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Meg Twycross: Publications

The Medieval Anadyomene: a Study in Chaucer's Mythography, Medium Ævum Monographs n.s. 1 (Oxford: Blackwell, 1972);

'"Places to hear the play": Pageant Stations at York 1398-1572', *Records of Early English Drama Newsletter* (1978:2), 10-33;

'A Pageant-Litter Drawing by Dürer', *Medieval English Theatre* 1:2 (1979), 70-72;

'The Flemish *Ommegang* and its Pageant Cars', *Medieval English Theatre* 2:1 (1980), 15-41 and 2:2 (1980), 80-98;

with Sarah Carpenter, 'Masks in Medieval English Theatre: the Mystery Plays', *Medieval English Theatre* 3:1 (1981), 7-44 and 3:2 (1981), 69-113;

'"Playing the Resurrection"', in *Medieval Studies for J.A.W. Bennett Aetatis Suae LXX*, ed. by Peter Heyworth (Oxford: Clarendon Press, 1981), pp. 273-96;

with Sarah Carpenter 'Materials and Methods of Mask-Making', *Medieval English Theatre* 4:1 (1982), 28-47;

'Books for the Unlearned', in *Themes in Drama 5: Drama and Religion*, ed. by James Redmond (Cambridge UP, 1983), 65-110;

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'The Chester Cycle Wardrobe', in *Staging the Chester Cycle*, ed. by David Mills, Leeds Texts and Monographs, n.s. 9 (Leeds: School of English, University of Leeds, 1985), pp. 100-23;

Terence in English: an Early Sixteenth-Century translation of the 'Andria', *Medieval English Theatre Modern-Spelling Texts* 6 (Lancaster: Medieval English Theatre, 1987);

'Two Maid Marians and a Jewess', *Medieval English Theatre* 9:1 (1987), 6-7;

'My visor is Philemon's Roof', *Fifteenth-Century Studies* 13 (1987), 335-46;

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'Beyond the Picture Theory: image and activity in medieval drama', *Word and Image* 4 (1988), 589-617;

'Felsted of London: Silk-dyer and Theatrical Entrepreneur', *Medieval English Theatre* 10:1 (1988), 4-16;

'Costume', in *A Companion to the Medieval Theatre*, ed. by R.W. Vince (New York: Greenwood Press, 1989);

"'As the sun with his beams when he is most bright'", *Medieval English Theatre* 12:1 (1990), 34-79;

"'With what body shall they come?": Black and White Souls in the Mystery Plays', in *Langland, the Mystics, and the Medieval Religious Tradition*, ed. by Helen Phillips (Cambridge: D.S. Brewer, 1990), 271-86;

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'The theatricality of medieval English plays', in *The Cambridge Companion to Medieval English Theatre*, ed. by Richard Beadle (Cambridge UP, 1994), pp. 37-84;

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Twycross: Bibliography and Videography

- D.S. Brewer, 1996), with an introductory article on 'Some Approaches to Dramatic Festivity, especially Processions', pp. 1-33;
'Directing *Apus and Virginia*', in *European Theatre 1470-1600: Traditions and Transformations*, ed. by Martin Gosman and Rina Walthaus (Groningen: Egbert Forsten, 1996), pp. 141-48;
'The York Mercers' *Lewent Brede* and the Hanseatic Trade', *Medieval English Theatre* 17 (1995), 96-119;
with Pamela M. King: 'Beyond REED?: the York *Doomsday* Project', *Medieval English Theatre* 17 (1995), 132-48;
'Records of Medieval English Theatre', *Archives* (Journal of the British Records Association) 22, no.97 (October, 1997), 111-18;
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'Some Aliens in York and their Overseas Connections: up to c.1470', *Leeds Studies in English*, n.s. 29 (1998), 359-80;
with Andrew Prescott and Pamela M. King, 'The York *Doomsday* Project', in *Towards the Digital Library*, ed. by Leona Carpenter, Simon Shaw, and Andrew Prescott (London: The British Library, 1998), pp. 50-57;
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'The Leuven Ommegang and Leuven City Archives', forthcoming in *Proceedings of Camerino Conference* (Turnhout: Brepols, 2001);
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Review Articles for *Medieval English Theatre* on: *Mactacio Abel, Noah, Abraham* (Durham, 1979); *The N. Town Passion Plays* at Toronto (PLS, 1981); *Mary Magdalene* at Durham (1982); the Chester Plays at Chester (pageant waggon performance, 1983); *The Great Theatre of the World*, adapted from Calderon's *El Gran Teatro del Mundo* (The Medieval Players, 1987); *Mankinde* (The Medieval Players, 1988).

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Translated: Juan Castaño 'Documentary Sources for the Study of the *Festa* or *Mystery of Elche*', *Medieval English Theatre* 12:1 (1990), 21-33; Luis Quirante Santacruz 'The City in the Church', *Medieval English Theatre* 14 (1992), 22-36.

Editorial: Editor *Medieval English Theatre*; Medieval English Theatre Modern-Spelling Texts; Medieval Theatre Monographs; Editorial board Durham Medieval Texts.

Videotapes:

Quem Quaeritis (1978);

The Chester 'Purification and Doctors' (1983);

Fulgens and Lucre (1985);

The Bestiary (1986);

That Girl from Andros (1988);

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Two Mystery Plays from the York Cycle (The Resurrection and Hortulanus) (1992).

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Magnificat: Three Plays in Honour of Our Lady from the N.Town Mary Play (1994).

A selection of these, made in collaboration with Lancaster University TV, are published in America by Films for the Humanities and Sciences.

Productions: *A Play of Our Lady at Candlemas* (the N.Town Mary Play), *The N. Town Woman Taken in Adultery*, *The Fruit of Good and Ill* (Old Testament Plays from the York and Towneley Cycle), *The Strife between Men and Women*, *The Vision of Piers the Plowman* (Oxford, 1970-74); *The York 'Resurrection'* (Lancaster, 1977); *The Chester 'Purification and Doctors'* (Lancaster, Leeds, Chester, 1983); Henry Medwall, *Fulgens and Lucre* (Lancaster, Christ's College Cambridge, 1984); *Thomas Garter, *Virtuous and Godly Susanna* (Lancaster, Rufford Old Hall, Perpignan, 1986); **That Girl from Andros*, English translation c.1500 of the *Andria* of Terence (Lancaster, Rufford Old Hall, 1987); *The York 'Doomsday'* (Cartmel, Lancaster, Carlisle, Durham, York Festival 1988); **Esmoreit, Prince of Sicily*, translated by Jane Oakshott and Elsa Strietman (Lancaster, 6th Triennial Colloquium of SITM, 1989); *R.B., *Apius and Virginia* (Lancaster, Cambridge, Groningen, 1991); *The York 'Resurrection'* (Lancaster, Durham, York Festival, 1992); John Redford, *Wit and Science* (Lancaster, Groningen, 1993); *Magnificat: Three Plays from the N.Town Mary Play* (Lancaster, Dublin, York, 1994).

*First known production this century