4 See R.B. Dobson (ed), *York City Chamberlains' Account Rolls 1396–1500*, Surtees Society, 192 (1980, for 1978 and 1979), xxiv–xxv: 'However it is important to emphasise that the income recorded in the accounts was based on the total revenue due to the chamberlains and is not at all necessarily identical with the cash which had actually been paid into the chamber.'


6 *York*, 1, p 547, reference in the year 1615.

7 For details of the handwriting of John Clerke and his keeping the Register, see Peter Meredith, 'John Clerke's Hand in the York Register,' *Leeds Studies in English*, ns 12 (1981), 245–71.

8 The entries, referred to above, concerning the end of the Merchants' pageant house and the apparent lease to Mr Moseley of the house and later the ground on which it stood are similarly cancelled out by entries on the reverse of the roll:

1591: C 94:7
Certen Rentes allowed for dyuers consideracions

Item for the whole yeres rent of A pagiante house late in the holding of the merchantes & now in the occupation of Mr mosley alder which he refusith xij d

[alder for alderman; mark of abbreviation omitted.]

1592: C 94:8
Certen Rentes allowed for dyuers consideracions & others which Refuse to pay

Item for the whole yeres rent of a pece of ground on the pagiant grene late in the tenur of the merchantes & nowe in the tenur of Mr mosley alderman xij d

There is a similar cancelling entry in 1593 (C 95:1), after which the Merchants disappear altogether from the pageant house leases. The other craft guilds continue to pay rent for several more years, though in one year only, 1604, they too are all listed on the reverse side of the roll, under the heading of rents allowed or 'suche as refuse to paye' (C 96:4).

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DAVID GEORGE AND MONICA ORY

Six payments to players and entertainers in seventeenth-century Warwick

At the Warwick County Record Office in Warwick are some 300 shelves of muniments which came from Warwick Castle early in 1979. Their acquisition followed a successful appeal by the Warwickshire County Council to acquire the more than 25,000 documents in the Castle archives, after the then owner, Lord Brooke, had offered the County Council a six months' option on their purchase. Most of them

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are concerned with the Castle itself and the borough of Warwick. It is to the great credit of the British Government (through the Victoria and Albert Museum's purchase grant fund), the Warwickshire County Council, local district councils, charitable trusts such as the Pilgrim Trust and Friends of the National Libraries, and well over one thousand private donors, that the £120,000 asking price was raised and the documents preserved for Warwickshire.

Detailed cataloguing of such a vast accumulation of documents presents the Record Office with a formidable task, and despite the fact that some listing had already been done, there is a great deal more needed. One item of considerable dramatic interest, however, has already been recognized. A re-boxing exercise on part of the collection catalogued early in the century has recently brought to light a hitherto unknown document, a stray bailiff's account for the borough of Warwick for the year ending 1 November 43 Eliz [1601]. It is a tall, slim paper volume with a limp parchment cover measuring about 42 cms by 16 cm, with the call number CR 1886/81 [room] 8282. It has 24 folios, and the memorandum on the parchment cover provides a clue as to how it came to be among the Castle archives in 1979. The memorandum states that this volume was 'Delivered to Mr. Norton the 20th day of December 1622 by mee William Townesend.' Mr Norton can be identified as John Norton, who, in addition to being town clerk from 1611 to 1628, was also on Sir Fulke Greville's staff at the Castle. William Townesend was doubtless a relative of Ralph Townsend, Norton's deputy. Hence it seems highly probable that Norton brought the account book to the castle in 1622 or thereabouts and that the book remained there until 1979, a fortunate occurrence for the researcher since no other accounts have survived for this period in the Warwick borough archives.

The volume is written in two hands; for the most part it contains the rough accounts made by the bailiff (or more probably by his accountant), no doubt at the time of the transaction. Later, a different clerk drew up a fair copy of the accounts; this occupies the central portion of the book and it incorporates the contents of the rough accounts, presenting them in a neat and orderly form. The rough accounts record such items as payments to players, repairs to schoolhouse windows, to the stocks, and to the Shire Hall, the cost of wine, sugar, cracknel, beer, 'fire,' horse-feed, stringing the breadweight, and wages to people who have rendered services to the town. The bailiff's accountant heads the page (folio 2) 'Extraordinarie paimentes,' and on it he records two visits by acting companies:

+ paid to the Earle of huntingdon his plears iij s iiiij d
+ paid to the Queenes Maiestis pleares x s

These actors could have performed in the schoolhouse, the Shire Hall, St Peter's chapel, or the new courthouse, all of which buildings the bailiff appears to have been responsible for.

Robert Walford, gentleman, was the bailiff in 1601, as the volume mentions on
f 9. Walford’s clerk took the rough accounts and made a clean copy headed ‘presentes & rewardes’ (folio 10v). He re-records the payment to the Earl of Huntingdon’s Men and also that to the Queen’s: ‘giuen in rewardes to ye Earle of huntingtons players 3s 4d’ and ‘giuen in rewardes to ye quenes players 10s.’

Some names on this page will give Shakespeareans a sense of closeness to Stratford; here are Sir Thomas Lucy and Mr Combe, both of whom appear in the Shakespeare story. Sir Thomas, who got a ‘string of pescodes,’ appears in Shakespeare biographies in connection with his Charlecote deer-stealing exploits, and Combe, who got a sugarloaf, in connection with Shakespeare’s retirement years.

Further gaps in the series of extant borough accounts can be made good to a small extent by reference to a document in another collection in the Warwick Record Office; an unidentified antiquarian, probably at work in the early eighteenth century, made a few extracts from the borough accounts from 1559 to 1716, and this document, a part of the archives of the Landor family of Warwick and Bishop’s Tachbrook, carries payments made to entertainers in the borough in the early seventeenth century. The originals may well have disappeared, but are in any case undiscoverable at the present time. The call number for the Landor archives document is CR 1908/227/1, and it offers the following information:

1614/15 ...
10s givn to ye Waites of this Borough, at Entertaining Lord Knolles:
...
1620/1 To ye Ringers for their pains 1621, when ye King was at Warwick
a Silver Cup to ye King 31-0-0
47-0-0, givn to Kings Officers: 12d to a Jugler to ridd ye Town of him
...
1636/7 ...
To ye Kings Servants who shewd ye dancing of ye Ropes & other rare activities of ye Body: 2s spent ye same day of our Company yt were there
...

The borough of Warwick was doubtless in line with many towns in the kingdom in paying entertainers to move on by 1620-1. Other towns which paid to be rid of them in 1621 were Leicester and Barnstaple. Leicester paid the King’s Men 20s to go on their way in that year, and Barnstaple paid the Prince’s Men 40s for the same purpose.¹

Acting companies that did more than act or carried extra ‘turns’ with them are more typical of the 1630s than of the Jacobean period. Alwin Thaler writes that “The King’s Players and hocus pocus” arrived in Coventry in 1638 (the year of
Mr. Richard Thompson and the World's Wonder, and but one year before John Shepherd and his hogs) and the King's Men and their assisting artist led all the rest, for the town fathers gave them a reward of 20s. Meanwhile the players 'of the Earle of Essex & the Turk' – without question another redoubtable tumbler or juggler – had earned a fee of 40s. elsewhere.¹

This brief account of what the borough of Warwick has to offer by no means covers all the early records of English drama in the Warwick County Record Office. Relevant also is the borough account book for 1546-69 (CR 1618/WA1/1), which records earlier visits by acting companies to the town; someone early in the present century annotated the pages on which references to players appear. For the present, we are glad to have added six entries to the Warwick borough record and to note that in 1601 the Queen's Men, by then a declined company, was still worth three times as much as Huntingdon's in performance fees.² This was late in the Queen's Men's career, however, for in 1603 Worcester's became the new Queen's Men; we glimpse the old Queen's at Warwick in one of their final years.³

NOTES

1 Alwin Thaler, 'The Travelling Players in Shakespere's England,' Modern Philology, 17 (1920), 129, 143. Thaler shows that 1610 marks the year when several towns began to exclude the players, and when some towns began to buy the players off.

2 Thaler, 130-1. Thaler's remarks contain errors, as one may see by comparing them with Coventry, ed R.W. Ingram, Records of Early English Drama (Toronto, 1981). Under the year 1630, Ingram prints this entry:

   Paid given to Richard Thompson who had Commission to play the Worlds Wonder iij iiij d
   [p 429]

Thus 'The King's Players and hocus pocus' came eight years after Richard Thompson, and this entry under 1638 makes it a certainty:

   paid given to the Kinges players, and hocus pocus xx s.
   [p 442]

It is true that John Shepherd came to Coventry in 1639, but he did not bring hogs as Thaler asserts; he brought a sow:

   Paid given to one John Shepheard 15 February last who came with Commission to shew a Sow with 6 Leggs vj s viij d
   [p 443]

³ For a brief discussion of the Queen's up to 1603, see David George, 'Shakespeare and Pembroke's Men,' Shakespeare Quarterly, 32 (1981), 313-15 and footnotes.

11
Entertainments of Henry, Lord Berkeley, 1593–4 and 1600–5

Henry, Lord Berkeley, was patron of one of the longer-lived (1557–1610), if less prominent, companies of players who toured exclusively in the provinces. He also frequented performances at court and enjoyed family ties to patrons of companies of greater stature: his father-in-law, Henry Howard, Earl of Surrey, and George Carey, Lord Hunsdon and Lord Chamberlain – to whose daughter Henry Berkeley married his son.

Two account books kept by Lord Berkeley’s steward of the household, covering the years 1593–4 and 1600–5, yield a much fuller picture of Henry Berkeley as a patron than has previously been seen. In the six years covered by the accounts, nearly a hundred payments are recorded to players, musicians, fools, bearwards and morris dancers who performed before the lord and his retinue. Most of these entertainers visited Lord Berkeley at Caludon Castle, near Coventry, the lord’s principal residence for much of his life. In 1593 alone rewards went to the players of the Queen, Lord Ogle, and the Earls of Pembroke and Derby. Lord Berkeley was also entertained by a masque, singers from Warwick and Coventry, musicians from as far away as King’s Lynn – in addition to the lord’s own musicians – and by ‘one yat Daunced and showed trickes with Eges’. That many touring companies included noble residences as well as the larger towns in their itineraries can be seen from the fact that the Queen’s players visited Caludon on the first of July 1594 while pursuing an itinerary that took them to Coventry on the fourth, then on to Gloucester, to Bristol some time in August, and to Bath. After 1600 the number of visiting acting companies declines sharply: two in 1601 and 1603, one in 1605, none at all in 1602 and 1604. But musicians were still popular – eight different individuals or groups were rewarded in 1603 – and other sorts of performers