

PARKS

Stage Properties, Costumes,
Scenery and Music of the
English Miracle Plays

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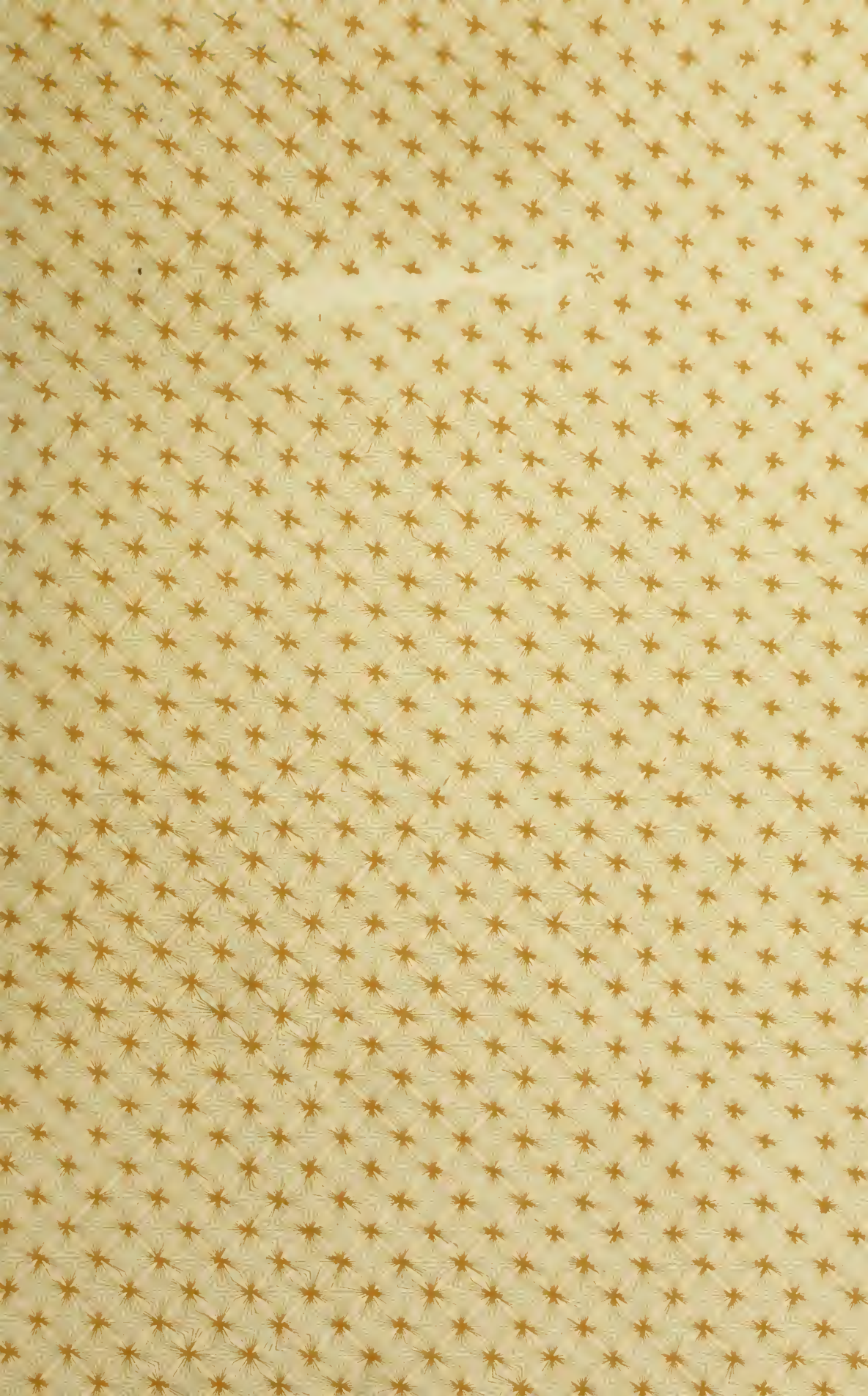
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STAGE PROPERTIES, COSTUMES,
SCENERY AND MUSIC OF THE ENGLISH
MIRACLE PLAYS

BY

MRS. ALLIE V. PARKS, A. B., 1905

THESIS

FOR THE

DEGREE OF MASTER OF ARTS

IN

ENGLISH

IN THE

GRADUATE SCHOOL

OF THE

UNIVERSITY OF ILLINOIS

PRESENTED JUNE, 1906

53 ml 241
182

UNIVERSITY OF ILLINOIS

June 1 1906.

THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

Mrs. Allie V. Parks, A. B., 1905.

ENTITLED Stage Properties, Costumes, Scenery and
Music of the English Miracle Plays

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE DEGREE

OF Master of Arts

Samuel Kilham Dodge.

HEAD OF DEPARTMENT OF The English Language & Literature.

1986
P23

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STAGE PROPERTIES, COSTUMES, SCENERY AND MUSIC OF
THE ENGLISH MIRACLE PLAYS.

The Miracle Plays are a class of dramatic representation exhibiting sacred subjects. They always deal with Biblical events, apocryphal or legendary subjects, with frequent popular coloring. They are always in verse form and their purpose is didactic. They were written for a crude people and were therefore necessarily crude in order to appeal to the audience. In order to hold the attention and interest, the comic element was frequently introduced. This is seen in the 'Noah Play'. The comic parts were well distributed, not occurring in the serious parts, thus not detracting from the sacredness of the performance.

The Miracle Plays are essentially dramatic, differing in this from the 'Morality Play' which is allegorical, never dealing directly with events. The 'Abraham and Isaac' play is probably the most highly developed form of the Miracle Play; wherever found it comes nearer being a drama than any other religious play. It is a little play following the rules of the secular drama, having the rising action, turning point or climax, and conclusion. It may be said to be technically correct as a drama. They were always given outside the church,

at specified places throughout the town in which they were performed. They differed in this from the 'Liturgical Play', which preceded the Miracle Play- The Liturgical plays were always given in the church by the clergy.

Early in the fourteenth century, plays were given outside the church, and in the vernacular of the place in which they were represented. With the exception of a few isolated specimens the English Miracle Plays are preserved in four cycles, or series, known respectively as the York, Chester, Towneley, and the Hegge, or so-called Coventry Plays.

"With the highly doubtful exception of the Chester cycle, not a single Miracle play has the name of any author connected with it."¹ The York series consists of forty-eight plays, and the Manuscript, which is doubtless a copy of a much older original, is assigned by Miss Smith to the middle of the fifteenth Century, or about 1430-1440.

The Chester series, which contains twenty-five plays, has been assigned to the end of the fourteenth century.

The age of the so-called coventry sequence, comprising forty-two plays, is fixed by the date 1468 on the Manuscript; and the Towneley series, which has much in common with the York collections, is referred to the close of the fifteenth century. It comprises thirty-two plays, five of which are almost literal copies of the corresponding plays in the York

1. Introduction by A.W. Pollard to Towneley Plays, page XV.

Manuscript.

The feature common to the four series is the grouping of the leading events, narrated in the Bible into a consecutive whole but with many differences both in the less important parts and in the proportion of plays based on the legend. For example, the popular medieval legend of the "Fall of Lucifer," which has great prominence given to it in the "Cursor Mundi," a Northumbrian poem written early in the fourteenth century, is the subject of a play in the York and Chester series, but is absent from the Coventry and the Towneley series.

On the records of the city of York, there is a list of plays, and crafts which were assigned to perform them, signed by Roger Burton the town clerk, and dated 1415. This is followed by another list of plays and crafts, which is also signed by Burton, but which is not dated.

The second list, which gives fifty-seven plays with a short title of each, does not agree with the first one, which gives fifty-one plays, nor yet with the Manuscript, which gives forty-eight plays.¹

The best edition of the Chester Plays, is that edited by the late Dr. Hermann Deimling for the Early English Text Society, only one volume of which, containing the first thirteen plays, has been published. "It is not easy to account

1. Introduction to York Plays, page XVII.

for the number of transcripts of the Chester Plays which were made in the closing years of the sixteenth and at the beginning of the seventeenth centuries. Five copies made during this period are still preserved. The first of these was written in 1591, by Edward Gregorie, a scholar of Bunbury," and is now in the possession of the Duke of Devonshire; the two next in date (now M. S. Additional, in the British Museum, No. 10,305, and M.S. Harl. No. 2013) were written by George Bellin in 1592 and 1600. A fourth was written by William Bedford in 1604, and is in the Bodlian Library, M. S. Bodley, No. 175; and the latest in date (M. S. Harl. No. 2124) was written in 1607 by James Miller."¹

The Towneley Plays, which were printed for the first time by the Surtees Society in 1836, were re-edited by George England, in 1897, for the 'Early English Text Society.' A. W. Pollard who wrote the introduction quotes from the preface to the Surtees edition; "The Manuscript Volume in which these mysteries have been preserved formed part of the library at Towneley Hall, in Lancashire, collected by the Towneley family. By what means they became possessed of it, or at what period, is not known. The supposition that the book belonged to the Abbey of Widkirk, or Woodkirk, near Wakefield has upon it re-

1. Introduction to Chester Plays, by Shakespeare Society, page XX.

markably the characteristics of a genuine tradition." ¹

The 'Coventry Plays' were published in a volume by the Shakespeare society in 1841. The Coventry Plays are contained in a quarto volume, the principal part of which was written in the year 1468. The introduction was written by J. O. Halliwell, who states that "the manuscript was previously in the possession of Robert Hegge, of Christ Church, Oxford, who died in 1629, and was probably purchased by James for Cotton as it seems from a letter that James was engaged at that period in collecting manuscripts for his patron; Robert Hegge has given us his autograph in two places, and in both has added the cognomen "Dunelmensis." On this account some writers have conjectured that the volume came originally from Durham." ²

Isolated performances of plays were sometimes given. One or more of the Chester plays occasionally formed part of the civic entertainment of a royal or noble personage. When Henry VII visited Winchester in 1488, the school boys of the two great abbeys of Hyde and St. Swithins gave a Christi Decensus ad Inferos, before him at dinner. At York the acting of an interlude of "St. Thomas the Apostle on a St. Bartholomew's eve towards the end of the reign of Henry VIII became the

1.A. W. Pollard, Introduction to Towneley Plays, page X.

2.Introduction to Coventry Plays by J. O. Halliwell, page VIII.

occassion for a papist demonstration. At Hull, where trace of a cycle has been found, the Trinity guild of sea-faring men had their play of "Noah."

In the Christmas of 1528 at Dublin the 'Adam and Eve' by the tailors, and a 'Joseph and Mary,' by the carpenters, were given before the Earl of Kildare."¹ "New Castle-on-Tyne had once a series of sixteen plays, from which a solitary 'Noah's Ark' has floated down the flood of years."² The East Midland play of 'Abraham and Isaac,' which was discovered by Miss Lucy Toulmin Smith at Brome Hall in Suffolk, and edited by her, is another isolated play. This is republished by Manly in the Pre-Shakespearean Drama, Vol. I, pp. 42-59.

Of the pageant, Miss Smith says that there "is no doubt that in York, as at Coventry, the word 'pageant' was used both for the traveling scaffold on which the play was performed and for the representation also.

Several items for carpenter work and for painting are found in 1397 (at the visit of Richard II; in 1500 the cartwrights are to make iiij new eheles to the pagaint. Unfortunately very few account books of the various companies are preserved; the book of the Pewterers in 1599 and the Inholders Ordinary, 1608 do not refer to the play. The Bakers' Accounts

1. Chambers 'Medieval Stage,' Vol. II, page 131.

2. Miss Bates 'English Religious Drama,' page 126.

from 1584 down to 1835 have, however, been rescued; under date of 1584 are the following items as to the pageant scaffold:

"Paid to the paidgion masters for monye that they hadd furthe after the makinge upp of accounts concerning the plays as followth, Item for ij Iron lamps for the padgion ijd. Item for byrkes and Resshes to the padgion ijd.

Page XXXV of Introduction to 'York Mystery Plays' Miss Smith.

"In a list of churchwardens' accounts at Chelmsford, Essex, of a play held in 1562-1563 the following items occur, "to Roister for payntinge the Jeiants, the pagiante, and writing the players names.

to Mother Dale and her company for reaping flagges for the scaffold.

to William Withers for making the frame for the heaven stage and tymber for the same. for ----- scaffold.

for carrying of plonk for the stage."

Page 388 of Chambers Medieval stage, gives the following- 'Inventory of ye p'ticulars appartaynyng to ye Company of ye Grocers', a.d. 1565.

A Pageant, yt is to daye, a House of Waynskott paynted and buylded on a Carte wt fowre whelys. 3 paynted clothes to hang abowte ye Pageant. page 370 To a shipwright for

clinking Noah's ship, one day vijd. Chambers 'Medieval Stage' on page 371, Making Noah's ship vli viijs. Rigging Noah's ship, viijd.

A rope to hyng the skipp in ye kyrk, ijd. Takyng down shype and hyngyng up again, ijd. The last two items would seem to indicate that "Noah's ship" or Ark was a small affair, and not a pageant.

On page 345 occur some items from the "Annual accounts for 'the pagent of St. Thomas' on the day of his martyrdom &c--1504-5. Paid to Sampson Carpenter and hys man hewyng and squeryng of tymber for the Pagent.¹

To iiij men to helpe to cary the Pagent.

For them that holpe to dress the Pagent and for standyng of the same in the barn.

Sharp is quoted as giving- "Item spent at the repellynge of the pagantte and the expences of havinge it in and furthe, xiiijd."²

Mr. Pollard quotes Archdeacon Rogers, who witnessed one of the last performances of the Whitsun plays at Chester, the year before his death; "Every Company" he says " had his pagint, or parte, which pagints weare a high scaffolde with two rowmes, a higher and a lower, upon four wheeles. In the lower,

1. Chambers Medieval Stage. p. 345.

2. Sharp, Dissertation on the Coventry Mysteries.

they appareld them selves, and in the higher room the played beinge all open on the tope, that all beholders mighte heare and see them. The places where they played them was in every streets. They began first at the abay gates, and when the firste pagiante was played it was wheeled to the highe crosse before the mayor, and so every streete had a pagiante playinge before them at one time, till all the pagiantes for the day appoynted were played; and when on pagint was neere ended; worde was broughte from streete to streete, that soe they mighte come in place thereof exceedinge orderlye; and all the streetes have theire pagiantes afore them all at one time playinge togeather; to se which playes was greate resorte, and also scafoldes and stages made in the streetes in those places where they determined to play theire pagiantes." ¹

A list of places leased for the Corpus Christi play in the year 1394 is given by Robert Davies, town clerk of the city of York, as follows: Leases for Corpuschrysty Play this yere. The first place at the Trinitie yaits where the clerke keeps the registry. The second place at Harryson's and Fareweddars.

The third place at Kyngs in Mykkylgate.

The iiij place at George Whytes enenst St. John Church.

1. A. W. Follard, Introduction to English Miracle Plays, page XXV.

The Vth place at Gregory Pacock's at Owse bryg end
at the Staith head, taken by Mr. Watson, alderman.

The Vj place at Conyngstrete end enenst Castelgate,
to Robert Smythe-

The vij place at Appleyard's, alderman.

The viijth place at Martyn Metcalf's in Conyngstrete

The ixth place at the comon Hall to my Lord Maior
and his bredren.

The Xth place at Robert Bylbowes in Stayngate.

The xjth place at the Minister yaite at Antony
Dyconson and Robert Staynburne.

The xijth place at Mr. Gaynalls, Alderman.

The xiij place at the Gotherarngate held, to Edward
Rayncoke and Kitchyhgman.

The iiij place at William Marston's in Collyergate.

The XVth place at Mr. Bekwyth's at Hosyerlane end,
where as my Lady Mayres and her systers lay, nil.

The xvj place upon the Payment, nil

Chamb. Account, 1st. Marys" ¹

The amount charged for the performance at each of
the above places is given after the place named, leading us to
believe that the highest bidder probably was the successful one
in having the performance given at his place. In all probability

he erected seats of some sort in order to reimburse himself for the outlay.

The account books of the guilds and municipalities contain numerous entries for the purchase of the dresses, for the housing and repair of the pageant, for meat and drink for the actors during rehearsals, and for their fees during the performances. In his Dissertation on the Coventry Mysteries p.p. 15-16, Mr. Sharp quotes in full the expenses incurred by the Smiths in 1490 in rehearsing and exhibiting the pageant of the "Trial, Condemnation, and Passion of Christ." They are as follows: "This is the expens of the furste reherse of our players in Ester weke. Item for another quarte of heyrynge of procula is gowne ijd

Item for gloves ijs vjd

Item in paper, ob.

Md payd to the players for corpus Xisti daye. Imprimis to God. ijs."

The various items for meat and drink and for fees were omitted as having no bearing on my subject.

"The bills of expense which have been discovered at Coventry and elsewhere, throw much light on the stage accessories and wardrobes." Miss Bates makes the above statement, and without stating her authority gives the following items of expense,

which seem to be taken from some original authority. In all probability the authority is Sharp.

"In the accounts of the Trinity House, Hull, Yorkshire, certain items regarding 'Noah's play are given, among which are: For three skins for Noah's coat, making it &c- page 370- and on page 371 we have, To dighting and gilding St. Johns head--- showing that gilt was sometimes used on the head or face."¹

Miss Bates quotes from account books without telling us where she obtained the same- thus. "Paid for a pair of gloves for God 2d. Paid for four pair of angles wings 2s 8d. Paid for nine and a half yards of buckram for the souls' coats 7s. Paid for painting and making new hell head 12d. Paid for mending of hell head 6d. Paid for keeping hell head 8d. Paid for a pair of new hose and mending of the old for white souls 18d. Paid for mending the garment of Jesus, and the cross painting 1s 3d. Paid for linen cloth for the angel's heads and Jesus hose, making in all 9d. Item: Painting of the world. Item: Link for setting the world on fire. Item: Girdle for God. Item: For mending the demon's head.

Item: Chevrel (peruke) for God.

" Two chevrels gilt for Jesus and Peter.

" A cloak for Pilate's son.

" To reward Mrs. Grimsby for lending her head gear to Pilate's wife.

"The first description of a medieval stage is given in the 'Adam' play. We can only conclude that Hell was placed so as to allow persons to enter or to be taken into it, and be concealed from the spectators, for nearly all the persons represented in the play are taken to Hell successively to disappear forever. In fact, the rubrics give plain directions to this effect, for instance when Adam and Eve are to be conducted to Hell by the devils. The passage runs thus,----- "and they are to place them in Hell, where they shall produce a great smoke. In Hell they shall scream joyfully all at once, and knock kettles and pots against each other so as to be heard outside." ⁱ

Chambers, in 'The Mediaeval Stage' quotes from the rubrics, "A Paradise is to be made in a raised spot, with curtains of cloths of silk hung round it at such a height that persons in the Paradise may be visible from the shoulders upwards. Fragrant flowers and leaves are to be set round about, and divers trees put therein with hanging fruit, so as to give the likeness of a most delicate spot." "Then Adam shall have a spade and Eve a hoe, and they shall begin to till the soil and sow corn therein. And when they have sown they shall go and sit down awhile, as if wearied with toil, and anon look tearfully at Paradise, beating their breasts. Meanwhile the devil shall come and shall plant thorns and thistles in their tillage and avoid. And when Adam

and Eve come to their tillage and see the thorns and thistles sprung up----- they shall throw themselves on the earth and sit there." ¹ These directions would indicate that a place off the stage was used for the tillage scene. We have also the stage directions in proof of this theory in Manly's 'Pre-Shakespearean Drama,' p. 147. Here Herod ragis in the pagond and in the strete also. And again in the Shakespeare Society Chester Plays page 150, 'Then the kinges go downe to the beastes and ryde aboute.'

In the last scene of the 'Adam and Eve' play, we have a vivid description of the devils carrying their victims to hell and the manner in which the noise is produced; "Then shall come the devil, and three or four devils with him, carrying in their hands chains and iron fetters, which they shall put on the necks of Adam and Eve. And some shall push, and others pull them to Hell;----- and there shall they make a great smoke arise, and call aloud to each other with glee in their hell, and clash their pots and kettles. And after a little delay the devils shall come out and run about the stage."

The shorter play of 'Cain and Abel' is similarly conceived. The sacrifices are offered on two great stones "which shall have been made ready for the purpose;" and at the end of the performance the devils hale off 'Cain and Abel' also to hell." ²

1. Chambers, The Mediaeval Stage Vol.II, page 80.

2. Chambers, 'Medieval Stage, Vol. II, page 82.

Mr. Chambers does not state to what sequence these plays belong.

Miss Smith is of the opinion that the scenery was either painted or modeled at the back of the stage, with the name of each place written over it, beginning with Paradise at one end, Nazareth, the temple, Jerusalem, the Palace and so on, interveining until we arrive at Limbo and the indispensable Hellmouth at the other. We have a reference in the Chester Plays, by the Shakespeare society, page 150- "And the Arcke muste be borded round about, and on the bordes all the beastes and fowles painted." Towards the front at one side is a green tract for the sea, with a ship upon it- At Paris in a MS. of the "Mistere de la Passion," played at Valenciennes in 1547, there is a most curious picture of the stage then employed, drawn by one of the actors (H.Caillean) himself- Miss Smith gets the above idea of the stage accessories from the picture." ¹ On page XXXV she also says; "For St. George's play in 1554 there were payments "for vj yerdes of canvas to the pagyant," and "for paynting the canves and pagyant." "Item to the laborer for taykinge the clothes up and downe, and nayles, iiijd.

We find in the stage direction mention of the stage properties as follows. In the Coventry Mysteries page 249 --- and ther xal be a lytil oratory with stolys and cusshonys clenly

1. Introduction to York Plays, page liv.

be- seyn plyche as it were a counsel-hous. page 259- Here Petyr and John gon forth metyng with Symon leprows beryng a kan with watyr. page 261- Here Cryst enteryth into the hous with his dispiclis, and ete the Paschas lomb. page 277- Here he takyth the basyn and the towaly- p. 283 --- and some dysgysed in odyr garments with swerdys, gleynys, and other straunge wepons, with feyr and lanternys and torchis lyth. p 296- Here thei xal bete Jhesus about the hed and the body--- and settyn hym on a stol, and castyn a cloth ovyr his face- p. 316 And qwhem he is skorgyd, thei put upon him a cloth of sylk, and settyn hym on a stol, and puttyn a kroune of thornys on hese hed with forkys; and the Jewys knelyng to Cryst, taking hym a septer and skorning him, and than thei xal pullyn of the purpyl clothe, and don on ageyn his owyn clothis; and leyn the crosse in hese necke to berynt, and drawyn hym forth with ropys. p. 335-- a ladder to take Cryst from the cross. p. 337-- and leve the Maryes at the Sephulchere. p. 336 Here thei shall leyn Cryst in his grave.

The last named reference would seem to indicate that some sort of grave or tomb was one of the stage properties of this play. p. 332-Pylat, Annas and Cayphas go to ther skaffaldys. p. 25- Then God douthe make the woman of the ribbe of Adam. It would seem that a rib-bone was actually used in the creation scene. On p 388 of Chambers 'Medieval Stage' in the inventory

of the Company of Grocers, Whitsun Plays, this item also relating to the rib occurs, A Rybbe colleyrd Red. Another reference to the use of swords on the stage, occurs in the stage directions of the 'Chester Plays,' Early English Text Society edition, page 81. "Here Abraham takes and binds his sonne Isaake upon the alter, and makes a signe as though he would cut of his head with the sword; then the angell comes and takes the ende and stayeth it saying"--- In the Chester Plays by the Shakespeare Society p. 65, Heare Abraham taketh a sword and fier. In this play also Anraham is directed to take a "sorde" and make as though he would cut of his son's head. Chambers in The Mediaeval Stage, p. 377, from "The Hall book of the Corporation at Leicester gives, 1546-7 Pd. for makynge of a sworde & payntinge of the same for Harroode. This sword was probably made of wood, as it required painting, and on page 345- For the hyre of a sworde. On page 345 are also items of expense, For two bagges of leder, and For gunpowder. In regard to the use of fire on the Mystery stage, Mr. L. W. Cushman in "The Devil And The Vice," says on page 24, "None of the great Mystery - cycles contain, in the stage directions, any mention of the use of fire. Sharp found in the account books only one entry for fire in hell-mouth and that of a late date; 1557, "Item payd for keeping of fyre at hell mouth iiijd." In the 'York Plays,' however, Lucifer complains at the time of his

fall, of intollerable heat, "slyke hat," 5/97 and again, he complains of the heat and smoke, which rolls up from below, "ye smore me in smoke, 5/117." This statement may easily be disproved by the following stage directions, in the 'Abraham and Isaac Play' already quoted, p. 65, Heare Abraham taketh a sworde and fire, shows that fire was used on the stage. On page 391 of Mediaeval Plays, Chambers gives stage directions of a very early play, at Cornwall, "Lucifer voydeth & goeth downe to hell apareled fowle with fyre about hem turning to hell and every degre of devylls of lether & spirytis on cordis runing into ye playne and so remayne ther." In the stage directions of the Chester cycle by the Early English Text Society, p. 42, Then a flame shall Descende upon the sacrifice of abell. In the Crucifixion scene a cross seemed actually to be used. Chambers quotes on page 276 from "The Hall book of the Corporation at Leicester, 1504. Paid for mending the garment of Jesus and the cross painting. In the Shakespeare Society Chester Plays, in the play 'The Histories of Lot and Abraham' p. 59. here the Messenger doth offer to Melchesadecke a standinge cupe and bredde, and again on page 61, Here Lotte dothe offer to Melchesadecke a goodly cupe. Undoubtedly a cup was part of the properties in this play. On page 72 'Abraham is directed to "kisse his sonne Isaake, and bynde a charchaffe aboute his heade. Page 49 of the

same edition, in the 'Noah' play, the following directions regarding the building of the Ark occur; Then Noye with all his family shall make a signe as though the wroughte upon the shippe with diveres instruments, and after that God shall speake to Noye, sayinge,

This direction would seem to show that a sort of pantomimic performance was gone through with and not any real work in the Ark building.

I found one reference to the use of straw, on page 370 of Chambers 'Mediaeval Plays' in the accounts of the Trinity House at Hull, Yorkshire; "Straw, for Noah and his children ijd.

The stage directions for the use of animals are very few. The Chester Plays of the Shakespeare Society give on page 74, Then let Abraham take the lambe and kille him, and on page 150, Then the kinges goe downe to the beastes and ryde aboute. It seems hardly probable that Abraham really offered a lamb in place of his son, but he may have gone through the motions of doing so. This is the only stage direction in any of the cycles which might lead to the supposition that a lamb was really used for the sacrifice. I have already quoted the directions for the use of horses on page 150, Then the kinges goe down to the beastes and ryde aboute. There is one other reference to the use of horses on page 253 of this edition of the Chester Plays,

in 'The Entry Into Jerusalem,' Here Cryst rydyth out of the place;" The animal may have been an ass; there is nothing to indicate what animal he rode upon.

There is one stage direction regarding the use of fowls in the Coventry cycle. This occurs on page 178 as follows; and ther Mary offerythe ffowlys onto the auterre, and seyth-

Costumes. More attention was paid to the costumes than to the stage setting. Costly costumes and expensive wigs were used. A Gilt wig for Christ and the apostles; a mask and leather dress trimmed with hair were used for the devil. The damned wore red and black; the red representing fire and the black, smoke. The costumes were copied from pictures and statues. Ecclesiastical costumes were used later which were borrowed from the clergy until the abuses caused it to be forbidden. The general love of display in dress with men in those times led to the use of very expensive costumes.

Mantzius says in his 'History of Theatrical Art,' regarding the costumes of the miracle stage. "The theatrical costume of this period has no history, or rather its history coincides with that of the general costume. Yet there are peculiarities which deserve mention, as they give a fairly good idea of the naive love of finery which was characteristic of the actors of the Mysteries. We are pretty well informed about

the English costumes, as a number of account books belonging to the companies and containing detailed notes about the garments used, have been preserved; however, we should by no means be justified in assuming that similar costumes were used everywhere.

The costume of Christ was particularly striking. He wore a coat of white lamb's with long sleeves, ending in "hands", i.e. a pair of white gloves. Gloves were worn by nearly all characters. Christ's coat was probably painted, as observed by A. Ebert, with symbolic signs, and elaborately gilt. A belt joined it round the waist. On his feet he wore red sandals, and on his head a gilt wig, probably indicating a halo, which was represented in the same way by painters and sculptors. The apostles wore similar wigs. Less outward show seems to have been exhibited in the figure of the Holy Ghost, who appeared in buckram. The angels, on the other hand, were represented in beautiful white surplices, with large wings on their backs. As exxlesiastical characters the Jewish high priests were robed in the ordinary attire, in which God also appeared. There was a marked distinction of costumes between the "white" and the "black" souls who appeared on the day of judgment. The former were dressed in white, while the latter wore a costume of black and ywllow linen, indicating the hellish flames to which they were doomed.

The most characteristic costumes, however, were those of the devils in a tight fitting skin which covered the whole body except the head, and which was generally made of shaggy hides of wolves or calves. This skin was sometimes painted in different places with hideous heads of devils. Sometimes a kind of feather dress covered the devils body. The devils either had their faces grotesquely painted, or they wore masks, heads of animals. As a rule they, big horns of oxen or rams. Their feet ended in long claws of beasts or birds of prey. They generally held in their hand, a cudgel of stuffed cloth for beating the refractory souls." ¹

The Coventry Plays give a few stage directions regarding the costumes, as follows; page 247, Here comyth the Masanger to Cayphas, and in the mene tyme Rewfyn and Lyon schewyn hem in the place, in ray tabardys furryd and ray hodys about, here neckys furryd &c. page 283 Here Jhesus with his dyscipulis goth into the place, and ther xal come in ax. personys, and breganderes, and some dysgyssed in odyr garments, with swerdys, gleynys, and other straunge wepons &c-

The Chester Plays in the Shakespeare edition give, page 3 Then God puttinge garments of skynnes on Adam and Eve- The Early English Text Society edition also has the same stage direction, and on page 6, number 20 of the banes has- the devill

1. Mantzius, History of Theatrical Art, Chapt. IV, p. 99.

in his fethers, all ragger and rente. No stage directions for costumes are given either in the Towneley or in the York Plays. page 388 of Chambers 'Medieval Stage' gives a list of articles of clothing used in the 'Inventory of ye p'ticulars appertayning to ye Company of ye Grocers a.d. 1565.

A cote & hosen wt a bagg & capp for dolor, steyned.

2 cotes & hosen for Eve, Steyned.

A cote & hosen for Adam, Steyned.

A cote wt hosen & Tayle for ye serpente, steyned, wt a wt heare. A cote of yellow buckram wt ye Grocers' arms for ye Pendon nearer. An angell's Cote & over hoses of Apis Skynns. A face & heare for ye Father. 2 heares for Adam and Eve. 4 head stallis of brode Inkle wth knopps & rassells. 6 Horse Clothes, stayed, wt knopps & tassells.

There are more stage directions in these plays regarding the music than properties, altho I but once found mention of musical instruments. There is no sign of a musical accompaniment to the dialogue of the existing plays, which was spoken, and not, like their liturgical forerunners, chanted; But the York and Coventry texts contain some noted songs, and several plays have invitations to the minstrels to strike up at the conclusion or between scenes.

Minstrels are also found accompanying the proclaimers of the banns or preliminary announcements of the plays " ¹
The stage directions found in the Shakespeare Society 'Chester Plays', are; 'Creation and Fall' page 23 Mynstrilles playinge. page 33, And Mynstrills playing. page 23 and 35, and Mynstrelles shall playe. page 11 'Fall of Lucifer,' A songe Dignus Dei (in the margin) 'Play of the Shepherds' page 136, Sing trolly loly trolly loe. page 81, 'Balaam and his Ass', fluryshe, in the margin, This is the only reference to the use of a trumpet. 'The Three Kings' page 152---- And the Mynstrelles must play; this is not found in the Early English Text Society Chester Plays.

The Chester Plays by the Early English Text Society, give in the Banes, page 5 (100). And see that "Gloria in Excelsis" be sunge merelye. page 6, (117). To set out in playe comely yt shalbe your- parte, get mynstrelles to that shewe, pipe, tabarte, and flute. This is the only stage direction in any of the cycles which mention these three musical instruments. page 44, 'The Deluge,' Minstrells playe. page 58, Then they sing and Noye shall speake againe. In the Trinity House accounts of Hull, Yorkshire 1483, given by Chambers in 'Mediaeval Stage,' occur in the entries concerning a play of 'Noah'- To the minstrels vjd, also, Mass, bellman, torches, minstrels, garland, &c vjs.

1. Chambers 'Mediaeval Stage,' page 140.

In the Early English Text Society Chester cycle, 'Creation Play,' p. 31 occurs this direction, And Mynstrelles playinge. and on page 24, Mynstrels play. Manly, in 'The Pre-Shakespearean Drama Vo. I, p. 129 Coventry Corpus Christi Plays,' Then the Scheppardis singis, "Ase I owt Rodde." page 131, There the scheppardis syngith ageyne and goth forth of the place. At the end of this play there are three songs given without the music Song I "As I owt rode," Song II, "Lully, lulla, thow littell tine child." Song III "Doune from heaven so hie." The Shepherds sing the first and last songs, and the women sing the second song. The Hegge Plays contain the following stage directions, page 73, There they xal synge this sequens, "Benedicta sit beata Trinitas. page 75, Here the aungel descendith the hefne syngyng.

"Exultet coelum laudebus!

Resultet terra gaudiis!

Archangelorum gloria

Sacra canunt solemnia."

The Hegge Plays give stage directions, line 345 of the salutation "Ave Maria, gratia plena! Dominus tecum, uirgo serena (Angeli cantando istum sequenciam.) page 211, Hic venient angeli cantantes et ministrantes ei:- "Gloria tibi Domine!" page 256, Here Cryst passyth forth,----- and they synggn "Gloria Laus." page 88, Here xal comyn alwey an aungel with dyvers presents ----- thei

xal syngē in hefne this humpne, "Jhesu corona virginum."

The York Plays contain three pieces of music with words, which have been put into modern notation, and three which are given in the original notation, from the Ashburnham MS. The three in modern notation are, 1 "Surge Proxima Mea." 2, Veni De Libana, Sponsa." 3, "Veni Electa Mea." The other three are numbered, plate I, plate II, and plate III. "Reminiscences of old church music, itself now imperfectly understood, they are not so intelligible as the songs found among the Coventry Plays,"¹ Miss Smith tells us that the three songs were set to music by Mr. W. H. Cummings, and adds, "As the Sheremen and Taylors' play of Coventry, containing three English songs (two sung by the women), the MS. of which was burnt in the disastrous fire at Birmingham in 1879, is the only one besides that has been found with music attached, the York play music is of the greater interest."² In the second Shepherds' Play of the Towneley cycle, line 638 the stage directions are, Angelus cantat "Gloria in Excelsus." Manly, gives at the end of "The Creation and Fall" of the Norwich Whitsun Plays the words of a song by three voices,

1. Miss Smith, York Plays, p. LX

2. Printed at the end of the play in Sharp's Dissertation, p.p. 113-118. No mention is made of rubricated notes occurring in the MS. of those songs which are written for three voices.

"Tenor, Medius, Bass," with the statement that the musical description is "apparently added by F (the original editor).

In the summing up, the term pageant is very loosely used; it may mean a separate performance, stage or procession. The stage machinery was exceedingly crude, according to our ideas. The stage, according to the contemporary evidence of Rogers, quoted on page 8, consisted of two rooms or compartments, an upper and a lower, the upper one being used for the performance, while the lower was used as a dressing room, or as we would call it, a green room, and probably for the Hell also. The exact location of Hell-mouth on the stage is uncertain. Not many stage directions occur in the plays; the York Plays having no stage directions regarding the stage properties, while the Chester Plays have the greater number. We get more light on the subject of scenery, stage properties and costumes from the rubrics, banes, city records and churchwardens' accounts, than we do from the stage directions.

As to the music, the 'York Plays' give us a better idea of what the songs were like, especially so far as the music itself is concerned, having several songs with the notes accompanying the words. No mention, however, is made in this cycle of musical instruments used during the performance of plays. Three songs occur in the Coventry or Hegge, Corpus

Christi plays, but these are not accompanied by the notes, so that we get no idea of what the tunes were like. The Chester Plays give frequent stage directions regarding the instrumental or minstrel playing. In going over the text of these plays we get very little light as to just how they were produced, so that we really after all have to depend on the stage directions.

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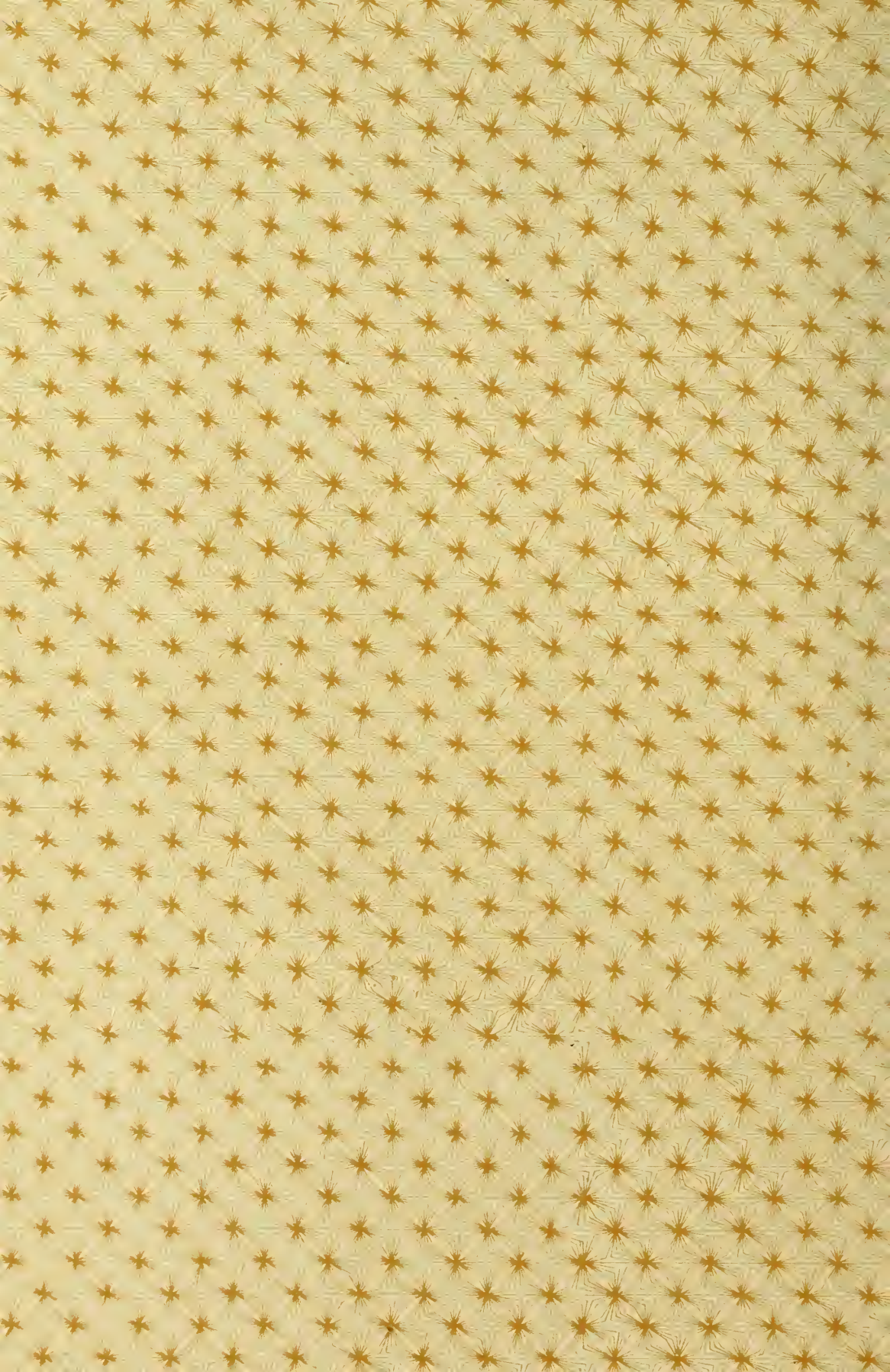
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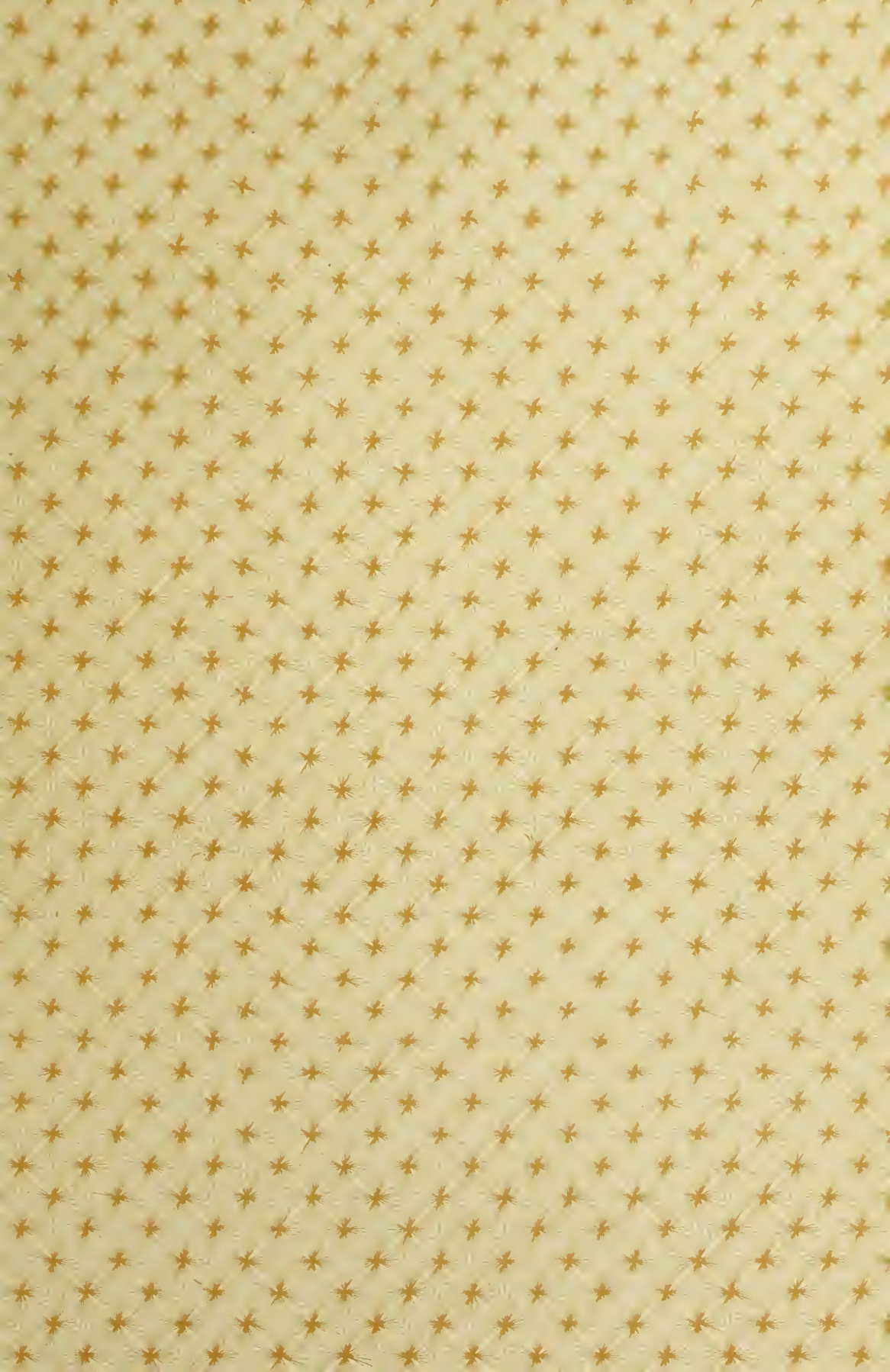
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