play, with good notes, so do not be tempted into buying cheaper editions with poor notes, or none at all.

**Key to this course is that you have read the whole of the York Mystery Cycle before the first seminar**. We will be using this text as our basis for discussion, especially in the first half of term. The set texts for 1-5 are chosen to compare and contrast with the York pageants specified week-by-week, which are in the editions (above) which you will need to buy.

So, you will also need shared access to a library copy of *The York Plays: A Critical Edition of the York Corpus Christi Play as Recorded in British Library Additional MS 35290*, ed. Richard Beadle, Early English Text Society Supplementary Series (2 vols.; Oxford University Press, 2009-2013). The text (from Beadle’s earlier edition of 1982) is also available online at <http://name.umdl.umich.edu/York>

The Chester Plays are online at *The Chester Cycle.* *From Stage to Page - Medieval and Renaissance Drama.* ed. Gerard NeCastro, 9th September 2013. <http://machias.edu/faculty/necastro/drama/chester/index.html>

The text of the Towneley plays is online at <http://name.umdl.umich.edu/Towneley>

General secondary reading for the course:

The Bible: Old Testament—Genesis and Exodus; New Testament—Matthew, Luke, Acts and Revelation. You can read this is any version you like but bear in mind that anyone who read it in the medieval period probably did so in Latin (and that Bible reading was not encouraged in the general population, even those who could read). The earliest vernacular English — Wycliffite — translation can be found at <http://name.umdl.umich.edu/AFZ9170.0001.001>. The Revised Standard version is probably a good place to start to read for the story; after the Reformation, the Geneva Bible (which was Shakespeare’s Bible, publ. 1560) was the standard English text until the publication of the Authorised Version (AV or King James Bible) in 1611. I’ll be rereading the AV version and comparing it with the Wycliffite bible in preparation for teaching this course.

*The Cambridge Companion to Medieval English Theatre*, ed. Richard Beadle and Alan J. Fletcher (2nd ed., CUP, 2008). Ebook via Warwick University Library catalogue (WUL).

Janette Dillon, *The Cambridge Introduction to Early English Theatre* (CUP, 2006). This is a good place to start with your summer reading.

A.M. Nagler, *A Sourcebook of Theatrical History* (NY: Dover Publications, 1959) (scans will be available on the course extracts page <http://www2.warwick.ac.uk/services/library/electronicresources/extracts/en>.) Several physical copies in Warwick University Library: PN 1721.N2

Miri Rubin, *Corpus Christi: the Eucharist in Late Medieval Culture* (CUP, 1991), especially chapters 3 and 4. Physical copy in WUL: BV 823.R8

**Key:**

(WUL) – ebook via the library catalogue; (CoEx) – course extract available at <http://www2.warwick.ac.uk/services/library/electronicresources/extracts/en>. These are still being scanned but should be available before the start of term.

W = Walker; H= Happé;

Mich = York Plays, ed. Beadle, online at Michigan <http://name.umdl.umich.edu/York>

Mach = Chester Plays online at *The Chester Cycle.* *From Stage to Page - Medieval and Renaissance Drama.* ed. Gerard NeCastro, 9th September 2013. <http://machias.edu/faculty/necastro/drama/chester/index.html>

Tor = a modern acting text created by A. F. Johnston, based on David Mills’ edition, online at Toronto <http://www.reed.utoronto.ca/chester>

**Week 1, Creation and Fall:**

York (The Barkers) The Fall of the Angels (W); Chester (The Tanners), The Fall of Lucifer (W, H); York (The Coopers) The Fall of Man (W); Chester (The Drapers), Adam and Eve (W, H).

We will assume familiarity with York pageants 1-6 (up to the end of Expulsion from Eden)

From *The* *Cambridge Companion to English Medieval Theatre* (WUL):

Meg Twycross, ‘The Theatricality of Medieval English Plays’, pp. 26-74.

Richard Beadle, ‘The York Corpus Christi Play’, pp. 99-124.

David Mills, ‘The Chester Cycle’, pp. 125-51.

**Week 2, Man’s Turpitude:**

York (Glovers) Sacrifice of Cain and Abel (Mich); Towneley, The Killing of Abel (H); Chester (The Drapers) Cain and Abel (Tor); God’s Promise: York (Shipwrights) Building of the Ark (Mich); York (Fishers and Mariners) Noah and His Wife (Mich); Towneley, Noah (H); Chester (The Waterleaders and Drawers of Dee) Noah (H).

We will assume familiarity with York pageants 7-11 (up to the end of Crossing of the Red Sea)

From *The Cambridge Companion* (WUL): Peter Meredith, ‘The Towneley Pageants’, pp. 152-82

**Week 3, Nativity:**

 York (The Pewterers and Founders) Joseph’s Trouble about Mary (W); N-Town (Ludus Coventriae), Joseph (H); York (The Tilethatchers) The Nativity (W); N-Town (Ludus Coventriae), The Nativity (H); Towneley, The First Shepherds’ Play (H); Towneley, The Second Shepherds’ Play (W, H); Chester (The Painters and Glaziers), The Shepherds (W).

We will assume familiarity with York pageants 12-19 (up to the end of the Slaughter of the Innocents)

From *The Cambridge Companion* (WUL): Alan J. Fletcher, ‘The N-Town Plays’, pp. 183-210.

**Week 4, The York Realist:**

York (Cutlers) Conspiracy (W); York (Cordwainers) Agony and Betrayal (Mich); York (Bowyers and Fletchers) Peter's Denial and Jesus before Caiphas (Mich); York (Tapiters and Couchers) Dream of Pilate's Wife (W); York (Listers) Trial before Herod (W); York (Cooks and Water-leaders) Second Accusation before Pilate; Remorse of Judas; Purchase of the Field of Blood (Mich); York (Tilemakers) Second Trial before Pilate (W); York (Butchers) Mortification of Christ and Burial (H)

We will assume familiarity with the York pageants up to the Crucifixion

J.W. Robinson, ‘The Art of the York Realist’, *Modern Philology*  60.4 (1963): 241-251. (WUL)

**Week 5, Crucifixion and Resurrection:**

Towneley, The Scourging (H); York (Shearman) Christ Led to Calvary (Mich); York ([Pinners](http://en.wikipedia.org/wiki/Dressmaker%22%20%5Co%20%22Dressmaker) and [Painters](http://en.wikipedia.org/wiki/House_painter_and_decorator)) [Crucifixion](http://en.wikipedia.org/wiki/Crucifixion) (W, H); Chester (Fletchers, Bowyers, Coopers and Stringers) Trial and Flagellation (Mach); Chester (Ironmongers) Crucifixion (Mach); York ([Saddlers](http://en.wikipedia.org/wiki/Saddle)) [Harrowing of Hell](http://en.wikipedia.org/wiki/Harrowing_of_Hell) (W) ; Chester (Cooks) Harrowing of Hell (Mach); York ([Carpenters](http://en.wikipedia.org/wiki/Carpenter)) [Resurrection](http://en.wikipedia.org/wiki/Resurrection_of_Christ) (W, H); Chester (Skinners) Resurrection and the Three Maries (Mach).

*The Treatise of Miraclis Pleyinge* (extracts) in Walker, ed. *Medieval Drama*, 196-200.

Laurence M. Clopper, ‘*Miracula*, *Ludi inhonesti*, “Somergames,” and the *Tretise of Miraclis Pleyinge*’, chapter 2 of *Drama, Play, and Game: English Festive Culture in the Medieval and Early Modern Period* (University of Chicago Press, 2001), 63-107. (CoEx)

**Week 6, The Body of Christ:** Croxton, *The Play of the Sacrament* (W)

Miri Rubin, ‘The Living Feast’, chapter 4 of *Corpus Christi: the Eucharist in Late Medieval Culture* (CUP, 1991), 213-287. (CoEx)

Anna Sapir Abulafia, ‘The Jews of England’ (pp. 88-108) and ‘Anti-Jewish Libels’ (pp. 167-93) in *Christian-Jewish Relations 1000-1300: Jews in the Service of Medieval Christendom* (Harlow: Longman, 2011). (order for WUL)

**Week 7, Moralities:** *Mankind* and *Everyman* (W)

Philip Crispin, ‘Directing Mankind in the Twenty-First Century’ *Yearbook of English Studies*, Vol. 43, Early English Drama (2013), pp. 174-202.

From *The Cambridge Companion* (WUL)*:* Pamela M. King, ‘Morality Plays’, pp. 240-64.

**Week 8, Interludes 1:** Henry Medwall, *Fulgens and Lucres* and John Skelton, *Magnificence* (W).

Walker, Greg. (2007) ‘ “Spoiling the Play?” The Motif of Dramatic Intrusion in Medwall and Lindsay’. *Theta VII, Theatre Tudor*,2007*.* pp. 179–96. Download at <http://umr6576.cesr.univ-tours.fr/publications/Theta7/fichiers/pdf/walker.pdf>

Walker, Greg. ‘A domestic drama: John Skelton’s *Magnyfycence* and the royal household’ in Plays of Persuasion (CUP, 1991), 60-101. (CoEx)

Leah S. Marcus, ‘Dramatic Experiments: Tudor Drama 1490-1567’ in *The Cambridge Companion to English Literature, 1500-1600*, ed. Arthur Kinney (WUL).

**Week 9, Interludes 2:** John Heywood, *The Play of the Weather* and John Bale, *John Baptystes Preachynge* (W)

Andrew W. Taylor, ‘The Reformation of History in John Bale’s Biblical Dramas’ in *English Historical Drama 1500 to 1660*, ed. Teresa Grant and Barbara Ravelhofer (Palgrave, 2007), 58- 97. (WUL)

Greg Walker, ‘Conservative Drama II: John Heywood’s *Play of the Weather*’ in *Plays of Persuasion* (CUP, 1991), pp. 133-168. (CoEx)

**Week 10, Scotland:** Sir David Lindsay, *Ane Satyre of The Thrie Estaitis* (both versions in Walker, ed.)

Walker, Greg. (1989) ‘Sir David Lindsay’s *Ane Satire of the Thrie Estaitis* and the Politics of the Reformation’. *Scottish Literary Journal* 16.2. Pp. 5–17. (WUL)

Axton, Marie. (1990) ‘*Ane Satyre of the Thrie Estaitis*: The First Edition and its Reception’. *A Day Estivall: Essays on the Music, Poetry and History of Scotland and England in honour of Helena Mennie Shire*. Ed. A. Gardner-Medwin and J. Hadley Williams. Aberdeen: Aberdeen University Press. Pp. 21-34. (CoEx)

**Suggested Further Reading**

Richard Axton, *European Drama of the Early Middle Ages* (1974).

David Bevington, *From Mankind to Marlowe* (1962).

E. K. Chambers, *The Medieval Stage* (2 vols.; Oxford, 1903).

Lawrence M. Clopper, *Drama, Play and Game: English Festive Culture in the Medieval and Early Modern Period*, University of Chicago Press, 2001.

Clifford Davidson. *Technology, Guilds, and Early English Drama*. Kalamazoo, Michigan: Medieval Institute Publications, 1996.

A. Gash, ‘Carnival against Lent’, in David Aers, ed., *Medieval Literature* (1986).

Gail Gibson, *The Theatre of Devotion* (1989).

Mervyn James, ‘Ritual, Drama and Social Body in the Late Medieval English Town’, *Past and Present*, 98 (1983), 3-29.

A. F. Johnson *et al.* (eds), REED Series: *Records of Early English Drama* (Toronto, 1979-), multi-volume records collections, info available at <http://www.reed.utoronto.ca/>.

V.A. Kolve, *The Play Called Corpus Christi* (1966)

Charles Phythian-Adams, ‘Ceremony and the Citizen: The Communal Year at Coventry 1450-1550’ in *Crisis and Order in English Towns 1500-1700: Essays in Urban History,* ed. Peter Clark and Paul Slack, (Toronto, 1972), pp. 57-85.

Meg Twycross, ‘Playing the Resurrection’ in *Medieval Studies for J. A. W. Bennett* (Oxford, 1981), pp. 273-96.

William Tydeman, *The Theatre of Medieval Europe* (1978).

William Tydeman, *English Medieval Theatre 1400-1500* (1986).

Greg Walker, *The Politics of Performance in Early Renaissance Drama* (1998).

Robert Weimann, *Shakespeare and the Popular Tradition in the Theatre* (1978).

Glynne Wickham, *Early English Stages 1300-1660* (1959-72)

Glynne Wickham, *The Medieval Theatre* (1974).

Rosemary Woolf, *The English Mystery Plays*, University of California Press, 1980.