In this issue are Ian Lancashire's biennial bibliography of books and articles on records of drama and minstrelsy, and A.F. Johnston's list of *errata* and disputed readings of names in the *York* volumes.

IAN LANCASHIRE

Annotated bibliography of printed records of early British drama and minstrelsy for 1978-9

This list includes publications up to 1980 that concern records of performers and performance, but it does not notice material treating play-texts or music as such, and general or unannotated bibliographies. Works on musical, antiquarian, local, and even archaeological history figure as large here as those on theatre history. The format of this biennial bibliography is similar to that of Harrison T. Meserole's computerized Shakespeare bibliography. Literary journal titles are abbreviated as they appear in the annual *MLA* bibliography. My annotations are not intended to be evaluative; they aim to abstract concisely records information or arguments and tend to be fuller for items presenting fresh evidence than for items analyzing already published records. I have tried to render faithfully the essentials of each publication, but at times I will have missed the point or misstated it: for these errors I ask the indulgence of both author and user. Inevitably I will also have failed to notice
some relevant publications, for interesting information is to be found in the most unlikely titles; my search could not be complete, and I was limited practically in the materials available to me up to January 1980. Any work that is included and has not been examined is described as 'Not seen'. The number of omissions would be greater than they are had not many colleagues sent me news or offprints of their recent work. For their help I am most grateful, and I would of course welcome knowing of deficiencies in this list.


2 Accounts of the Roberts Family of Boursell, Sussex, c1568-1582. Ed. Robert Tittler. Sussex Record Society, 71. Lewes: Sussex Record Society, for 1977-1979. [Payments once to a piper, once to some players, and on 19 occasions to one, two, or three or more minstrels (from one of whom two-and-a-half yards of ribbon were bought).]


4 Alsop, J.D. 'Entertainments of the Marquess of Northampton in 1553'. N&Q, 222 (1977), 500-1. [Household accounts of William Parr 1 Feb.-3 July have payments for the marquess's own players, the earl of Westmorland's singing men, baiting of bulls and bears, (to 'Allen & wallas'), one 'that spake in dyvers voyses', and the Lord Admiral's musicians (PRO, E. 101/520/9); and the marquess's singing boys and 'rimyng boye' (E. 101/631/43).]

5 Altick, Richard D. The Shows of London. Cambridge, Mass., and London: The Belknap Press of Harvard University Press, 1978. [A history of non-theatrical public entertainments or exhibitions in London: eg, displays of relics and a flea with a chain of gold (pp. 4-11), Bethlehem Hospital and New World savages (pp. 44-6), Italian puppet players (pp. 57-8), and the Tower and its animals (pp. 87-9).]

6 Arnold, Janet. 'The "Coronation" Portrait of Queen Elizabeth I'. The Burlington Magazine, 120, no. 908 (Nov. 1978), 727-41. [The appendix has an edition, with commentary, of 'Materials for the apparel of her majesty and the persons engaged about her Coronation' (from PRO, E. 101/429/3), which lists among her attendants some 17 trumpeters and her fools William Summer and Jane (pp. 736-7).]

[Includes a biographical survey of the Maidstone-born composer, with new details of his apprenticeship (?) with Anne Russell, Lady Warwick (Northaw, Herts, and London), to 1603 and with her brother Lord William Russell (Thornhaugh, Northants) to 1612 (p. 266).]


9 Ashelford, Jane. 'Female Masque Dress in Late Sixteenth-Century England'. Costume, 12 (1978), 40-7 (7 figs). [Revels records and contemporary paintings point to an eclectic blend of styles, influenced by Elizabeth's taste for 'heavily embroidered, glittering surfaces'.]

10 Aston, Peter. 'Music since the Reformation'. A History of York Minster. Ed. G.E. Aylmer and Reginald Cant. Oxford: Clarendon Press, 1977, pp. 395-429. [Discussion of vicars choral, singing men, choristers, the organ (1399-1536), and the organists, with a reference from the Fabric Rolls of a payment to the York waits in 1623 for playing five services in the choir, and with three tables: a list of masters of the choristers 1531-1799, a list of York organists 1475 to the present, and a list of the major organs.]

11 Axton, Marie. The Queen's Two Bodies: Drama and the Elizabethan Succession. Royal Historical Society Studies in History. London: Royal Historical Society, 1977. [Using dramatic records of the Inns of Court, court entertainments, and popular plays; and with details from previously unpublished texts of Thomas Pound's two Lincoln's Inn masques, for the marriages of the earl of Southampton 12 Feb. 1566 and of Francis Radcliffe and Thomas Mildmay the following 1 July (pp. 1, 50-1).]

12 Banbury Corporation Records: Tudor and Stuart. Ed. J.S.W. Gibson and E.R.C. Brinkworth. The Banbury Historical Society, 15. Banbury, 1977. [Accounts for 1555-6 have payments to the king's minstrels; for 'Dycher and Bramley plays'; and towards a city pageant celebrating the charter of incorporation granted 1554 (pp. 16-7). Twelve crafts subsidized the pageant, and players' gear was bought at Coventry.]

13 Barber, Richard. Edward, Prince of Wales and Aquitaine. A Biography of the Black Prince. London: Allen Lane, 1978. [Unpublished papers, including the prince's household accounts 1336-8, 1340-5, record payments to his own and visiting minstrels—Merlin; one who played a small organ; Morel de Burghersh; and Hankin (pp. 22, 30, 37, 42-3, 93, 130, 155)—and John the fool of Eltham (p. 37), and refer to many tournaments 1331-65, as well as a mock ambush in 1357, by 500 foresters in green, of King John of France on his way to a London royal entry, and a Cheapside pageant of two girls in a birdcage (p. 152).]
14 Barker, Kathleen. *Bristol at Play: Five Centuries of Live Entertainment*. Bradford-
on-Avon, Wilts: Moonraker Press, 1976. [Chapter 1, ‘Pageants and Players 1461-
1729’, discusses pageants for royal entries, the St. Katherine’s players, the Bakers’
pageant procession, itinerant players 1532-1635 (with one item not in Murray),
John Daniel’s Bristol company 1618-23, and Nicholas Woolf’s playhouse c.1614-9
(pp. 1-4).]

15 Beadle, Richard. ‘Dramatic Records of Mettingham College, Suffolk, 1403-1527’.
*TN*, 33 (1979), 125-31. [49 payments of 1403-8 and 1450/51-1526/27, from BL
Add MSS 33985-90, for players from Norwich, of Robert Clyfton (1450-1) and Sir
Thomas Brews (1454-5, his puppet-players), from Beecles, South Elmham, Dunwich,
and Great Yarmouth, and of Henry VIII (with minstrels).]

16 - ‘The East Anglian “game-place”: A Possibility for Further Research’. *REEDN*,
1978.1, pp. 2-4. [John Capgrave of King’s Lynn, Norfolk, in his *Solace of Pilgrimes*
(1450), identifies Roman *theatra* as a ‘place in which men stand to see pleyis or
wrestlingis...’ and notes that some of them, the *ampbeatrums*, are places ‘all round
such as we have her’ in this land.]

payments, 1498/99-1539/40, to visiting troupes of actors, towards parish plays in
Thetford, and towards plays at nearby villages from accounts 1483-1540 of the
Cluniac priory of St. Mary at Thetford; with explanatory commentary.]

18 Bennett, Jacob. ‘The *Mary Magdalene* of Bishop’s Lynn’. *SP*, 75 (1978), 1-9. [The
play’s language is clearly that of this rich Norfolk port, and both share an immediate
knowledge of the sea.]

*HLQ*, 41 (1977-8), 217-49. [Details of a suit by William Bankes against Ellis Worth
and Andrew Keyne, leaders of Prince Charles’ (II) Company, in Feb. 1534-5 (*PRO*
Court of Requests 2.662, pt. 1, discussed here for the first time), to regain one
hundred pounds invested by Bankes to become an actor-sharer, in the course of
which he complains of the troupe’s supposed financial mismanagement, its move
from Salisbury Court to the less reputable Red Bull, and the use of sharers’ profits
to offset a large debt for costumes, matters to which the defendants reply by giving
figures on Bankes’ regular income as an actor and by accusing him of disorderly
behaviour and of deserting the already mediocre, struggling company; all discussed
in the context of the practice of other contemporary troupes.]

20 Bergeron, David M. ‘Elizabeth’s Coronation Entry (1559): New Manuscript Evi-
Thomas Cawarden 3 Jan. 1559 asking him to deliver from the revels office certain
apparel for the London pageants at her coronation; and an inventory of that apparel
Berry, Herbert. ‘Aspects of the Design and Use of the First Public Playhouse’. See no. 74, pp. 29-45. [Documents in the ‘Handlist’ (below) show it to have been a great black and white (half-timbered) building on brick foundations with tile roofs, a ‘worthy scaffold’ assembled with ironmongery (for dismantling: by 16 persons over two-four days in 1598), with a yard, tiring house, galleries with ‘romes’, and a separate entrance door downstairs: costing about £680 to erect, and yielding the housekeepers annually about £190-200.]

22 – ‘A Handlist of Documents about the Theatre in Shoreditch’. See no. 74, pp. 97-133. [A survey and summary, with PRO, BL, and Guildhall call numbers, of 78 documents (six not used before) in four sets of lawsuits about (a) the land on which the Theatre stood, (b) land adjacent to it, (c) financial relations between the playhouse owners, Burbage and Brayne (and his successors), and (d) Burbage’s pulling down of the playhouse; with an assessment of the published transcriptions.]


Billington, Sandra. ‘Sixteenth-Century Drama in St. John’s College, Cambridge’. RES, ns 29 (1978), 1-10. [Rediscovered inventories of college stuff, seven of which—three dated 1546, 1548, and 1562—list costumes and properties for plays with characters like fool, Aulos, the devil, Rusticus, Paupertatis, Jupiter or Jove, Death, devils, Egyptian (?gypsy), Jews, Mardochiens, Gnato, and Thraso’s servant.]


28 Bradbrook, M.C. ‘Shakespeare and the Multiple Theatres of Jacobean London’. See no. 70, pp. 88-104. [How plays by Shakespeare, among others were sensitive to the varying audiences for different forms of theatre at that time.]

29 Brand, Peter. ‘Robert Browne’. TN, 31 (1977), 39. [Four (?) actors of this name:}
one, of the Boar's Head, buried 1603; another touring with English comedians in
Germany and elsewhere until 1620; a third, acting in Donington, Lincs, c.1563-5;
and a puppet player in Coventry and Norwich c.1638-40.]

30 Brissenden, Alan. `Shakespeare and the Morris'. *RES*, ns 30 (1979), 1-11. [Based
on published plays and records.]

31 Brooke, L.E.J. 'The Yeovil Church House'. *Notes & Queries for Somerset and
Dorset*, 30 (1979), 429-35. [Quarter Sessions' articles of 1607 against the church-
wardens saying that there were usually minstrelsy and dancing on Sundays (at
church ales); and an order in 1631 by Assize judges banning all ales and bull or bear
baitings in the country (pp. 431-2).]

76-86. [An edition of an entertainment probably by Sir Thomas Salusbury for the
earl and countess of Bridgewater at the seat of Sir Thomas Middleton in Denbigh-
shire, North Wales (until now, owing to an erasure in the manuscript by J.P. Collier,
thought to be for royalty); and biographical material about Salusbury, including a
note of another entertainment written by him for a wedding there in 1641.]

33 - 'Milton's Arcades: Context, Form, and Function'. *Renaissance Drama. New
University Press, 1977, pp. 245-74. [Studies the complex family linked with
Milton's 'part of an entertainment' c.1634 for the Countess Dowager of Derby at
Harefield, Middlesex, with reference to musical evidence in unpublished household
accounts for 1634-5 in the Huntington Library.]

34 Brownstein, O.L. 'New Light on the Salisbury Court Playhouse'. *ETJ*, 29 (1977),
231-42. [Deduces its location and size (about 60 feet long by 40 feet wide) from
(a) a St. Bride's parish report in 1677 of buildings erected on new foundations since
1656 in which three properties, one belonging to Edward Fisher, are described as
being 'upon the old Playhouse Garden Beestons'; and (b) 'Fisher's Alley' in that
area on the Ogilby and Morgan survey of 1676 (pp. 231-7).]

35 - 'Why Didn't Burbage Lease the Beargarden? A Conjecture in Comparative
Architecture'. See no. 74, pp. 81-96. [Audience inconvenience: baiting amphitheatres
protected spectators by putting them behind a high circular wooden 'grate'
or on low standings behind that, so that play audiences would have had either to
stand inside the grate or to watch through or over it.]

36 Bullock-Davies, Constance. *Menestrellorum Multitudo: Minstrels at a Royal Feast*.
Cardiff: Univ. of Wales Press, 1978. [First complete edition of PRO E 101/369/6,
two Latin and French payrolls for the minstrels of the royal and noble households
at the feast on Whitsunday, 22 May 1306, to celebrate the knighting of Edward of
Carnarvon at Westminster; an account of that feast and its preparations; a breakdown and discussion of the status, duties, and classes of minstrels then; and biographies of the about 150 named minstrels on the payrolls from largely unpublished materials in the PRO and the BL. Mention is made in passing of miracle plays put on by James de Cowpen, harper, William Le Sautreour, psaltery-player, John de Cressy, minstrel, and others for the queen at Carlisle or Lanercost Priory in 1307 (pp. 79, 101, 122, 182). No indexes. Reviewed by Christopher Page, *Early Music*, 6 (1978), 589-91; and Edmund A. Bowles, *Speculum*, 54 (1979), 349-53.

37 Burkhart, Robert E. 'Finding Shakespeare's "Lost Years"'. SQ, 29 (1978), 77-9. [A cautious re-examination of evidence for 1584-92 shows that he likely 'joined an acting company, probably the Earl of Leicester's, within a year or two after 1585'.]

38 Burnett, David. *Longleat: The Story of an English Country House*. Foreword by the 6th Marquess of Bath. London: Collins, 1978. [Minstrels' gallery c.1547 (p. 19); payments to jugglers and itinerant players in John Thynne's household accounts there, including one for a Robin Hood play (p. 30); and the departure of Joan Thynne for Caus Castle, Shropshire, c.1604 where she had the musician John Maynard in her household (p. 46).]

39 Burton, T.L. 'Late Fifteenth-Century "Terms of Association"' in *MS. Pepys 1047*'. N&Q, 223 (1978), 7-12. [Includes 'A Musycion of syngers' (rare), 'A melody of harpers', 'A Pouerte of Pypers', and 'An ouerthryngyng of luglers' (unique).]

40 Byard, Margaret M. 'The Trade of Courtiership: The Countess of Bedford and the Bedford Memorials; a Family History from 1585 to 1607'. *History Today*, 29 (1979), 20-8. [Newly available family memoranda note that on 28 Nov. 1598 Lady Bedford (Lucy Harington) attended a supper by Gelli Meyricke at Essex House, with many other nobles, and saw two plays, which kept them all up to 1 a.m. (p. 24).]

41 *Calendar of Assize Records. Essex Indictments: Elizabeth I*. Ed. J.S. Cockburn. London: HMSO, 1978. [Mention of minstrels from Chelmsford, Woodham Ferrers, and elsewhere; and an Aldham yeoman who on 5 May 1589 charged that the town parson had called the queen 'an arrant whore' insofar as 'the Quene ys a dauncer and ... [he] saythe all dauncers are whores' (nos. 819, 990, 3098, and 2024).]


garlands in 1463, and later to 'histrionibus'; John Jackson, a Hull trustee for Shake-
speare; and drama and theatre generally, including the town Noah play and civic
prohibitions of mummers and masked players in 1572 and of plays 27 Sept. 1599
(pp. 96, 263-5, 269-70).]

44 Carpenter, Nan C. 'Thomas More and Music: Stanyhurst's Translation of the
Abyngdon Epitaph'. Moreana, 16 (1979), 63-8. [More's three epigrams for Henry
Abyngdon, organist, succentor at Wells Cathedral and first master of the Children
of the Chapel Royal; the third edited in a 16th-century translation by Richard
Stanyhurst.]

45 Carson, Neil. 'Analysing Henslowe's Diary'. See no. 195, pp. 145-56 (discussion on
pp. 156-9). [New conclusions from old records regarding the literary management
and overseeing of production expenses, of Worcester's Men Aug. 1602-March 1603
(Thomas Heywood and John Duke) and of the Admiral's Men 1597-1603 (Thomas
Downton, alternating with Robert Shaw and Samuel Rowley).]

46 Cartwright, Kent. 'The Folger 1560 View of London'. SQ, 29 (1978), 67-76. [Not
an independent pictorial source for the Bankside baiting houses (see R. Hosley, ibid,
15 [1964], 29-39) but a duplicate of the engraving in William Maitland's The History
of London (1739).]

47 Cawte, E.C. Ritual Animal Disguise: A Historical and Geographical Study of Ani-
mal Costume in the British Isles. The Folklore Society, Mistletoe Series. Cambridge
and Ipswich: D.S. Brewer; and Totowa, N.J.: Rowman and Littlefield; for the Folk-
llore Society, 1978. [The hobby-horse, and its attendant players, morris dancers,
minstrels, and fools, surveyed from published and unpublished records, with a geo-
 graphical list of places of performance: from mid-14th century to 1642, they include
Reading, Berks; Wisbech, Cambs; Chester; Naworth Castle, Cumb; Plymouth, Devon;
Hatfield Broad Oak, Heron Hall, and Moreton, Essex; Bristol, Glocus; Hereford;
Liverpool, Lancs; Leicester; Belleau and Grimsthorpe, Lincs; London; Norwich,
Nor; Culworth, Northants; Berwick upon Tweed and Newcastle upon Tyne,
Northumb; Holme Pierrepont and Nottingham, Notts; Abbots' Bromley, Seighford,
and Stafford, Staffs; Coventry, Warw; Wales; and Malmesbury and Salisbury, Wilts;
as well as, evidently, Newfoundland.]

48 'Cheshire round the Turn of the Sixteenth Century (cont)'. Transcr. Mrs. Pat John-
Rondull Moreton, late of Harthill, Cheshire, a tailor, was indicted of piping at Bick-
erston on Whitsunday 1615 during divine service according to the Quarter Sessions
at Nantwich (p. 57).]

49 Chester: Introduction; The Records; Appendices; Translations; End-notes; Glossaries;
Index. Ed. Lawrence M. Clopper. Records of Early English Drama [3]. Toronto:
Univ. of Toronto Press, 1979. [Excerpts, from 132 MSS and various printed sources, of civic and ecclesiastical records of drama, minstrelsy, and ceremonial 1268-1642, chronologically ordered (487 pp. of text). Documents include records of the city, 15 craft guilds, Chester Cathedral, and several parishes; and antiquarian compilations and collections by Robert and David Rogers, the four Randle Holmes, and others. These treat of such subjects as the Corpus Christi play; St. George's plays; the Whitsun plays; the Midsummer Show; the play of Robert of Sicily; the triumph of Aeneus and Dido; the play of 'Kinge Ebrauk'; the sheriffs' breakfast shoot; royal and noble visits; possibly semi-dramatic liturgical practices such as the Palm Sunday prophet and the Easter sepulchre; bull-baitings; itinerant musicians and minstrels of three patrons; and players of five patrons; civic waits and minstrels; musical instruments; and various other kinds of entertainers. An introduction discusses the documents at length, these activities briefly, and editorial procedures. There are Latin, Anglo-Norman, and English glossaries; a general index.]

50 Chesterfield Wills and Inventories 1521-1603. Ed. J.M. Bestall and D.V. Fowkes. Derbyshire Record Society, 1. Matlock, 1977. [Inventory of Edward Hadshead, 1578, a wandering musician and flute player, listing pipes and reeds.]


52 Clopper, Lawrence M. 'The History and Development of the Chester Cycle'. MP, 75 (1977-8), 219-46 (with two tables). [Based on REED Chester. (1) a Corpus Christi play 1422-74; (2) some growth of this and shift to Whitsuntide 1474-1521; (3) further expansion, as into Old Testament subjects, and performance as a series of plays on movable pageants over three days at multiple sites 1521-39; (4) suppression of certain pageants, such as the clergy's Corpus Christi play and the wives' Assumption, and some revision 1539-61; (5) final phase and revisions 1561-72; (6) revisions for final performance at Midsummer at one location over three-and-a-half days in 1575.]

53 Colvin, Howard. A Biographical Dictionary of British Architects 1600-1840. London: John Murray, 1978. [Biographies of Inigo Jones, with select list of authenticated and other works (pp. 467-74), and of his pupil John Webb, with a list of works (pp. 870-4).]

54 Commercial Papers of Sir Christopher Lowther 1611-1644. Ed. D.R. Hainsworth.


Crosby, Brian. ‘A 17th-century Durham Inventory’. *The Musical Times*, 119 (1978), 167-70. [About 1665; includes song books transcribed in the 1620s and 1630s, some printed text-books, and musical instruments.]


Davidson, Clifford, and David E. O'Connor. *York Art: A Subject List of Extant and Lost Art Including Items Relevant to Early Drama.* Early Drama, Art, and Music Reference Series, 1. Kalamazoo, Mich: Medieval Institute Publications, Western Michigan Univ., 1978. [A listing of about 1245 pieces of York artwork from 53 buildings and repositories, with an appendix on musical iconography. No indexes. Subjects include a fool with a bauble, a morris dancer playing pipe and tabor, and dancers and mummers (pp. 31, 183).]

Douglas, Audrey W. ‘[Research in Progress]’. *REEDN*, 1979,1, pp. 13-16. [Records of (Corpus Christi) plays, itinerant players and waits, musicians, fools, a fencer, and an abbot of ?misrule in Cumbria from Kendal and Carlisle civic and guild records,
the Rose Castle, Curwen, and Lowther household accounts, and various quarter sessions and court leet papers.]

64 Duffy, R.A. *Wit and Science* and Early Tudor Pageantry: A Note on Influences. *MP*, 7 (1978-9), 184-9. [Includes references to the 'woodwos' and the 'mount' from Henrician revels accounts (such as unprinted ones at the Folger Shakespeare Library).]


66 Durkan, John, and James Kirk. *The University of Glasgow 1451-1577*. Edinburgh: Univ. of Glasgow Press, 1977. [From 1462 an annual faculty feast was held, funded by a general levy, in the college of arts on the nearest Sunday after 9 May; a 'regal procession' headed by the king of the feast went from St. Thomas Martyr Chapel to the college, where the feast was followed by an 'interludium' at a suitable 'place of solace' performed by certain masters and students who 'were not to suffer academically because of the time given to rehearsing'. Later records of musical instruments and song books (pp. 190, 199, 367).]


68 Dutka, JoAnna. ‘Mystery Plays at Norwich: Their Formation and Development’. *LeedsSE*, ns 10 (1978), 107-20. [Argues that these plays developed under the Great Guild on Corpus Christi before 1449 and were then transferred to St. Luke’s Guild until the City assumed control in 1527; with a chronological reconstruction from published and unpublished records of the plays’ performance history to 1565.]


71 Emmet, Alfred. ‘Another Elizabethan Stage’. *TN*, 33 (1979), 39-41. [Reply to D. George, ibid, 32 (1978), 63-7; the diagram represents a rear-tapering stage floor; and the three dots, a blocking and actors' business different from those argued by
Emmison, Frederick. 'Tithes, Perambulations and Sabbath-breach in Elizabethan Essex'. In *Tribute to an Antiquary: Essays Presented to Marc Fitch by Some of his Friends*. Ed. Frederick Emmison and Roy Stephens. London: Leopard's Head Press, 1976, pp. 177-215. [Three sections, excluded from his *Elizabethan Life* series for lack of space, have many hard-won records from the act or court books of the Archdeacons of Essex and of Colchester about violations of the Sabbath for causes such as morris dancing, a dance called 'the flower in the broom', minstrelsy, use of Maypoles, bull-baiting, players and plays (at Aveley, Hornchurch, Colchester, Rayleigh, West Ham—where the audience was suffered to stand on the communion table—and Billericay), and the lord of misrule (pp. 201-6). Emmison says that, in comparison with returns from Churchwardens' accounts, the court books contribute 'only trifles' and are 'disappointingly scrappy'. See also John C. Coldewey, 'The Last Rise and Final Demise of Essex Town Drama', *MLQ*, 36 (1975), 239-60.]

Engel, Wilson F. III. 'James Orchard Halliwell-Phillipps Materials in the University of Edinburgh Library'. *RORD*, 21 (1978), 39-47. [Correspondence, 108 notebooks and scrapbooks on provincial researches, Shakespeariana and the like, and papers relating to W.H. Ireland.]


Flay, A.L. 'Two Major Organs at Bury St. Edmunds, Suffolk'. *The Organ*, 57 (1978), 136-41. [An organ in St. Mary's parish church before 1467 (p. 138).]


Funk, Robert. 'George Chapman: An Addendum and Supplementary Checklist of Editions, Biography, and Criticism, 1946-77'. *RORD*, 20 (1977), 45-62. [255 entries, of which 29 are for 1946-65.]

Gair, Reavley. 'Chorister-Actors at Paul's'. *N&Q*, 223 (1978), 440-1. [Additions to H.N. Hillebrand's lists from St. Gregory-by-Paul's parish records and the Paul's visitation report of 1598.]

— 'Masters of the Choristers at Paul's'. *N&Q*, 222 (1977), 521-2. [Thomas Gyles the master of Paul's choristers (d.1600) is not the Thomas Giles who instructed Prince Henry and Prince Charles in music.]
80 - 'The Presentation of Plays at Second Paul's: The Early Phase (1599-1602)'. See no. 66, pp. 21-47. [Based largely on plays by Marston and Percy, but newly uses Bishop Bancroft's visitation book (a) to suggest that the playhouse near the cathedral was a small house 'builte in the shrowdes' (identified with the garth of the Chapter House precinct) between the cloister wall and the Chapter House, and extending up to its buttresses; and (b) to note in passing a masque of five women in the cathedral precinct, January 1597, at Mr. Sleggs' house (Sleggs' daughters danced in it) and about midnight in the College garden with minstrels.]

81 Galloway, David. 'Comment: The East Anglian "game-place": Some Facts and Fictions'. REEDN, 1979.1, pp. 24-6. [Reply to R. Beadle, REEDN, 1978.1, pp. 2-4]: Wymondham and Great Yarmouth records suggest that 'game-places' are not permanent structures or sites with scaffolds.]


83 George, David. 'Another Elizabethan Stage'. TN, 32 (1978), 63-7. [Line-diagram, with three dots inside, made in ink on sig. B2 of a Huntington Library copy of the 1600 quarto of H Henry IV, next to I.ii.62-8: a forward-tapering stage floor, with the positions of Falstaff, his boy, and the Lord Chief Justice, in a King's Men production at court or at the first Globe.]

84 - 'Records of Interest at the Lancashire Record Office'. REEDN, 1979.2, pp. 2-6. [Five records from a 'Handlist of Theatre Records' at the Lancashire RO, Preston: an Ormskirk bearward (see below, 'The Whitestones Family ...'); a performance of Shakespeare's Henry VIII by nine men in a loft in a Warrington house on a Sunday 6 May 1632, stopped by town officials; a show called 'the Chaos' with waggon bequeathed by William Sandes of Preston 1638; seven actors, with others, performing plays and interludes across Amounderness (1647-8 Quarter Sessions); and the cost of Jonson's Masque of Queens 2 Feb. 1609, as noted in a letter of 7 Feb.]


86 Geritz, Albert J. 'Recent Studies in John Rastell'. ELR, 8 (1978), 341-50. [Includes bibliographical information about his biography.]

Trinity Church accounts 1555 have payments for proclaiming the games or gaming at Braintree and Ipswich; and a churchwarden's description temp Mary I of the Palm Sunday procession with its prophet, and of the Easter sepulchre (pp. 105-6).

88 Green, Allan P. 'Shakerley Marmion Dramatist: Declared an Outlaw in 1624? YES, 7 (1977), 81-5. [New PRO evidence, a Chancery degree of 14 June 1624, suggests yes.]

89 Halliwell-Phillipps Scrapbooks: An Index. Comp. J.A.B. Somerset. Toronto: REED [1979]. [Introductory booklet (23 pp.) and microfiche index (approx. 2500 index lines). Data from extracts from records of performance collected by Halliwell-Phillipps in local archives, now in two series of scrapbooks at the Folger Shakespeare Library: coded by the compiler in eight fields—volume, page, county-country, town/place, auspices, company, date, and payment—in order to produce five indexes by volume, county, company, auspices, and town. 174 companies and 82 towns are listed.]

90 Hamilton, Alice B. '[Research in Progress.]' REEDN, 1979.1, pp. 17-19. [Whitsun processions and pageant figures such as the three shepherds, church plays, bearbaiting, itinerant players, waits and musicians in Leicester civic and parish records 1553-1645.]

91 Hand, Colin. John Taverner his Life and Music. London: Eulenburg Books, 1978. [Includes a life of this Lincolnshire composer and musician, derived from MS and early printed sources (pp. 11-37).]


95 A History of the County of Cambridge and the Isle of Ely. Volume VI. Ed. A.P.M. Wright. The Victoria History of the Counties of England. The University of London: for the Institute of Historical Research by OUP, 1978. [Visiting players performed at Linton guildhall temp Eliz I, and the town was bequeathed a sum in 1558 to teach its children singing and grammar; Holy Trinity church, Hildersham, had an organ after 1542 (pp. 69, 98, 104; cf 78).]

97 A History of the County of Oxford. Volume IV: The City of Oxford. Ed. Alan Crossley. The Victoria History of the Counties of England. Oxford: for the Institute of Historical Research by OUP, 1979. [See 'Theatre', pp. 430-2, and prohibitions of plays in 1575, 1580, and 1593 (pp. 76, 425-6, 431); 'Music', pp. 432-3, with harp-makers 1381-4 (pp. 45, 57), waits from 1501, and a musicians' company in 1636 (p. 327); a mock mayor or lord of misrule (p. 135); organs at Christ Church, St. Aldate's, St. Martin's, and St. Mary's (pp. 137, 370, 374, 385, 392); May Queen and Maypoles (pp. 156, 177, 351, 402); bull rings (pp. 351, 426) and batings, as by Elizabeth's bearward several times (pp. 426, 433); a dancing school called the Bocardo (p. 427); the queen's jester in 1562 (p. 433); and other interesting records.]


100 Holmes, M.R. 'A Tudor Organ-Case at Appleby-in-Westmorland'. The Antiquaries Journal, 58 (1978), 320-32 (and 9 plates). [Transferred there in 1683 from Carlisle Cathedral, where it was set up c.1542-7 by Henry Clifford, second earl of Cumberland.]

101 Hosley, Richard. 'A Reconstruction of the Fortune Playhouse: Part I'. See no. 70, pp. 1-20. [The 'depth of stage, height of tiring-house storeys, number and size of bays of the playhouse frame, location of yard entrances, and location of staircases' of the first Fortune as would have been laid out in a 'Plott' or ground-plan supplementing the building contract of 1600 (11 figs; first part of a two-part paper, taking C.W. Hodges' reconstruction (1953) as a point of departure).]

102 - 'The Theatre and the Tradition of Playhouse Design'. See no. 74, pp. 47-79. [Draws from Berry's 'Documents', Sidney Fisher's interpretation of the Utrecht
view of London (by 1598), Irwin Smith's analysis of the first Globe, C.W. Hodges' of the second, and evidence about other playhouses to describe the Theatre as a polygonal building with a diameter of 92-100 feet, two external staircases and three stories, surmounted by a hut, a cupola, and a flagstaff, clearly in the tradition of Henry VIII's banqueting house of 1520 at Calais, a sixteen-sided polygon with three galleries and a diameter of about 121 feet.]

Howard-Hill, Trevor H. 'REED's Bibliographical Imperative'. See no. 195, pp. 178-90. [Critical assessment of I. Lancashire's (a) proposals for computer-aided lists and indexes to early dramatic records (see below), with Howard-Hill's outline of an alternate method of coding; and (b) Lancashire's specifications for a bibliography of published records.]

Huelin, Gordon. 'Christmas in the City'. Guildhall Studies in London History, 3 (1977-8), 164-74. [Discussion of London practices from 1418 on, with evidence of a St. Nicholas Bishop in St. Stephen Coleman Street 1466 and St. Peter Westcheap 1518 (pp. 164-7).]


- “Pleyng geire accustumed belongyng & necessarie": Guild Records and Pageant Production at Coventry'. See no. 195, pp. 60-92 ('Comment' by John H. Astington on pp. 93-7, and discussion on pp. 98-100). [Detailed scrutiny of the Weavers' play of the Purification and the Disputation in the Temple in light of the company's ordinances of 1453, its accounts 1523-1642 (with full excerpts for 1525 and 1541), and the play-text itself; and of the Drapers' lost Doomsday play from transcriptions by Thomas Daffern (?1795-1869) of the lost accounts 1534-1624 (with full excerpts for 1555).]

Ingram, William. A London Life in the Brazen Age: Francis Langley 1548-1602. Cambridge, Mass, and London: Harvard University Press, 1978. [A biography, based on legal records in the PRO and on local archives in London record offices, of the unscrupulous moneylender who built the Swan theatre, was the subject of a writ of attachment along with Shakespeare in 1596, was sued by Pembroke's Men, and acquired in 1599 an interest in the Boar's Head playhouse; and a book rich in detail of Langley's London contemporaries, even one presented for casting into the common sewer 'the filth that he maketh of his harp strings' (p. 216).]

- 'Henry Lanman's Curtain Playhouse as an "Easer" to the Theatre, 1585-1592'. See no. 74, pp. 17-28. [Argues that James Burbage, in agreeing with Lanman in 1585 to split the profits of their two playhouses until 1592, was undertaking to run and finance the Curtain 'as an Esore to their playe housse' (in effect, in addition to the Theatre) on condition that Lanman accept half the total profits for seven years.
as the purchase price for the Curtain (shares of which Burbage would then sell c.1592-6 to help him buy Blackfriars].

109 Johnston, Alexandra F. '[Research in Progress.]' REEDN, 1979.1, pp. 19-20. [Records of players, May games, morris dancers, mummers, and Robin Hood plays, mainly at Whitsun, in 17 Berkshire parishes including Abingdon and Reading.]

110 Jones, J. Gwynfor. 'The Welsh Poets and their Patrons, c.1550-1640'. Welsh HR, 9 (1978-9), 245-77. ['... poets of the uchelwyr who sang to the Welsh gentry'.]

111 Jones, Mary Loubris. 'Sunlight and Sleight-of-hand in Medieval Drama'. TN, 32 (1978), 118-26. [Analysis of stage directions in the Digby Mary Magdalen for spectacular devices or effects through sudden concealment or appearance.]

112 Justice, Alan D. 'Trade Symbolism in the York Cycle'. Theatre Journal, 31 (1979), 47-58. [Uses York AN and B/Y memorandum books to discuss 29 plays in the cycle.]

113 Kahrl, Stanley J. 'Learning about Local Control'. See no. 195, pp. 101-25 ('Comment' by John C. Coldewey on pp. 118-25, and discussion on pp. 126-7). [Louth and Lincoln records show that civic councillors, not guilds, 'called the tune and paid the piper'; and Lynn records 1430-67, noting town waits from 1430 and the Corpus Christi 'ludi' or 'le Gesyne' 1446-67, tend to link local drama with civic employees, the waits. Coldewey contrasts the profit motive in Essex civic drama with its apparent unimportance in Lincolnshire civic drama.]

114 Kelliher, Hilton. 'A Shakespeare Allusion of 1605 and its Author'. The British Library Journal, 3 (1977) 7-12. [A hitherto unpublished letter of 10 Oct. 1605 by John Poulett, later Baron Poulett, to his uncle Sir Francis Vincent from Paris describes manly winter sports in France, whose 'danger ... makes them seeme good, men seeme in them as actors in a Tragedye, and my thinkes I could play Shakesbeare in relating ...' (from BL Add MS 11757; with plate).]

115 Kemp, Walter H. '“Votre Trey Douce”: A Duo for Dancing'. M&L, 60 (1979), 37-44. [Mentions itinerant minstrels at the English court and the basse danse at the Scots court in early 16th century (pp. 37-41).]


117 Kipling, Gordon. 'Triumphal Drama: Form in English Civic Pageantry'. In Renaissance Drama. New Series VIII: The Celebratory Mode. Ed. Leonard Barkan. Evan-
The triumphator in processing from one pageant to another is 'the protagonist of a drama which takes all London as its stage'; mainly a discussion of homiletic entries by Henry VI (1432), Katharine of Aragon (1501), Elizabeth I (her coronation), and Sir John Swinnerton (1612) into London, and by Mary Queen of Scots into Edinburgh (1561).

Klausner, David. '[Research in Progress.]' REEDN, 1979.1, pp. 20-4. [Records from Hereford, including Bishop Richard Swinfield’s household accounts 1289-90, Leominster, Holme Lacey (Scudamore household accounts), Worcester (including Prior More’s accounts 1519-35), and Bewdley concerning pageants (at Hereford 1503-48, at Worcester before 1584), plays (at Worcester on Corpus Christi 1424, with a devil c.1576, and of Robin Hood for Prior More), and musicians.]


Kuin, R.J.P. 'Robert Langham and his “Letter”'. N&Q, 223 (1978), 426-7. ['Laneham', properly 'Langham', was admitted to the Mercers’ Company in 1557 and was Keeper of the Council Chamber 1573-79/80.]

Lancashire, Anne. 'Research in Progress: London Craft Guild Records'. REEDN, 1978.2, pp. 1-9. [73 companies have records to 1642. Illustrative extracts show an annual play for the Blacksmiths (1426), and an Armourers and Braziers’ procession with a boy in armour and a virgin leading a lamb (1585).]


- 'Ioly Walte and Malkyng': A Grimsby Puppet Play in 1431'. REEDN, 1979.2, pp. 6-8. [John de Rasyn, helped by town minstrel Walter Wait, complains in the town court against Hans Speryng for not delivering 'certa instrumenta joci' called 'Ioly Walte and Malkyng', evidently puppets in a play perhaps related to the Interludium de Clerico et Puella.]

- 'Records of Early English Drama and the Computer'. CHum, 12 (1978), 183-8. [REED’s present computer aids; a description of a data base for dramatic and minstrel records of performance up to 1642; and an outline of bibliographical indexes that may be derived from them.]

Brome, Davenant, and minor playwrights for both popular and private theatres 1616-42.

126 *Latin Correspondence by Alberico Gentili and John Rainolds on Academic Drama.* Trans with intro, Leon Markowicz. Salzburg SEL. Elizabethan & Renaissance Studies 68. Salzburg, Austria: Institut für englische Sprache und Literatur, Universität Salzburg, 1977. [Gentili's two letters in favour of plays, and Rainolds' two against them—an Oxford controversy—edited from the Latin in the latter's *Th'Overtrow of Stage-Playes* (1599), with a translation on facing pages, and with commentary.]

127 Lawless, Donald S. 'A Further Note on Shirley's Religion'. *N&Q*, 222 (1977), 543. [Allusion favouring conversion to Catholicism.]

128 - 'Philip Kingman: Some New Information'. *N&Q*, 224 (1979), 141-2. [A defendant with Robert Daborne in a 1610 Chancery suit; and an innholder, of the Black Bell in St. Dunstan's in the West, according to a bill in the Court of Requests.]


130 - 'Some New Light on Robert Daborne'. *N&Q*, 224 (1979), 142-3. [Chancery suit of 1610 between the playwright and his wife, and her two brothers, about his seizure of the Shoreditch property and goods of her deceased parents late in 1609.]

131 Lawson, Graeme. 'Mediaeval Tuning Pegs from Whitby, N. Yorkshire'. *Medieval Archaeology*, 22 (1978), 139-41. [Not c.657-867 (see D.K. Fry, ibid, 20 [1976], 137-9) but 13th century or later: bone pegs associated with the large English harp, not the Anglo-Saxon lyre. Fig 7 has illustrations of pegs from Whitby, Wallingstones near Hereford, Winchester, Gloucester, and St. Aldates, Oxford (12th-15th cents.).]


133 Lawton, David A. 'Gaytryge's Sermon, Dictamen, and Middle English Alliterative Verse'. *MP*, 76 (1978-9), 329-43. ['a tretys in Englisce ... sente ... in smale pagynes' to the common people—in pages, not in pageants or miracle plays as elsewhere supposed.]


Educational Authority Theatre Centre) Publication. London: Syon Print Ltd, 1977. 64 pp. [Chapters on the players, the city, the Theatre, the history of the Curtain Playhouse, and the construction of the Curtain, with an appendix of 25 known documents and extracts, and 18 illustrations including John Ronayne's reconstructions of the exterior, interior, and cross-section and plan of the Curtain.]


139 Marder, Lou. 'What Kind of Stage for Globe I & II?' *ShN*, 29.3 (May 1979), 21. [Tapered, platform (apron), 'proscenium'.]


142 M. 'Players of the Coopers' Pageant from the Chester Plays in 1572 and 1575'. *TN*, 33 (1979), 18-23. [Hugh Gyllam, tailor, about 55 years old in 1572, as Pilate and Herod; Thomas Marser, about 37, barber-surgeon, and John Stynson, bowyer, about 36 (a guild amalgamated with the Coopers), as two tormentors; and Richard Kalle, painter, about 29, as Annas; all in the Coopers' *Trial and Flagellation*, joined with the Ironmongers' *Passion*.]

some use of early records.]


145 – ‘Winslade of Winchester’. *The Musical Times*, 119 (1978), 711-12. [Transcription of the will of the Cathedral organist (d.1572), in office from 1541, with biographical details from parish registers.]


147 McIntosh, Marjorie K. ‘The Fall of a Tudor Gentle Family: The Cookes of Gidea Hall, Essex, 1579-1629’. *HLQ*, 41 (1977-8), 279-97. [The household included a dwarf, according to a will (p. 290).]

148 Meredith, Peter. ‘The Development of the York Mercers’ Pageant Waggon’. *Medieval English Theatre*, 1 (1979-80), 5-18. [Based on REED *York records 1433-1526*, with a new reconstruction of the waggon of 1433 with ‘an iron-frame heaven on the roof of the wooden box-frame superstructure of the waggon, with the four ropes from the “brandreth”’ [God’s seat] running over a hub (‘naffe’).]

149 – ‘“Item for a grone—iiij d”—Records and Performance’. See no. 195, pp. 26-60. (‘Comment’ by John H. Astington on pp. 93-7, and discussion on pp. 98-100). [Problems in interpreting (a) records of the Chester Coopers (the Passion), Painters (the Shepherds), and Smiths (the Purification), concerning actors, costumes, and props, and (naturalistic or symbolic) style of performance; (b) the evolving York *Ordo Paginarum*; and (c) the York Mercers’ indenture for their *Doomsday*.]

150 Metz, G. Harold. ‘Stage History of *Titus Andronicus*’. *SQ*, 28 (1977), 154-69. [See pp. 154-6 for a summary from 1594 to the Restoration.]

151 Monson, Craig. ‘George Kirbye and the English Madrigal’. *M&L*, 59 (1978), 290-315. [Will of 1621 bequeaths to this Bury man a bass viol and books of viol lessons; and to Robert Drury of Rougham a set of madrigals (pp. 290-1).]


strips from a letter beginning 'Good Mrs. Shakespeare', with mention of the names 'Bott' and 'Trinity Lane', found in a binding of a volume published in 1608.]

154 Murad, Orlene. 'The "Theatre Letter" of Archduchess Maria Magdalena: A Report on the Activities of the English Comedians in Graz, Austria, in 1608'. Mosaic, 10 (1977), 119-31. [The letter, translated into English with commentary, mentions ten plays acted 8-14 and 17-19 Feb., all named, and describes the wounding of an English violin-player in a duel. An earlier letter from Maria Anna of Bavaria notes another play acted 19 Nov. 1607.]

155 - The English Comedians at the Habsburg Court in Graz 1607-1608. Salzburg SEL. Elizabethan & Renaissance Studies, 81. Salzburg, Austria: Institut für englische Sprache und Literatur, Universität Salzburg, 1978. [The above article, and a full analysis of the identity of plays and playwrights.]

156 Neill, Michael. "Wits most accomplished Senate": The Audience of the Caroline Private Theaters. SEL, 18 (1977-8), 341-60. [Based largely on dedications, encomiastic verse, prologues, and epilogues.]

157 Neuss, Paula. 'The Staging of the "Creacion of the World"'. TN, 33 (1979), 116-25. [The 'conveyor' or pageant master William Jordan redacted and stage-managed the Cornish Creacion, and also played the part of God.]

158 Nevinson, J.L. 'Illustrations of Costume in the Alba Amicorum'. Archaeologia, 106 (1979), 167-76. [Autograph albums with colored pictures, as of James I in procession to the City, and of the Lord Mayor and Mayoress in procession (early 17th-cent.; pp. 170-1, plates LXXXIIg, h, LXXXIIIb).]

159 Oliver, H.J. 'Shakespeare the Shake-scene'. N&Q, 224 (1979), 115. [Does Greene mean 'shake' as 'steal'?]

160 Orbison, Tucker. 'Research Opportunities at the Inns of Court'. RORD, 20 (1977), 27-33. [MSS at the Middle Temple, Lincoln's Inn, Gray's Inn, and the Inner Temple deal with Chapman, Shirley, Inigo Jones, John Dowland, Marston, the Palsgrave's Men, Prince Charles' company, pageants for the London entry of Philip 1553, and much else of dramatic and musical interest.]

161 Orme, Nicholas. 'The Early Musicians of Exeter Cathedral'. M&L, 59 (1978), 395-410. [A study of the names and careers of 28 musicians 1276-1548, the choristers, the precentors, the succentors, the choir, the song school, and the organs, largely from the Dean and Chapter records.]

162 - 'Education in the West of England, 1066-1548: Additions & Corrections'. Devon & Cornwall N&Q, 34 (1978), 22-5. [Creation of a new office of 'informator of the
choristers' (first holder, Lewis Mugge, in 1550) to supervise them and teach singing and playing on instruments.

Orrell, John. 'Amerigo Salvetti and the London Court Theatre, 1616-1640'. *ThS*, 20 (1979), 1-26. [124 largely unpublished and translated excerpts from Salvetti's diplomatic newsletters, from an English transcription (in BL Add MS 27962) of originals in the Archivio Mediceo, Florence, about masques, dances, plays, tilts, and 'intermedii' at court and in the law schools; arranged to supplement Bentley's *Jacobean and Caroline Stage*.

164 - 'Court Entertainment in the Summer of 1614: The Detailed Works Accounts'. *REEDN*, 1979.1, pp. 1-9. [Extracts, with commentary, from BL Harl MS 1653, detailed monthly accounts April-Sept. 1614 for Whitehall and Somerset House touching on the Maundy Thursday and St. George day ceremonies, a Dutchman's 'deuice', the tiltyard and Cockpit, baits, fencing, plays and a masque, probably Daniel's *Hymen's Triumph* (Malone Society *Collections X* has the annual summary for these accounts.]

165 - 'Inigo Jones at the Cockpit'. *ShS*, 30 (1977), 157-68 (and plates 11A and B). [Jones' two theatre designs at Worcester College Oxford, dating c.1616-18, show modular complexities and Vitruvian influence, and must be for the Cockpit in Drury Lane, which was converted into a theatre for Christopher Beeston in 1616.]

166 - 'The London Stage in the Florentine Correspondence, 1604-1618'. *ThR*, ns 3 (1978), 157-76. [Excerpts from 67 letters (translated from originals in the Archivio di Stato, Florence) by seven Florentine diplomats with new information, intended to supplement Chambers' *Elizabethan Stage*, on English court masques, tilts, plays and baits, notably anti-Scots plays 1607-8, a comedy by the King's Men at St. James 1612, de Servi's part in the *Somerset Masque* 1613, a visit to the Curtain 1613, and the availability of printed texts of Florentine festivals to Inigo Jones by 1616.]

167 - 'The London Court Stage in the Savoy Correspondence, 1613-1675'. *ThR*, ns 4 (1978-9), 79-94. [Newly published excerpts in translation from 23 dispatches, now in the Archivio di Stato in Turin, by five agents of the Duchy of Savoy 1613-38 and 1675 with information on tilts, running at the ring, a court procession by the Earl of Somerset and his bride Frances Howard through London (4 Jan. 1614), a description of Daniel's masque *Hymen's Triumph* (3 Feb. 1614), the date of Jonson's *Golden Age Restored* (Jan. 1616), a hitherto unknown masque of the four seasons designed by Inigo Jones (Jan.-Feb. 1619), and several new play performances.]

168 - 'On the Construction of Elizabethan Theatres'. *ShN*, 29.3 (May 1979), 20. [Ascertaining the dimensions of the Theatre, the Globe, and the Hope (a) by means of the early builder's *ad triangulum* and *ad quadratum* methods and (b) by working
out the perspective of Hollar's drawing of Southwark as he obtained it with a drawing frame from the top of St. Saviour's tower.]

169 - 'The Paved Court Theatre at Somerset House'. *The British Library Journal*, 3 (1977), 13-19 (and one fig). [BL Lans MS 1171, fols 9v-10r, is shown to be the earliest plan of a theatre with stage, scenery, and an auditorium with 'degrees' and a 'state'; it depicts Inigo Jones' temporary theatre in the Paved Court in 1632 for the performance of Walter Montagu's *The Shepherd's Paradise* (a room afterwards altered for a masque by enlarging the auditorium).]

170 Owen, A.E.B. 'A Scrivener's Notebook from Bury St. Edmunds'. *Archives*, 14 (1979), 16-22. [A Bury harper apprenticed one from 'Braburne' Northumberland, c.1459-64, by promising to give him a harp and pipes (p. 20).]

171 Page, Christopher. 'The Earliest English Keyboard'. *Early Music*, 7 (1979), 309-14. [An illustration in an MS of Boethius' *De Musica* produced c.1130 at Christ Church, Canterbury, is of 15 organ pipes, with keyboard, perhaps a likeness of the Winchester organ keyboard.]


173 - 'String-Instrument Making in Medieval England and some Oxford Harpmakers 1380-1466'. *The Galpin Society Journal*, 31 (1978), 44-67. [A table of 11 harpmakers or lutemakers, one at York (1366), five at Oxford (1380-1467; see 'Note Added in Proof', p. 60), and five at London (1416-34); discussion of playing of stringed instruments in medieval Oxford from 1306 (as in Chaucer's 'Miller's Tale'); record biographies of four Oxford makers, and an appendix of printed records; and the relevance of Oxford practice to the rest of England.]


175 - and Lewis Jones. 'Four More 15th-Century Representations of Stringed Keyboard Instruments'. *The Galpin Society Journal*, 31 (1978), 151-5 (and plates XI-XII, between pp. 160-1). [Three carvings in York Minster and one in All Saints Church, North Street, York, c.1440-70, of harpsichords and a clavichord; records of York organ-makers 1431-88; and reference to a 'clavicymbalum' (the first such usage) and a lute in a York will of 1431-2.]

Chalmer, fl 1506-32; John Rate, fl 1466-7; and John Workman, fl 1589-1604.


178 Parrott, Andrew. 'Grett and Solompne Singing: Instruments in English Church Music before the Civil War'. Early Music, 6 (1978), 182-7. [Organs alone until c.1525; thereafter trumpets, cornets, shalms, and sackbutts at court or the larger collegiate and cathedral choirs; stringed instruments, including viols, only from 1629.]

179 Parry, Graham. 'A New View of Bankside'. SbS, 31 (1978), 139-40 (plate 1A, opp. p. 112). [A Hollar sketch of Bankside c.1643-4 outlining the second Globe and the Bear Baiting in enough detail to substantiate aspects of his Long View (1647).]


183 Pearse, Nancy Cotton. 'Elizabeth Cary, Renaissance Playwright'. TSLL, 18 (1976-7), 601-8. [Interpretive biography of the Viscountess Falkland, 'the first woman in England to write a full-length original play', Mariam, c.1602.]


185 Petti, Anthony G. English Literary Hands from Chaucer to Dryden. London: Edward Arnold, 1977. [A letter by Kyd, Marlowe's signature 1585, Shakespeare's seven signatures, Henslowe extracts, and a letter by Fletcher: transcriptions with commentary (plates 32, 34, 37, 41-3, and 52).]
Phelps, Wayne H. 'The Date of Lewis Wager's Death'. *N&Q*, 223 (1978), 420-1. [Rector of St. James, Garlickhithe, from 1560 to his death in 1562, according to parish and Consistory Court of London records.]

'Edmund Shakespeare at St. Leonard's, Shoreditch'. *SQ*, 29 (1978), 422-3. [St. Leonard's Shoreditch parish records note the baptism of Edmund's illegitimate son Edward Shakesbye 12 July 1607 (and his home in Moorfields near the Curtain). Shakespeare's brother's son was buried a month later and Edmund himself that December.]

'John Edwards and the Date of the Lost “Saturnalia”'. *N&Q*, 224 (1979), 150-2. [Family history from parish and consistory court of London records; the play was written 1618-21 at St. John's, Oxford.]

'Nathaniel Johnson, a Seventeenth-Century Playwright'. *N&Q*, 224 (1979), 149-50. [Probably c.1609-78, of Honiton, Devon, and schoolmaster in Downtown, Wilts, 1645-51.]

Poulton, Diana. 'The Dolmetsch Library, Haslemere, MS II B. 1. A Preliminary Study'. *The Consort*, 35 (1979), 327-41. [Biographical notes on Daniel Bacheler the younger and John Dowland are included (pp. 329-30).]

Pringle, John. 'The Founder of English Viol-making'. *Early Music*, 6 (1978), 501-11. [John Rose, of Bridewell (fl 1552), as documented by the accounts of Sir Thomas Chaloner and other records including parish and court books, with illustrations of his surviving orpharion and four viols.]

Pritchard, Allan. 'Elizabeth Walker and Shakespeare's Stratford'. *N&Q*, 223 (1978), 156-60. [Details from the lost autobiography of the niece of Eleanor Sadler, who married Richard Quiney, brother of the man who married Shakespeare's daughter Judith.]

Rastall, Richard. 'Minstrels and Minstrelsy in Household Account Books'. See no. 195, pp. 3-21 (with discussion on pp. 21-5). [A guide to household records for Edward III, noblemen including Henry Algernon Percy, fifth earl of Northumberland, and ecclesiasts; with a transcription of the 'miracula' of 1307 noted above by Bullock-Davies (p. 7).]

41 musicians and a troupe of players, who elsewhere rewarded a Welsh harpist and royal choristers, and who had his own singers and musicians (pp. 74, 94, 235-8).]


196 Richards, Kenneth. ‘A Sunday Play Performance at the Caroline Court’. N&Q, 222 (1977), 535. [In autumn 1633, as noticed in Richard Baxter’s autobiography during his stay at Whitehall with Sir Henry Herbert, master of the revels.]


198 Roberts, Josephine A. ‘An Unpublished Literary Quarrel concerning the Suppression of Mary Wroth’s “Urania” (1621)’. N&Q, 222 (1977), 532-5. [Wroth writes of a court marriage celebrated with masques, and she was taken to allude to James Hay’s marriage to Lord Denny’s daughter Honora in 1607, celebrated by Campion’s masque.]

199 Robinson, J.W. ‘An Interlude or Mystery Play by William Ireland, 1795’. CompD, 13 (1979), 235-51. [The first (?) forged medieval play-text and record: Ireland’s ‘The Divill and Rychard’, supposedly performed at Henry VII’s coronation at Westminster by Paul’s clerks and boys; and Shakespeare’s supposed catalogue of his own books, including play-titles modelled on existing plays by Medwall, Heywood, Bale, and Wever.]

200 - ‘Monuments to the Medieval Theatre’. TN, 33 (1979), 86. [A Clerkenwell plaque commemorating the London parish clerks’ plays; and characters from the Chester cycle on the frieze of the former Saville Theatre on Shaftesbury Avenue.]

201 - ‘Regency Radicalism and Antiquarianism: William Hone’s Ancient Mysteries Described (1823)’. LeedsSE, ns 10 (1978), 121-44. [About the first full study of medieval English plays and their social context.]

202 - ‘Shakespeare and Nebraska: Charles William Wallace, 1865-1932, and the “Great Index of the World”’. Nebraska History, 60 (1979), 1-20. [The research and enterprises, in and out of the London Public Record Office, of the great Tudor and Stuart theatre records editor; with a checklist of Wallace’s 25 publications 1892-1915; based in part on his personal papers at the Huntington Library.]

203 Rogerson, Margaret. ‘The York Corpus Christi Play: Some Practical Details’. LeedsSE, ns 10 (1978), 97-106. [Sources, collection, and uses of funds for the
production; and storage of pageant wagons (based on REED York).

204 Sandon, Nick. 'The Henrician Partbooks at Peterhouse, Cambridge'. Proceedings of the Royal Musical Association, 103 (1976-7), 106-40. [Biographical information about the 29 composers whose work is represented in it (many of whom had employment at Magdalen College Oxford [pp. 139-40].]

205 Schmitt, Natalie Crohn. 'Perseverance'. Tbs, 18 (1977), 96-8. [About The Castle of Perseverance drawing, with an illustration of 1622 of an assault on an allegorical castle, fortified and possibly moated, during a play production in the round on an open field.]


207 Schuler, Robert M. 'James Cobbes: Jacobean Dramatist and Translator'. PBSA, 72 (1978), 68-74. [A man with lands at Alington (?), Kent, author of a partial text of a tragedy 'Romanus', and a complete comedy acted by the King's Men at the Globe by 1623; both texts existing in MS.]

208 Shady, Raymond C. 'The Stage History of Heywood’s Love’s Mistress'. ThS, 18 (1977), 86-95. [Identifies three otherwise unidentified Inigo Jones drawings as being for the play's second production at Denmark House 19 Nov. 1635.]


212 Sharpe, J.A. 'Crime and Delinquency in an Essex Parish 1600-1640'. In Crime in


214 Smith, A. Hassell, Gillian M. Baker and R.W. Kenny. The Papers of Nathaniel Bacon of Stiffkey. Volume I: 1556-1577. Norfolk Record Society, 46. Np: Norfolk Record Society, 1978-9. [Bacon's wife Ann at Norwich plays on borrowed virginals c.1572; and two years later he buys virginals for her in London and has a song sent from there. Nathaniel's personal accounts for 1576-7 have payments to minstrels at Cockthorpe (pp. 26, 102, 137, 200).]


216 Smith, M.E. 'Personnel at the Second Blackfriars: Some Biographical Notes'. N&Q, 223 (1978), 441-4. [Edward Kirkham, Thomas Kendall, and Henry Evans; from Court of Requests, parish, probate, and guild records.]

217 Somerset, J.A.B. 'James Orchard Halliwell-Phillipps and his Scrapbooks'. REEDN, 1979.2, pp. 8-17. [The two series of scrapbooks, and 328 drawers of slips, in the Folger Shakespeare Library; and a character of the man who surveyed over 90 local record collections.]


220 Spain and the Jacobean Catholics. Volume II: 1613-1624. Ed. Albert J. Loomie. Catholic Record Society Publications, Record Series, 68. 1978. [James I temporarily dismissed two musicians of Prince Charles, an Italian named Angelo and an Englishman named Andrew, for performing at mass at the Spanish ambassador's, Christmas eve (p. 185).]
221 Stalley, Roger. 'The Medieval Sculpture of Christ Church Cathedral, Dublin'. *Archaeologia*, 106 (1979), 107-22. [Includes a damaged capital depicting seven entertainers, with a viol-player, a piper, and a ?jester (12th cent.; pp. 111-12, plate XXXIX.b).]


223 Star, Leonie. 'Inigo Jones and the Use of Scenery at the Cockpit-in-Court'. *ThS*, 19 (1978), 35-48. [There is no evidence from play-texts or from drawings in favour of such scenery.]

224 Steer, K.A., and J.W.M. Bannerman. *Late Medieval Monumental Sculpture in the West Highlands*. The Royal Commission on the Ancient and Historical Monuments of Scotland. Edinburgh: HMSO, 1977. [See plates 5D, 23C, and 37 for a harp and two clarsachs, the third of these an instrument reputedly a gift of Mary, queen of Scots (also pp. 185-6, and the index, sv 'Harpists' and 'Piper').]

225 Stevens, David. 'The Staging of Plays at the Salisbury Court Theatre, 1630-1642'. *Theatre Journal*, 31 (1979), 511-25. [A study based on 25 play-texts performed there.]

226 Stevens, Martin. 'The Johnston-Rogerson Edition of the York Records: An Initial Reading'. See no. 195, pp. 160-78. [Includes a review of entries for 1550-1600 as illuminating 'four steps' in a cyclic processional performance—distribution of billets (glossed as 'actors' speeches'); assignment of stations and settling of disputes; performance; and annual reckonings—and a commentary on the volume's apparatus.]


229 Streitberger, W.R. 'A Letter from Edmund Tilney to Sir William More'. *Surrey Archaeological Collections*, 71 (1977), 225-31. [Written c.1595-1600, the letter refers incidentally to Tilney's conflict (as Master of the Revels?) with the last Lord Chamberlain, Charles, Lord Howard of Effingham, c.1584-5.]


232 Strong, Roy. The Cult of Elizabeth: Elizabethan Portraiture and Pageantry. Np: Thames and Hudson, 1977. [Chapters IV-V discuss Accession day and its tournaments; chapter VI St. George and the order of the Garter; appendix I the sources for the Accession day tilts; and appendix II official accounts and descriptions of the Elizabethan garter feasts.]

233 - 'Some Early Portraits at Arundel Castle: Lord Lumley, the Earl of Arundel and Inigo Jones'. The Connoisseur, 197, no. 793 (March 1978), 194-202. [Jones' work was probably the source for the designs in the backgrounds of several portraits.]

234 Stroup, Thomas B. 'Chambers' Marginalia in Greg's Henslowe and Papers'. AN&Q, 15 (1976-7), 124-31, 140-7. [Excerpts from Chambers' 'corrections, new or additional information, and statements of opinions or suggestions' (now at the University of Kentucky Library), not available to Foakes and Rickert for their edition (1961; and not collated with it here).]

235 Sullivan, Mark R. 'The Missing York Funeral of the Virgin'. The EDAM Newsletter, 1.ii (Apr. 1979), 5-7. [A reconstruction of the play of Fergus from York records and literary and iconographical sources.]

236 Sutton, Anne. 'The Coronation Robes of Richard III and Anne Neville'. Costume, 13 (1979), 8-16. [Based on the Little Device for the ceremony and on wardrobe accounts.]

Ron Thom, 'Adaptation of a Globe Reconstruction to Modern Needs and Building Requirements'. See Lou Marder, 'Globe II Theatre of Conjecture and Compromise', *ShN*, 29.3 (May 1979), 17-19, for an open letter to [John C. Adams] about the lectures and discussion at this symposium.


241 Twycross, Meg. "Places to hear the play": Pageant Stations at York, 1398-1572'. *REED*, 1978.2, pp. 10-33. [A table of the location of the 10-16 stations along the pageant route for 27 years with the names of the station lessees gives rise to a dozen observations about the pattern, siting, leasing, identification, and profits of the stations (eg, they appear to be on the left-hand side of the road).]

242 - 'Report of a Meeting Held on Saturday 7th April 1979 in the University of Lancaster to Discuss the Pageant Waggon'. *The Medieval English Theatre*, 1 (1979-80), 3-4. [Brief account of ten papers on York, Beverley, Newcastle upon Tyne, Chester, Norwich, Coventry, the Low Countries, and Spain.]


245 Van der Meer, J.H. 'A Contribution to the History of the Clavicytherium'. *Early Music*, 6 (1978), 247-59. [Two probably are listed in an inventory of Henry VIII's instruments in 1547 (p. 251).]
246 Ward, John M. ‘A Dowland Miscellany’. *Journal of the Lute Society of America*, 10 (1977), 1-153. [A section on biography (pp. 6-23) comments on and parallels D. Poulton’s *John Dowland* (1972). 26 appendixes have records and lists on Robert Johnson, the musicians of Robert Cecil, earl of Salisbury, 1595-1612, Gregory Howet, the Heybornes, Thomas Cutting, the king’s luters 1593-1612, and lute-playing by the royal family Henry VII-James (among other subjects).]


248 – ‘Records of Early English Drama: Where they are and What they Tell us’. See no. 195, pp. 128-44 (discussion on pp. 156-9). [Guide to those borough, cathedral and monastic, guild and manorial records likely to be profitable for early dramatic and minstrel records, based on the author’s editing of records in Norfolk, Suffolk, and Devon, with some tentative conclusions about how they affect theatre history.]


250 Wentersdorf, Karl P. ‘The Repertory and Size of Pembroke’s Company’. *TA*, 33 (1977), 71-85. [Suggests plays suitable for a troupe of eleven men, four boys, and three to five supernumeraries.]


252 Wickham, Glynne. ‘“Heavens”, Machinery, and Pillars in the Theatre and Other Early Playhouses’. See no. 74, pp. 1-15. [No evidence for these at any playhouse before Henslowe’s Rose (1587, remodelled 1591-2, with a new heavens by 1595), and little before 1591 (only three plays need them c.1587-91). Did the Rose inspire Burbage to add heavens to the Theatre in 1592 (when it was repaired) before the Swan was built with heavens and one year before the Boar’s Head got its own?]

253 *Wiltshire Gaol Delivery and Trailbaston Trials 1275-1306*. Ed. Ralph B. Pugh. Wiltshire Record Society, 33 (for 1977). Devizes: npb, 1978. [In 1276 a baker entered a New Salisbury alehouse where two men sat listening to a boy singing about bakers; though ‘wishing to have sport (gestam), hearing the song’ the baker left, making threats, and returned shortly afterwards with a stick to beat the two men, one of whom later died as a result (p. 41).]

York: Introduction; The Records. Records of Early English Drama 1. York: Appendixes; Translations; End-notes; Glossaries; Indexes. REED 2. Ed. Alexandra F. Johnston and Margaret Rogerson. 2 vols. Toronto: University of Toronto Press, 1979. [Excerpts from 467 MSS and several printed books of primarily civic and public records of drama, minstrelsy, and ceremonial 1220/5-1642, chronologically ordered (615 pp. of text); records of liturgical processions or quasi-dramatic rituals of York Minster and St. Mary's Abbey, and of private households, are excluded. Corporation records, craft and religious guild documents, bridgемasters' accounts, papers of St. Leonard's Hospital, York Minster, and eight parishes, and miscellaneous records treat of early liturgical plays, the Corpus Christi play and procession, the Pater Noster and Creed plays, saints' plays, civic ridings, Grafton's interlude with the furies, royal entries from Richard II to Charles I, a playhouse of 1609, the Midsummer Show, itinerant players of 31 patrons, itinerant minstrels of 70 patrons, musicians, the city waits, animal wards, jesters, and many other related matters. A non-interpretive introduction discusses York, its government and guilds, principles of selection, the documents (at length), and editorial procedures. Among the six appendixes is a list of Corpus Christi pageants with cross-references to the records and the text of the plays. There are Anglo-Norman, Latin, and English glossaries; and subject, and place and name indexes.]


Young, Alan R. 'The Orientation of the Elizabethan Stage: "That Glory to the Sober West"'. TN, 33 (1979), 80-5. [Possible explanations why stage and tiring-house are always placed on the west, frequently in shadow.]