Records of Early English Drama

We regret to announce the sudden death of Professor A.G.R. Petti. Professor Petti, a founder member of REED, retired from the Executive in 1983 to join the Advisory Board. He provided a creative critique on our activities during his years of service on the Executive. Our special debt to him will be for his central role in devising REED’s Rules of Transcription. His sensible middle road between strict diplomatic transcription and complete modernization has had an impact in editorial practices beyond our own volumes. We are grateful to have had the services of such a talented paleographer at the early stages of the project.

Ian Lancashire’s bibliography of works dealing with records of drama and related activities is accompanied in this issue by the first section of Abigail Young’s study, based on her work with a selection of REED and Malone Society record collections, of Latin terms for plays, players and performance.

IAN LANCASHIRE

Annotated bibliography of printed records of early British drama and minstrelsy for 1982–83

This list covers documentary or material records of performers and performance that appear in books, periodicals and record series publishing on pre-18th-century British history, literature and archaeology up to 1984. Only publications on the Shakespeare claimants are omitted. Any item I could not personally read is described as ‘Not seen.’ This introduction cannot mention every valuable contribution in the following list, but it should register that important advances have been made in five areas: the London theatres; general theatre history; provincial drama, especially in the north; court revels from Edward iv to Charles I; and the biography of players and patrons.

The London theatres
Stimulated by proposed reconstructions of the Globe Theatre in London and Detroit,
Herbert Berry, C. Walter Hodges, Richard Hosley, John Orrell and others have breathed new life into well-known records. Orrell’s *The Quest for Shakespeare’s Globe* applies a Renaissance surveyor’s tools to Hollar’s drawings, recovers the dimensions of the Globe and a picture of Blackfriars, and identifies the first extant British theatre plan, for Christ Church, Cambridge, in 1605, when James I visited. If Orrell’s new methods revolutionize study of playhouse structure, Janet Loengard’s discovery will change how we regard its origins: she uncovers documents describing the Red Lion theatre in 1567, which was a product of the enterprising John Brayne, Burbage’s partner in the first Globe, and show the man evidently responsible for the shape of the London playhouses. Reavley Gair’s work on Paul’s playhouse also turns to neglected (this time ecclesiastical) records, finds its probable site and building, and reconstructs its interior. Caroline Barron and her colleagues discover a description of the South Bank baiting arena in the journal of Alessandro Magno for 1562. John Astington and W. R. Streitberger provide new evidence about the making of temporary playhouses at court, notably at the Whitehall Cockpit; and H. M. Colvin’s second part to the Renaissance history of the king’s works adds to our knowledge of every court building used for revels. Ann Jennalie Cook, drawing on a wealth of literary records, shows that those frequenting the playhouses were well-off gentry more often than commoners (a view that J. D. Alsop confirms) and vividly recreates the experience of being inside the buildings whose architecture theatre historians have so painstakingly studied. (A volume edited by Guy Fitch Lytle and Stephen Orgel complements Cook’s work with essays on royal patronage in Stuart London.) Janet Cowen, Joanna Udall and Roslyn L. Knutson refine raw materials in Henslowe’s diary, and we even learn more about the closing of the playhouses, from an edition of the private journals of the Long Parliament.

**General theatre history**

Thanks to the energetic labours of general editors Lois Potter and her predecessor T. W. Craik, the last two volumes of the Revels History of Drama in English have appeared, for the medieval period (to 1500) and for 1613–1660. The theatre-history chapters here are written by A. C. Cawley, Philip Edwards and Gerald Eades Bentley. We clearly have, in the first three Revels History volumes, a new and authoritative reference work.

**Provincial records**

Major work on northern drama begins with John Anderson’s edition of Newcastle upon Tyne records of processional, ‘in-the-round,’ booth and hall performances by local guilds, neighbouring towns and London companies, and of civic music, revels and, atypically, natural and Terencian fools. R. M. Lumiansky and David Mills piece together a careful history of the Chester cycle different in some respects from Lawrence M. Clopper’s while agreeing that the text dates from early Tudor times. York, like London, is proving inexhaustible. Eileen White, in two fine articles, discovers an Elizabethan lease that proves the York cycle to have been processional, as well as a note that shows the Creed play-text survived its suppression and remained available for casual loan from the city in 1593. The Royal Commission on Historical Monuments adds a record that the painted canvas in the Creed play was hung in the guildhall after 1483, A. F. Johnston a document on the Corpus Christi pageant houses from 1388, and the Leeds medieval drama facsimiles series a look at the ‘Ordo Paginarum’ that proves records editors are not easily discouraged. The Royal Commission on Historical Monuments suggests that a record concerning painted canvas left over from ‘show’ for Richard III in 1483 was from the Creed play. This suggestion will be discussed in the next Newsletter.

Many researchers have added to our knowledge of performance elsewhere in the provinces. Some examples, southwards from Cumbria, are: music and masques at Skipton Castle, the Stuart household of Francis Clifford, earl of Cumberland (Lynn
Hulse); a stage play about hell at Kendal in 1621 (John Walter); church patronage of music at Durham (Roger Bowers); Jacobean plays by London companies at Gawthorpe Hall, Lancashire, for Richard Shuttleworth (David George); household music-making at Caus Castle, Shrop, c 1601–12 Two Elizabethan Women; visits at Nottingham (John Coldewey); dramatic and musical records in Gloucestershire (Peter H. Greenfield and John Morehen); organists on the east borders of Wales (Peter le Huray); more about plays in Boxford, Suff (from an edition of its churchwardens' accounts); the fadings of civic drama at Coventry (R. W. Ingram); touring players at near-by Caludon Castle, the seat of Henry, Lord Berkeley c 1593–1605 (Peter H. Greenfield); the teaching of Terence; and semi-dramatic saltire ceremonies at Cambridge (Damian R. Leader, Roslyn Richek); musical activities in Commonwealth Oxford (Bruce Bellingham); travelling players in Stuart Warwick (David George and Monica Ory); parish music and guild plays in early Tudor London (Caroline M. Barron and Jane Roscoe, and R. Mark Benbow), and the entry of James I in 1604 (David M. Bergeron); the Wine Street playhouse, Bristol, revisited (Mark Pilkinton), and organs at Bristol Cathedral (W. Roy Large); an ecclesiastical mumming at Winchester in 1451 (Edward Wilson) and possibly a secular interlude there in 1301 (Carter Revard); private plays at the seat of Sir Edward Dering in Kent (Josephine A. Roberts); a Christmas day play requiring costumes, shields and the like before the young Edward at South Warnborough, Hants, in 1302 (Patricia MacGregor); masques at Corfe Castle, Dorset, c 1330 (Michael Packe); an old Jacobean inyard used for play performances in Stuart times, the George in Salisbury, Wilt, unfortunately just lost to redevelopment (Royal Commission on Historical Monuments); and, in a triumph over time and the plough, the site of the earl of Hertford’s entertainment of Elizabeth at Elvetham, Hants, rediscovered by aerial photography (Jean and David R. Wilson).

Studies on staging are ably keeping up with records’ discoveries. Peter Meredith and John E. Tailby have edited a very helpful one-volume collection of extracts of evidence from medieval Europe. Meg Twycross continues her work on masks and discusses ‘cross-playing,’ Bernard Beckerman and Glynne Wickham concisely evaluate what we know about staging at the Globe, and R. B. Graves publishes on daylight in public and private theatres. Michael Hattaway and Peter Thomson produce books (in a new series) showing how practical theatre experience is as necessary as theatre history in understanding drama at the London playhouses.

Court revels

The editorial work of P. W. Hammond, Rosemary Horrox and Anne F. Sutton on the registers of Edward V and Richard III, and Richard’s coronation records, impressively documents domestic and foreign musicians at the Yorkist court for the first time, an achievement also remarkable for showing that, while having no dramatic players at court, Richard actively supported the choosing of ‘kings’ at two towns near his North Yorkshire seat. Gerdot Kipling shows decisively that Henry VIII departed from Yorkist tradition in introducing drama at court, and W. R. Streitberger publishes more revels payments by the first Tudor for 1502–05 as well as reassesses performance activities in the reign. The second part of a valuable checklist of court entertainments by C. E. McGee and John C. Meagher for 1485–1558 refers one to many unpublished records. Henrician court records also provide Wilson Barry, Jane A. Bernstein, Peter Holman and Roger Prior with insights into Henry VIII’s instruments and his imported players of lutes, viols and violinists. The recovery of the wreckage of the Mary Rose brought up several musical instruments of 1545, including, possibly, a unique ‘still shawm’ (Anthony Baines, Herbert W. Myers, Frances Palmer). Painted timber sections used in early Tudor revels structures have also survived in the chapel ceiling of Ightham Mote, Kent, according to David Starkey.
Regnal histories by Michael Packe and Ralph A. Griffiths add to our knowledge of earlier court revels under Edward III and Henry VI, respectively; to which should be added Juliet Vale's study of tournament pageantry under Edward, and Richard Rastall's account of the minstrel courts. Tucker Orbison's edition of Middle Temple records for Chapman's Memorable Masque and Shirley's Triumph of Peace, a major contribution to our knowledge of how these masques were prepared and funded, appears from the Malone Society, making credible Parliamentary indignation over royal expenditures on masques as expressed in the newly-edited proceedings of 1628. Visits by James I and Charles I to Scotland in 1617 and 1633 encountered similar heavy expenses according to works' accounts and other records (see also Philip Brett and Raymond White). A stray letter in the Smyth correspondence tells of one lady's disappointment when she attended a court masque in 1625. Andrew J. Sabol usefully adds 16 masque songs and dances to a new edition of his standard reference work.

**Biography**

Mark Eccles' 101 brief lives of Renaissance authors illuminate an amazing 43 playwrights from London archives. 2263 brief lives, including some playwrights, patrons and performers, appear in S. T. Bindoff's massive history of Parliament from 1509 to 1558. Marc Fitch's index to London wills to 1649 offers 32 of interest to theatre and music historians, and ten musicians and puppet-players turn up, a few to be hanged, in Essex and Surrey assize records. Richard Charteris contributes a memorable biography of Alfonso Ferrabosco the elder, one of Elizabeth's musicians. William Ingram discovers records of London players from its parish records and identifies the owner of the Curtain playhouse. Herbert Berry's research into the owners of the Globe is full of surprises. Even Shakespeare does not quite escape: Mary Edmond, Brian Loughrey and Neil Taylor give cautiously favorable views of two portraits; R. C. Horne finds Shakespeare alluding to his own son Hamnet; and Eric Poole untangles the threads of several of Robert Arden's properties. Research enhances what we know about the lives of other makers: William Byrd (British Library Catalogue), John Dowland (Priska Frank, Diana Poulton), John Dunstable (Margaret Bent, Judith Stell and Andrew Wathey), James Shirley (William D. Wolf), Thomas Weelkes (Kenneth Fincham) and Bulstrode Whitelocke (Andrew Ashbee). J. W. Saunders, finally, offers a biographical dictionary of over 500 Renaissance poets and dramatists.

**Other Areas**

Notable advances have also been made in Roman and Anglo-Saxon dramatic activities, folk drama, documents of criticism and English playing companies on the Continent. S. S. Frere's excavations at St Albans lead him to view Roman theatres in Britain as structures for crowd-control at religious festivals. Excavations at Colchester (Philip Crumany) suggest a thrice-rebuilt theatre. Further examples of Roman masks have been discovered at Dover and Harlow, Essex (Frank Jenkins, Boris Rankov). George B. Bryan uses archaeological excavations at Winchester to help identify the playing place of Ethelwold's Visitatio Sepulchri, some 600 years later, and a key to Old English playing terminology appears in the analysis of word-studies by the late Angus Cameron and his colleagues. Jocelyn Price contributes the first part of a two-part survey of this subject. (R. E. Latham's early Latin dictionary from British sources, now in its second fascicule, overlaps this period; and many examples of the use of 'pagent' and 'plei(e)' have appeared in new MED fascicules.)

New records of folk playing are limited to graffiti at Burford Church (Doris Jones-Baker), but J. C. Holt, in a historical work of detection tracing Robin Hood, finds that noblemen's minstrels played a large part in creating the legend. Thomas Pettitt discusses why so little evidence of 18th-century folk activities survives from our periods, and Joan
R. Kent and David Underdown explore charivari, the latter proposing that folk activities survive differently in regions of Royalist and Commonwealth sympathies in the south. Jonas Barish's important book on medieval and Renaissance anti-theatrical attitudes correlates the evidence of play-texts and utilitarian treatises. Nicholas Davis also discusses *The Tretise of Miracles Pleyinge* from an editor's point-of-view, John N. King explores early Protestant attitudes, and we now have a scholarly edition of King James' *Book of Sports*.

Willem Schrickx continues his fruitful records' searches for English players abroad in various archives, especially those for Wulfenbüttel. Graham C. Adams studies an extant theatre building for such troupes, the Ottonum at Kassel. A full edition of Baron Walstein's diary uncovers a list of 10 plays in the repertory of an English troupe at Strasbourg in 1597. André de Mandach reminds us that such visits go back to at least 1417 at Constance, when English bishops sponsored religious pageants.

Bibliography in Renaissance theatre history is generously served this year, as ever, by Harrison Meserole and John B. Smith. David Steven's annotated chronological listing of works 1664–1979 also makes a very useful tool.

Finally, I want to thank colleagues for easing my work by sending me copies of their recent publications, the Institute of Historical Research and University of London for use of their facilities, and the Social Sciences and Humanities Research Council of Canada for research support.

1 *Accounts of the Masters of Works for Building and Repairing Royal Palaces and Castles.* Volume II: 1616–1649. Ed John Imrie and John G. Dunbar. Issued under the direction of the Keeper of the Records of Scotland. Edinburgh: Hmso, 1982. [The taborer and whistler of James, earl of Abercorn, attended the youths at the moris dance (morris dancers and 'Heilandmen' with torches) in Edinburgh Castle when there were fireworks for James I on 19 June 1617; and there were fireworks as well in the outer close of Holyroodhouse (pp xxi, 89, 92; see also p 75 for drummers also paid at James' coming). In Holyroodhouse Chapel Royal woodwork carvings were installed about the organ: directed by Inigo Jones, Nicholas Stone carved the wood, Matthew Goodrich painted and gilded it, and Stone conveyed it to Scotland, with a pair of organs worth 400 pounds (pp xxi, lxxxi–lxxvii, 441). On 22 April 1633 Englishmen were paid for carrying the organs from Leith to Holyroodhouse, presumably for Charles' visit that summer (pp 319, 485). See pp 41–2, 49, 159, 496 and 535 for payments to drummers, in part helping to move heavy ordnance.]


3 Adams, Bernard. *London Illustrated 1604–1851: A Survey and Index of Topographical Books and their Plates.* London: The Library Association, 1983. [No 1 is Harrison's *Arches of Triumph* of 1604 (pp 1–6; pl i shows William Kip's engraving of the City that crowned the pageant at Fenchurch), and no 4 Hollar's *Parliamentary Mercies* of 1642, the fifth illustration of which shows the Book of Sports being burned by the Hangman in the place where the Cross in Cheapside stood and at the Exchange (p 8). The 'Topographical Index: Central Area' (pp 523–51) has entries for the Whitehall Banqueting Hall and Cockpit, and the Bear Garden and Globe and Swan Theatres on Bankside.]
Adams, Graham C. 'The Ottoneum: A Neglected Seventeenth-century Theater.' *Shakespeare Studies* 15 (1982) 243–68, 16 figs. [Now standing as the Naturkundemuseum in Ottoneum in Kassel, (West) Germany, and built by Landgraf Moritz of Hesse c 1604–6 for his own players and, until 1613, for an itinerant company of English actors in his service from 1593 that was led by Robert Browne, George Webster, Richard Machin and Ralph Reeve, this theatre was constructed on modular Vitruvian principles: a roofed building (without interior columns), having rounded windows, a ceiling made of linen cloth, 125 white seats in the inner semi-circular orchestra and benches with 475 red seats in the outer semi-circular amphitheatre, four hanging and nine wall chandeliers, a stage probably 43 ft 5 in wide and 21 ft 6.75 in deep (rather like the Fortune, built several years before), a scene wall separating the stage from a backstage area, and traps in the ceiling above the stage.]

Adams, John Cranford. 'How Large Was the Globe Playhouse?' *Shakespeare Quarterly* 33.1 (Spring 1982) 93–4. [Objections to John Orrell's conclusions: eg, Peter Street's use of an *ad quadratum* method to prepare the ground for the first Globe would have been 'a waste of time'; a height–width ratio, used to obtain the Globe's width where the height is known, is unreliable; and Hollar inaccurately makes the Globe a circular brick structure.]


7 'Allusions to Medieval Drama in Britain: A Findings List (1).' Ed Nicholas Davis. *Medieval English Theatre* 4.2 (1982) 75–6. [The first in a series devoted to collecting otherwise unreported incidental records (see proposal in 4.1 [1982] 4): Davis notes a treatment of *ludus* in John of Wales' *Communiloquium* (c 1180) and a doubtful reference to a *pleyn an gwary* in *The Romance of Emarë*; John Walter reports a Star Chamber deposition of July 1621 about a stage play presented by the vicar of Kendal and others at Kendal Castle in which many local lords of manors were depicted as being in hell (a play written about 1615, after the town Corpus Christi play ran 'into trouble in 1605').]

8 'Allusions to Medieval Drama in Britain: A Findings List (3).' *Medieval English Theatre* 5.2 (1983) 83–6. [Liz Urquhart provides two variant readings for the reference in 'The Simonie' (c 1320) to people overdressed as if they were tormentors coming from a clerk's play. Davis gives two Latin allusions by John Wyclif, the first c 1380 to the popular Midsummer *ludus* on the feast of St John Baptist, and the second c 1384 to players of kings, angels and tormenters 'in ludo theatrico' (although kings seem to be associated with *ludus*, and the other two with pageants. Eileen White provides Sibyl Wormall's defamation of Thomas Corney, a clerk who played in Grafton's interlude at York in 1585, as 'but a stage player for thou played the Madd foole upon a stage' (1593), and Percival Brooke's presentation in 1613 for saying that Mr Stoddarte, minister of All Saints, North Street, York, behaved like a stage player in reading the commandments at the communion table.]

Also, J.D. 'A Law Student's Attendance at the London Theatre, 1628–9.' *Theatre Notebook* 35.1 (1981) 32–3. [Edward Heath's quarterly expenses in BL Egerton Ms 2983 show that, while at the Inner Temple, he attended 49 plays in the first six quarters,
beginning in Jan 1628, for admissions ranging between 1s and 2s 6d (most being 1s 6d) and totalling about 3.4% of his income.

10 Arnold, C.J. *The Anglo-Saxon Cemeteries of the Isle of Wight.* London: British Museum Publications Ltd, for the Trustees of the British Museum, 1982. [37 examples of the 'human face or mask' in early 6th-cent metal brooches from Kent and the Isle of Wight (pp 104–5, fig 74).]

11 Ashbee, Andrew. 'A Not Unapt Scholar: Bulstrode Whitelocke (1605–1675).’ *Chelys* 11 (1982) 24–31. [Recently-discovered MSS of the Puritan Whitelocke’s published autobiographical works, BL Add 53725–27, newly document his early musical training in London and Oxford, his role in *The Triumph of Peace* (eg, disagreement about the order of going of the masquers’ chariots), and his visits to Blackfriars Theatre. BL Add 31984 also lists members of the English embassy to Sweden he headed in 1653, of which five are noted musicians and trumpeters.]


13 Astington, John H. 'Gallows Scenes on the Elizabethan Stage.' *Theatre Notebook* 37.1 (1983) 3–9. [Henslowe’s diary, Elizabethan revels accounts, stage directions and Coventry records c 1567–1602 show that hanging stunts for characters like Kyd’s Horatio, (?Peele’s) Absalom and the Coventry Judas were handled (a) by having the actor wear under his clothes a basketwork harness or canvas (?) truss – the latter, a close-fitting garment (correcting a gloss in *REED Coventry*) – (b) by attaching the hanging rope to the harness-truss, not to the noose, and (c) by either pushing the actor off a ladder leaning against a gallows frame or drawing him up in the air by means of pulleys.]

14 – ‘The Site of the Show for Queen Elizabeth at Greenwich.’ *REEDN* 7.2 (1982) 8–14; and a correction in 8.1 (1983) 1, 27. [The 'Turret' in the show of Goodwill in the early 1580s 'was the gatehouse that spanned the Deptford-Woolwich road on the southern side of the palace gardens.' Dimensions of the gatehouse can be estimated from Wyngaerde’s 1558 view from the south and Hollar’s 1670 view from the north. The show probably took place on the inner, ‘garden’ side.]

15 – ‘The Whitehall Cockpit: The Building and the Theater.’ *English Literary Renaissance* 12.3 (1982) 301–18. [Tudor royal accounts reveal that the Cockpit, from 1589/90 to its adaptation by Inigo Jones c 1629–32 into a court theatre, took minimal labour to ready as a temporary playhouse (plays being recorded from 1607) after carpenters had in 1589/90 repaired fixed seating on the ground floor, possibly in degrees against east and west walls, and created a 'hallpace' or platform that, replacing the cocking table, was probably set when needed against the north side of the inner octagon, its main posts functioning as the tiring-house facade. Jones’ renovations evidently preserved these posts in the doubled form they assumed in 1581–2 structural repairs. His main structural changes were to rebuild the gallery, partly for an expanded tiring house, partly with new degrees for spectators, and to add new stairs.]
16 Baines, Anthony. 'Instruments from the Mary Rose.' The Galpin Society Journal no 35 (March 1982) 151. [Divers preparing to raise the flagship of Henry VIII's navy, sunk at Spithead 19 July 1545, recovered in the summer of 1980 a three-hole tabour pipe and a 'shawm,' the latter the first English specimen to be found. Note: see Myers, Herbert W. below (I.I.).]

17 Baker, Donald C., and John L. Murphy. 'Myles Blomefylde, Elizabethan Physician, Alchemist and Book Collector: A Sketch of a Life.' The Bodleian Library Record 11.1 (Nov 1982) 35–46. [Collector of play-texts, the unique copy of Fugens and Lucres and three of the Digby plays (which have been identified with Chelmsford town plays of the 1560s partly because of his association with its churchwardens).]

18 Barish, Jonas. The Antitheatrical Prejudice. Berkeley: University of California Press, 1981. [Chapter III, 'Antitheatrical Lollardy,' discusses A tretise of miraclis pleyinge (pp 66–79); Chapter IV, 'Puritans and Proteans,' the tracts of Prynne and Gosson (pp 80–131); Chapter V, 'Jonson and the Loathed Stage' (pp 132–54); and Chapter VI, 'Puritanism, Popery, and Parade,' Tyndale, Becon, Jewel and other commentators on early theatre (pp 155–90).]

19 Barron, Caroline M., and Jane Roscoe. 'The Medieval Parish Church of St Andrew Holborn.' London Topographical Record 24 (1980) 31–60. [Margaret Skelton, a widow who died in 1517, bequeathed 20d to the fraternity of St Sythe on condition that the St Andrew's churchwardens permit the minstrels' brotherhood to come to the church with their lights on her funeral day (p 38). There are organs at the church from 1517 to 1571, when the great organs of Robert White, a London organ builder (from 1553), were sold back to him, then master of the choristers at Westminster Abbey, and the organ loft pulled down (pp 43–4). The church lightwardens' accounts for 1477–8 document the Easter sepulchre watch and both flags and gariands for the Corpus Christi torchbearers (pp 39, 55, 58).]


21 Beckerman, Bernard. 'The Use and Management of the Elizabethan Stage.' In The Third Globe (see below) pp 151–63, 251–2. [Play-scripts and the properties' list of the Admiral's Men in 1598 indicate few stage props, rarely scenery (about 'one set prop for every three plays') and only doubtfully flying machinery, but a large wardrobe existed, striking physical actions – processions, entries, 'shows of horror' – were encouraged in the daylighted, undefined platform stage dominated by its two or three doors and an impressive wooden expanse, a 'great sounding board' that served to magnify speech.]

22 Beechey, Gwilym. 'The Organ at the Parish Church of St. Olave, Hart Street, London.' The Organ 59.233 (July 1980) 30–2. [One reference in 1522.]

from Wood's diaries: players and playing of viols, violins and organs, music meetings at William Ellis' house, singing, the Music School and, incidentally, play-going in 1658.


27 Bentley, Gerald Eades. 'The Theatres and the Actors.' In Revels History of Drama in English iv: 1613–1660 (see below) pp 69–124. ['1 Introduction'; '2 The Period 1613–25'; '3 The Period 1625–36'; '4 The Period 1637–42'; 'The Period 1642–1660'; with subsections on companies of the King, the Palgrave, Queen Anne, Lady Elizabeth, Prince Charles (i and ii), Queen Henrietta, the King and Queen of Bohemia, the King at the Red Bull, the King's Revels, and Beeston (his boys).]

28 Bergeron, David M. 'Gilbert Dugdale and the Royal Entry of James I (1604). The Journal of Medieval and Renaissance Studies 13 (1983) 111–25. [Dugdale's Time Triumphant is the only full eyewitness account of the civic pageants of 15 March 1604 that incorporates episodes not in the other printed texts (the show on the Thames, the reconciliation of ss Andrew and George at the Fenchurch pageant, and speeches of welcome by an old man near the Gracechurch arch and by an apprentice on the Great Conduit in Cheapside) and incidentally reports on the dates of patronage of acting companies by the royal family.]

29 – 'Women as Patrons of English Renaissance Drama.' In Patronage in the Renaissance (see below) pp 274–90. [Patrons in five senses: spectators (eg, Lady Anne Clifford), sponsors (such as Lady Russell), dramatists (like Elizabeth Cary), performers in masques (among whom Henrietta Maria stands out) and, in the sense particularly intended here, dedicatess of play-texts, 14 examples of whom are discovered and discussed.]
30 - ‘Urban Pastoralism in English Civic Pageants.’ In The Elizabethan Theatre VIII. Ed G. R. Hibbard. Port Credit: P.D. Meany, 1982 pp 129–43. [A flock of shepherds in entertainments in progresses (Kenilworth, Elvetham, Bisham, Sudley and Wanstaud), royal entries at London (1559, 1604) and Edinburgh (1633), and the London Lord Mayor’s Shows (1609–39).]

31 Bernstein, Jane A. ‘Philip Van Wilder and the Netherlandish Chanson in England.’ Musica Disciplina 33 (1979) 55–75. [Begins with a substantial biography of the lutenist who served Henry VIII and Edward VI, from 1526 to the musician’s death in 1553, as instrumentalist, composer, music tutor to Henry’s children, keeper of the Royal Collection of Musical Instruments, and head of a ‘choir of the chamber’ and indeed of the ‘King’s Musick’ itself.]

32 Berry, Herbert. ‘The Globe: Documents and Ownership.’ In The Third Globe (see below) pp 29–57, 241–8. [This review of W. W. Braine’s evidence for his ‘brilliantly proved’ site for the Globe turns up much new information: (1) four additional documents of 1653 and 1655 confirming that tenements replaced the Globe; (2) only two of 48 editions of 24 maps from the 1640s to 1700 show the Globe; and it is missing from the Dankerts of 1645, a year after it was supposedly pulled down; (3) evidence discrediting aspects of Hollar’s maps and of panoramas on maps 1600–1700; (4) full accounts, from legal and other MSS records (over 185 citations), of the Globe’s landlords, Nicholas Brend (1590–1601), John Bodley (collector only, 1601–22), Matthew Brend (1622–4), his mother Margaret and her dashing second husband, Sir Sigismond Zinzan, a professional tilter and organizer of tilts (1624–7), and Matthew Brend’s wife Dame Frances (1627–44), and of their rent-gatherer George Archer; (5) nine new documents showing the rent for the Globe was tripled to 40 pounds in 1635, when the King’s Men got an extension of nine years, to Christmas 1644, 8 months before the Globe was pulled down (so that the company must have voluntarily ceased paying rent about a year after the theatres were closed); and (6) an appendix listing 20 tilts 1601–24, supplementing Chambers and Bentley.]


34 Bindoff, S.T. The House of Commons 1509–1558. The History of Parliament. 3 vols. London: Secker & Warburg for the History of Parliament Trust, 1982. [2263 brief lives, including playwrights John Heywood (ii, 355–7), Sir George Howard (ii, 399–401), Thomas More (ii, 620–62), John Kastell (iii, 176–9) and Thomas Sackville (iii, 247–8); patrons of playing companies such as Sir William Hoiles of Haughton, Notts (ii, 377–8) and now-identified Francis Leke of Sutton in the Dale, Derbys (mp for Newcastle upon Tyne in 1547, ordered in 1556 to prevent his company from performing seditious plays in the north; ii, 518–20); and reveals administrators Richard Gibbon (for Henry VIII: ii, 207–8) and Thomas Prestall (of the Inner Temple, London, in 1519; iii, 150). Other interesting figures appear: William Baseley, licensed to organize recreations at Paris Garden, Southwark, in 1547 (i, 378–8); John Bunting, a warden of the 1513–14 New Romney Passion play (i, 545–6); Richard Cleche, donator of an organ to St Lawrence Church, Reading (i, 649); Thomas Copley of Gatton, Surrey, who spoke in later life of the excesses of his youth, such as ‘chargeable music’ (i, 695); Henry Dowes or Dawes
of Maldon, Essex, and Launde, Leics, tutor to Thomas Cromwell’s son Gregory in ‘pastimes of instruments’ (ii, 54); Richard Fermor of Isham and Easton Neston, Northants, former master of Will Somers, the king’s jester (ii, 124–6); John Hooper of Salisbury, Wilts, who bequeathed his viols to his son in 1572 (ii, 386–7); Sir Henry Lee, stager of tournaments under Elizabeth (ii, 507–8); Thomas Martin, who John Ponet says played ‘the fool of Christmas’ while at Oxford (ii, 578–80); William Massinger, grandfather of the dramatist (ii, 586–7); and Sir Thomas Seymour, regular jouster under Henry viii and Edward vi (iii, 297–301; and see also ii, 411–12; iii, 23–4.).


36 Bloomfield, Peter. ‘The Cromwellian Commission in Kent, 1655–57.’ In Studies in Modern Kentish History Presented to Felix Hull and Elizabeth Melling on the Occasion of the Fiftieth Anniversary of the Kent Archives Office. Ed Alec Detsicas and Nigel Yates. Maidstone: Kent Archaeological Society, 1983 pp 11–28. [The Commission suppressed unlawful sports such as Whitsun ales, the setting up of Maypoles, ‘the treading of barn floors,’ cock-fighting and bear-baiting (pp 20–1).]

37 Bowers, Roger. ‘Obligation, Agency, and Laissez-faire: the Promotion of Polyphonic Composition for the Church in Fifteenth-century England.’ In Music in Medieval and Early Modern Europe: Patronage, Sources and Texts. Ed Iain Fenlon. Cambridge: Cambridge University Press, 1981 pp 1–19. [The church, until 1487 at Durham, did not see itself as a patron of music, commissioning pieces, developing organ music, choosing (or competing for) musicians, or requiring levels of performance and rehearsals. It paid salaries, not discretionary fees, out of an obligation to see the liturgy sung. The same held true for employees of aristocratic chapels. Alexander Bell of Durham Cathedral Priory in 1487 was the first church musician required by contract to compose a piece yearly, and from 1496 Durham also required rehearsals (pp 11, 14). Music developed spontaneously at the composer’s whim, regarded as ‘merely transient phenomena,’ and as a result occasional works such as commemorative motets and vernacular courtly songs do not appear, just sacred music. A preview of a major study encompassing most cathedral churches in medieval England.]

38 Boxford Churchwardens’ Accounts 1530–1561. Ed Peter Northeast. Suffolk Records Society 23. Woodbridge, Suff: The Boydell Press for the Suffolk Records Soc, 1982. [An edition of the accounts excerpted in the Malone Society Collections xi, pp 135–8, with additional references to the Stoke play in 1533 and 1536 (?), to the acquisition of organs from Lynn in 1530 and their disposal in 1546–9, and to the sale of a motheaten red coat of St Nicholas in 1542 (a bequest of 1466 of a crosier for this day is also mentioned; pp xiv, 3–6, 8, 12, 20–1, 38, 46, 55). Biographical notes identify a churchwarden responsible for the Stoke play in 1535, William Coo, as the town’s richest clothmaker (pp 85; cf p 91 for John Scott, the other warden.).]

in for the occasion, much to the displeasure of the Scots, who subsequently let the organ break down.]

40 Brigden, Susan. ‘Youth and the English Reformation.’ Past and Present no 95 (May 1982) 37-67. [Brief discussion of lords of misrule and May games c 1524-49 with useful records (eg, pardon of a master of misrule in London in 1524 for murder pp 50-1).]

41 Bristol, Michael D. ‘Carnival and the Institutions of the Theater in Elizabethan England.’ ELH 50.4 (Winter 1983) 637-54. [Elizabethan theatre is an institutionalized form of plebian ‘Carnival’ culture (eg, Lord of Misrule, May day and summer games): a Marxist theoretical study in the face of scarce documentary evidence (eg, Nashe and Northbrooke).]


43 British Library Harleian Manuscript 433. Volume ii: Second Register of Richard iii; and Volume iii: Second Register of Edward v and Miscellaneous Material. Ed Rosemary Horrox and P.W. Hammond. Volume iv: Index. Ed Rosemary Horrox. Gloucester: Alan Sutton for the Richard iii Society, 1982-83. [Richard iii paid minstrels at Greenwich on 9 Aug 1483 (ii, 8) and his household expenses as of 25 Sept included small amounts for choosing the kings of West Witton and of Middleham, both North Yorks, for Martyn the fool, and ‘to the lyutens’ (i, 25). Richard provides five letters of protection: (1) 6 Jan 1484, for John Broune, the Master, Guider and Ruler of all his bears and apes, that requires of all mayors, etc, that they not trouble him or his servants keepers but receive him for a reasonable sum of money (ii, 71); (2) 27 Dec 1483, for trumpeter Robert of Beek, his messenger abroad (ii, 72); (3) 16 Sept 1484, for Richard Mellonok, a gentleman of the chapel, to allow him to seize any singing men or children except those at Windsor (ii, 163); (4) 6 Oct 1484, to request passage for minstrels Henryke Hes, Hans Hes and Mykell Yonger to return to the duke of Austria (ii, 165); and (5) 1 March 1485, to Conret Suytser and Peter Skeydell, and two of their company, minstrels with the duke of Bavaria, to pass through Calais homewards (i, 208). Edward iv appears as giving fees or wages to minstrels Robert Grene, Thomas Cawthorne, John Crowlond, Thomas Hawking and Thomas Mayow (ii, 193-4, 197), trumpeters John Haiche, William Ducheman, John Paynelle, Richard Hilles, Thomas Payntor, William Clyfton and John Prior (ii, 193-8), and Rauff Hastings, keeper of the lions in the Tower (iii, 192). (Note: there is no evidence of any Yorkist acting troupe [I. L.]). London’s welcome for the Pope’s legate in 1518-19 offers a procession through the city and an oration by Thomas More at Cheapside (iii, 166).]

44 Bryan, George B. Ethelwold and Medieval Music-Drama at Winchester: The Easter Play, Its Author, and Its Milieu. European University Studies ser 30, vol 10. Berne, Frankfurt am Main and Las Vegas, 1981. [Proposed general influences on The Visitation to the Sepulchre include early illuminated Terence mss, Ethelwold’s own interest in music (pp 40, 90), and those histriones (interpreted here in a theatrical way) mentioned in
ecclesiastical directives and correspondence of the period (pp 94, 97–8). Chapter vi, ‘The Production of the Visitation to the Sepulchre,’ speculates on the cast-list and identifies two possible playing areas: the high altar, excavations of which have shown to have been raised on an eight-foot square dais, probably supporting a baldaquin (and curtains could have been hung within the columns that supported the dome); or St Swithun’s shrine at the cathedral’s western end (pp 64, 119).


47 Butler, Martin. ‘Another Sunday Play at Charles’s Court.’ Notes & Queries ns 228.5 (Oct 1983) 430–1. [John Bradshaw’s letter of 2 Dec 1632, probably to Sir Peter Legh of Lyme Hall, Cheshire, says that Saturday rumours of the death of the king of Sweden spoiled a play intended for the Sunday night at court.]


49 Calendar of Assize Records: Surrey Indictments. Elizabeth I. Ed J. S. Cockburn. London: HMSO, 1980. [Nicholas Hyde of Southwark, minstrel, was convicted of grand larceny at Southwark but allowed clergy (Croydon Assizes of 7 Aug 1565; no 250, p 49). Evidence was given against Robert Clavangere, minstrel, on 27 April 1565 (no 258, p 52). William Hooker of Shalford, minstrel, was found guilty of grand larceny but allowed his clergy (Croydon Assizes of 21 Feb 1575; no 718, p 127). The wife of Thomas Huntswade of London, virginal-player, was indicted for riotous behaviour with others at Southwark on 31 Oct 1577 (Croydon Assizes of 3 Mar 1578; no 956, p 165). Isaac Tharpe of St Botolph, London, a musician, was at a fight in St George’s Fields, Southwark, on 3 June 1580 when a man was killed (Croydon Assizes of 18 July 1580; no 1168, p 205). John Bartroppe of Southwark, trumpeter, took part in a duel on 21 Oct 1589 (Southwark Assizes of 2 Mar 1590; no 2027, p 341). A pair of virginals (valued at five pounds) was stolen from Thomas Frier, gentleman, at Southwark on 23 Sept 1598 (Southwark Assizes of 2 Apr 1599; no 2929, p 479). A cithern (valued at three pounds) was stolen from the house of Danish Ashton (at Mitcham? Southwark Assizes of 9 March 1601; no 3093, pp 503–4).]

50 Calendar of Assize Records: Surrey Indictments. James I. Ed J. S. Cockburn. London: HMSO, 1982. [Thomas Moore of Dorking, musician, was found guilty and sentenced to hang for the murder of Bartholomew Fist of Bletchingley, musician, committed there on 3 Nov 1615 when Moore stabbed Fist with a 1d knife (Southwark Assizes of 2 Mar 1615; no 710, p 119). Two men are found guilty and sentenced to hang for the theft of haberdashery, including 8 velvet masks, from the house of James Goodale of Eversley,
Hants, on 2 March 1620 (Kingston Assizes of 12 July 1620; no 1155, p 199). John Barton of Whitechapel, Middx, and Thomas Smyth of Shoreditch, Middx, both puppet-players, gave evidence, probably about a recognizance, on 11 May 1621 (Croydon Assizes of 27 June 1621; no 1284, p 219).

51 Calendar of the Correspondence of the Smyth Family of Ashton Court 1548–1642. Ed J. H. Bettey. Bristol Record Society 35. Gloucester: Alan Sutton for the Bristol Rec Soc, 1982. [Katherine, wife to Edward, Lord Gorges of Dundalk (manor at Langford or Longford Castle, Wilts), writes to Sir Hugh Smyth at Ashton on 7 Dec 1625 that, at the instance of Lady Denbeigh, she went to court to see the Queen and ‘the Masque, on Sunday night was fortnight, where I saw the Masque acted by the Queen’s servants all French, but it was disliked of all the English for it was neither masque nor play, but a French antique’ (no 152, pp 72–3). Katherine came home sick next day and does not know whether she will be courtier any more. (Note: possibly the first reference to Queen Henrietta’s company; related to the order of 6 Dec to close the Cockpit to plays because of plague? see Jacobean and Caroline Stage 1.222.)

52 Calendar of the Patent Rolls Preserved in the Public Record Office: Elizabeth I. Volume VIII: 1575–1578. London: HMSO, 1982. [Life grants to Edward Bassano, as his father Anthony Bassano before him, and to William Damano, as the late Baptist Bassano, for their services in the science or art of music (no 471, p 65 [27 April 1576]; no 2323, p 338 [26 Jan 1577]). Life grant to Gawin Smyth, the Queen’s drum player, formerly held by the late William Garson (no 498, p 68 [9 May 1576]).]

53 Callender, Michael E. ‘The Organs of Cork Cathedral.’ The Organ 60, 238 (Oct 1981) 178–87. [Chapter Acts of 4 Nov 1633 order ten pounds to complete the organs (p 178).]

54 Cambridge Music Manuscripts 900–1700. Ed Iain Fenlon. Cambridge: Cambridge University Press, 1982. [Catalogue of 53 mss: of special interest are nos 26 (including ten vernacular songs copied at Winchester College, one of them a yule song ascribed to Edmund, possibly instructor of the choristers in 1397/98 [p 87]), 34 (including five monophonic blessings sung by the Boy Bishop, probably for the Chapel of the Almonry of Christ Church, Canterbury c 1465–75 [pp 111–14]) and 45 (one of the many sets of lute and singing books mentioned in the will of Edward Paston of Thorpe Hall, Norf, in 1629/30 [pp 142–5]).]

55 Cameron, Angus, Allison Kingsmill and Ashley C. Amos. Old English Word Studies: A Preliminary Author and Word Index. Toronto: University of Toronto Press in association with the Centre for Medieval Studies, Univ of Toronto, 1983. [The first index, in book form, lists books and authors (192 pp); the second, in microfiche form (1828 pp), lists words discussed in the bibliography, some of which illuminate early dramatic and minstrel activities.]

56 Cameron, H. K. ‘Flemish Brasses to Civilians in England.’ Archaeological Journal 139 (1982) 420–40. [Angel musicians, plucking and bowing, appear on the memorial to Alan Fleming in the church of St Mary Magdalene, Newark, shortly after 1361 (pp 422, 424). The brass for Thomas de Topcliffyf and his wife in Topcliffe, North Yorks, completed just after her death in 1391, has angel musicians playing viol, portative organ or regal, bass viol or rebec, citole (?), psaltery, shawm and tabour (p 427 and pl xlIX. On Newcastle upon Tyne mayor Roger Thornton’s brass, about 1430 and now in the
cathedral church of St Nicholas, the angel musicians play viol and mandora (p 431).

57 Capgrave, John. *Abbreviacion of Cronicles*. Ed Peter J. Lucas. Early English Text Society 285. Oxford: Oxford University Press for the EETS, 1983. [Apollo, and later Mercury, made the harp in year 3935 (p 29). Sophocles and Euripides ‘were cleft tragedies’ in 4737 (p 40). In 1316 a woman dressed as a ‘jogulour’ rode into the court of Edward II (p 141), and in 1400 there was a plot for men disguised as Christmas mummers to kill Henry IV at Windsor (p 216).

58 Carnegie, David. ‘Actors’ Parts and the “Play of Poore.”’ *Harvard Library Bulletin* 30 (1982) 5–24. [Four parts in all, of which Poore is one, with auspices at Christ Church, Oxford.]


60 Cawley, A.C. ‘The Staging of Medieval Drama.’ In *The Revels History of Drama in English 1: Medieval Drama* (1983) pp 1–66. ['1 Introduction'; '2 Symbolism of the Medieval Theatre'; '3 Different Types of Staging' (with subsections on the church as theatre, outside the church, the ‘round’ [place and scaffold presentation], the rectangular acting area, the houses arranged in a straight line or in a semi-circle, Scottish plays and N-town plays, the pageant-wagon and processional staging, tournaments and royal entries, the booth stage, the indoor theatre [the acting of interludes], and the medieval heritage of the Elizabethan public theatre); '4 Organization of the Corpus Christi Plays'; '5 Production of a Play on a Pageant-wagon' (with subsections on stage directions in the Chester and Coventry plays, costumes and make-up, properties, music, payments to actors, and the total expenditure of the play); '6 Presentation of the Wakefield plays' (with subsections on organization and expenses, the 1559–60 record, the 1556 record, and staging).]

61 Cerasano, Susan P. ‘More on Edward Alleyn’s “Shakespearean” Portrait of Richard III.’ *Shakespeare Quarterly* 33.3 (Aug 1982) 342–4. [Replies to R.M. Frye (*Shakespeare Quarterly* 32.3 [Autumn 1981] 352–4) that, because Alleyn bought the faulty portrait as just one of 14 royal portraits, he is unlikely to have especially valued it or made efforts to alter it; and since his company, the Admiral’s Men, owned two plays about Richard III c 1599–1602 (before Alleyn retired from acting c 1604–6), any alterations — if they were indeed his — would more likely have made the portrait resemble his own company’s actor of the role, not Burbage.]

62 Chadd, David. “So Which Way Round did They Go?” *Music and Letters* 62.1 (Jan 1981) 119–20. [Argues that some discrepancies in the Sarum Palm Sunday processional rubrics can be accounted for because the Sarum Consuetudinary c 1210 was prepared for Old Sarum rather than for the new cathedral.]


66 – ‘Autographs of Alfonso Ferrabosco I–III.’ *Early Music* 10.2 (April 1982) 208–11. [Three prominent composer-musicians at the Tudor and Stuart courts, five newly-discovered autographs by whom allow one to distinguish their hands from one another, so that an undated piece in BL Egerton MS 2159 is now known to be the only surviving English letter by Alfonso I.]


69 Clopper, Lawrence M. ‘Arnewaye, Higden and the Origin of the Chester Plays.’ *REEDN* 8.2 (1983) 4–11. [Erroneous attribution in the Tudor period of authorship to Ranulf Higden arises from a confusion with his role as ‘auctor’ or authority (he wrote *Polychronicon*, derivatives of which like the *Stanzacic Life of Christ* might have been a source for the cycle). Arnewaye, the supposed first mayor of Chester (whose dates were unknown until 1561), became linked with Higden by woolly chronology in the mind of the reviser of the late Banns c 1561–72. Henry Francis, monk, arguably wrote the early plays – as the town recorder wrote in 1531, language 14th cent using work associated with Higden.]

70 Coldewey, John C. ‘Some Nottinghamshire Waits: Their History and Habits.’ *REEDN* 7.1 (1982) 40–9. [In Nottingham from 1461 and in Newark from 1538 the waits enjoyed liveries, badges, wages (dependent on local assessments), the right to tour as the town’s servants, nepotism (many family or father-son teams appear, such as the Chomleys, the Awklands, the Ringrosses, the Frenches and the Coggies), and the occasional monopoly for playing at town weddings and the like, but also suffered from poverty, internal
bickering, the visits of waits from other towns (39 in the case of Nottingham) and, once, murder. Entertainers paid by Nottingham in 1567–88 are listed to illustrate how musical activities greatly overshadow plays in this shire.

71 'The Middle Temple Documents Relating to George Chapman's The Memorable Masque' and 'The Middle Temple Documents Relating to James Shirley's The Triumph of Peace.' Ed Tucker Orbison (and checked by R.F. Hill). In Collections Volume xii. Ed G.R. Proudfoot. Oxford: Oxford University Press for the Malone Society, 1983. The 'masking money' for Chapman's masque of 15 Feb 1613 was raised by three tax assessments on members Jan-June (1169 pounds) for expenses including six masquers' suits with silk stockings that at least one masquer, Humfrey Peters, refused to return to the house (the stockings were a bad debt; introduction and text, pp 1–26; biographical notes on persons named in these records, pp 27–30). 77 new documents of 'the most lavish masque' from 1603 to 1642, Shirley's grand masque of 3 Feb 1634 (68 warrants for payments, some bills and receipts and summary accounts), correct Bulstrode Whitelocke's estimate of 21,000 pounds full costs – they are about 15,000 pounds – substantiate music costs as noted in his Longleat papers, record surprisingly high fees for Shirley (120 pounds) and Inigo Jones (200 pounds), and greatly extend our knowledge of the costs and materials for costumes, chariots, lights, incidental entertainment, horses, 'the scæne' and site preparation, financial administration, the time required for work, the procession route, the musicians and their instruments, fees or wages for services and to players or actors, a printer, and otherwise unknown makers of music and dance 'figures,' De Noe and Sebastian (not Ives and William Lawes; introduction and texts, pp 31–71; biographical notes, pp 72–84).

72 Colvin, H.M., John Summerson, Martin Biddle, J.R. Hale and Marcus Merriman. The History of the King's Works, Volume iv, 1485–1660. Part ii. [London:] HMSO, 1982. [A major reference work for 73 royal residences, their cockpits and court theatres, including those at Whitehall, with evidence from primary, often unpublished records of court pageants, the Office of the Revels (and Sir Thomas Cawarden), tournaments, organs, bearbaiting and performances of plays and masques such as Artenice, Britannia Triumphans, Coelum Britannicum, Florimène, Hue and Cry After Cupid, Hymenaei, Luminalla, Masque of Augurs, Masque of Beauty, Masque of Blackness, Passionate Lovers, Salmacida Spolia, Shepherd's Paradise, Temple of Love and Triumph of Peace.]


minstrels and trumpeters leading the way (or, in the case of the royal minstrels, accompanying the new Knights of the Bath), and, if custom held true, with 'sights' and speeches arranged at various places along the route (pp 30–2, 34). The next day the coronation procession to the Abbey was heralded by trumpeters (p 36), who with minstrels evidently also played at the coronation banquet later that day at Westminster Hall (pp 44–5 and n 203). 47 minstrels, 30 of whom were probably trumpeters, received coronation livery, some of them 'feed musicians' from earlier Yorkist days, others descending into Tudor service (pp 30–2, 34). The editors give biographies for the following: minstrels (cf pp 95, 98, 166–7) William Barley (p 307), William Botiller or Butler (p 314), Gylkyn Couper (p 326), Thomas Crawthorne (p 329), Robert Grene (p 348), William Grene (p 348), John Hawkyns (p 354), William Hert the younger (p 356), Johannes (p 362), Saunter Marshall (ie Alexander Mason; p 370), Thomas Mayhue (p 372), Walter Mynstral (p 376), William Mynstral (p 376), Nichodemus (pp 377–8), possibly Henry Taberette (p 403), Edmond Trumpeter (p 406), Lyefart Wyllerkyn (p 415); tabourets and trumpeters (cf pp 99, 113, 166) John Browne (p 318), John Bulson (p 318), Richard Dalamar (p 330), William Davy (p 333), Thomas Freman (p 333), Henry Gyles (p 352), John Hert (p 356), William Hert the elder (p 356), Rauf Hubert (p 359), James Hylle (pp 360–1), Jany (p 362), John Marshall (p 370), William Mayhue (p 372), Watkyn Palyn (p 380), Edward Scarlet (p 392), William Scarlet (p 392), William Scarlet the younger (p 392), Henry Swan (p 402), John Talbot (p 404), Robert Trumpett (p 406), William Wortley (p 414), William Wright (p 414); and trumpeters Petir de Casanova (p 319), William Clyfton (p 323), John Haste (p 354), Richard Hylles (p 361), John Painel (p 381), Thomas Paynter (p 381) and John Pryoure (p 386).


77 Cowen, Janet, and Joanna Udall. 'The Critical Misfortunes of Arthur?' Notes & Queries 228 (Oct 1983) 402–5. [A four-stanza poem in BL Add 4152, c 1598, attacks a printed tragedy of King Arthur, performed by Gray's Inn for Queen Elizabeth, as being by 'a goose,' evidently Thomas Hughes, principal author of The Misfortunes of Arthur (1588).]

78 Crummy, Philip. 'The Roman Theatre at Colchester.' Britannia 13 (1982) 299–302 and figs 1–3. [Modest excavations in late 1981 showed an external diameter of 71 meters, major structural alterations (a mortar floor put down c 150–250 over another mortar floor) and a probably post-Boudican date for the lower structure (suggesting that the theatre Tacitus saw here may lie still further below).]

79 Daniel, Carter A. 'The Date of Peele's Arraignment of Paris.' Notes & Queries 227.2 (April 1982) 131–2. [31 Dec 1581 or 27 Feb 1582, if the costly 'Artificial tree' of that year's Revels Accounts is the bejewelled tree in Juno's show in Act ii of Peele's play.]
80 Davenport, W. A. Fifteenth-century English Drama: The Early Moral Plays and their Literary Relations. Cambridge: D.S. Brewer; Totowa, N.J.: Rowan Littlefield, 1982. [An introductory critical history that discusses auspices of performance, as well as connecting links between plays and among writings of the period (p.v), including literary records of performance like Jacob's Well and early Tudor chronicles, and documentary evidence such as for a Beverley guild (pp. 51, 101-2).]

81 [Davidson, Clifford.] 'An Apocalypse Manuscript from York.' The EDAM Newsletter 6.1 (Fall 1983) 3-5. [Many miniatures with harps, fiddles and trumpets in a Sotheby ms evidently illuminated at York c. 1270.]

82 - 'Gesture in Medieval Drama with Special Reference to the Doomsday Plays in the Middle English Cycles.' The EDAM Newsletter 6.1 (Fall 1983) 8-17. [Interprets body movements and colour coding of the Son, angels, the saved, the damned and devils by means of evidence from play-texts, dramatic records from York and Coventry, and medieval art.]


84 - 'The Art of Memory and Medieval Dramatic Theory.' The EDAM Newsletter 6.1 (Fall 1983) 1-3. [Brief application of the Classical theory of artificial memory (using mental 'images,' objects that represent what one wishes to memorize, placed in an ordered series of mental loci) to northern pageants (images) in procession (loci), and to the Tretise of myraclis pleyinge.]


86 The Diary of Baron Waldstein: A Traveller in Elizabethan England. Trans and annot by G.W. Groos. London: Thames and Hudson, 1981. [The journal of Zdenkus Brtnicensis, Baron Waldstein, a Czech Protestant, from 1 Jan 1597 to 31 Dec 1603 (Gregorian calendar), has three references to English plays: (1) a visit to a wooden theatre, following 'the ancient Roman plan,' on 23 June 1600 (Old Style dating; pp. 36-7; known to Chambers; see ES 11.366); (2) a visit to a play in London on 23 July 1600 (p. 173); and (3) his witnessing English actors perform 10 plays at the end of July and the beginning of Aug 1597 at Strasbourg: 'de quodam Duca Ferrar,' 'de Filio Perdito,' 'de Zuzanna,' 'de Fausto,' 'de Esther,' 'de quodam Viro quem defraudavit Diabolus,' 'de Judith,' 'de Judaeo Divic,' 'de Sene, qui Oxori diffidebat' and 'de Errasto' (p.11). The Baron also saw the Tower of London zoo on 22 June (pp. 34-7), two organs at Whitehall (one of mother-of-pearl with Latin verses on it, and another on which two persons can play duets) on 25 June (pp. 44-5, 51), and three instruments at Hampton Court (an organ in the Queen's Chapel, the ivory flutes of the Queen's musicians in the Paradise Room, and an ingenious keyboard instrument in the Royal Library) on 16 July (pp. 148, 151, 155). He went boating with music at Oxford on 12 July (p. 134), saw the bears at London on 19 July (pp. 170-1), and heard six sisters of a Catholic family there sing and play various instruments on 21 July (pp. 170-1).]

1983) 19–23. [A miscellany of references to slain, hanged, warring or transported Irish pipers and musicians from 1642 to 1689.]


89 – ‘Thomas Gainsford, “Captain Pamphlet.”’ Huntington Library Quarterly 45 (1981–82) 259–70. [Detailed biography of an early writer of periodical newsbooks: in 1588 he owned Scrope’s Place, four rooms of which were occupied by James Sherman, minstrel, and his dancing school.]

90 Edmond, Mary. ‘The Chandos Portrait: A Suggested Painter.’ The Burlington Magazine 124 (1982) 146, 149 and pls 24–5. [As George Vertue’s notes testify, John Taylor, now identified as a leading member of the Painter-Stainers Company who died in 1651, ‘would have been in his thirties during Shakespeare’s last years in London, quite old enough to paint his portrait’ (from life).]

91 Edwards, Philip. ‘Society and the Theatre.’ In The Revels History of Drama in English, iv: 1613–1660 (see below) pp 1–67. [1 Introduction; 2 Drama at Court; 3 Royal Visits; 4 The Nobility and the Drama; 5 The Managers of the Public Theatres; 6 The Dramatists; 7 The Economics of Playwriting; 8 The Audience; 9 The Plays Performed and Plays Published; 10 Provincial Playing; 11 Regulation and Licensing; and 12 The Closing of the Theatres.]

92 Emmet, Alfred. ‘Another Elizabethan Stage.’ Theatre Notebook 36.1 (1982) 33–4. [His reconstruction of stage business represented by the Huntington copy of 2 Henry iv (1600 q) cites left and right from the actor’s point of view: a reply to David George.]

93 Emmison, F. G. Elizabethan Life: Wills of Essex Gentry Yeomen. Essex Record Office Publication 75. Chelmsford: Essex County Council, 1980. [Richard Geslyng, gentleman, of East Tilbury, bequeathes his virginals to his son Isaac in a will of 16 Sept 1589 (proved 4 Nov; p 43). John Bentley, servant to Sir John Peter of Ingatestone, bequeathes to his son George one pair of virginals, and all his sets of song books and songs in rolls and books for the virginals (5 June 1596; proved 26 Feb 1597; p 105). John Sallowes, mercer, of Brightlingsea, bequeathes in 24 June 1602 his cithern to one Thomas Lawrence (his nephew? p 153).]

95 Fender, Peter. 'The Rebec: A Comprehensive Survey.' Strad 94 (May 1983) 28–9; (June 1983) 109–11; (July 1983) 174–7; and (Aug 1983) 257–60. [Some reference to rebec use at Henry VIII's court and of the dancing master's kit or 'pocket rebec,' so defined in 1611 (258, 260).]

96 Fenlon, Iain. 'Instrumental Music, Songs and Verse from Sixteenth-century Winchester: British Library Additional ms 60577.' In Music in Medieval and Early Modern Europe: Patronage, Sources and Texts. Ed. Iain Fenlon. Cambridge: Cambridge University Press, 1981 pp 93–116. [The musical items here were probably copied during the 1550s and 1560s while owned by Winchester recusants and Catholics like the Heywoods, John and Elis (p 105). See below under The Winchester Anthology.]

97 Field, N.H. 'A Romano-British Amulet from Bradford Down, Pamphill, Dorset.' The Antiquaries Journal 61 (1981) 307–9 and pl 49. [A (4th cent?) object, decorated with 'two weird reversible heads according to the way' in which it is held (and like the so-called 'Neptune' reversible head from Stonesfield, Oxon): a somewhat Celtic cat's-head 'highly suggestive of a mask'; and a face wearing what appears to be a hobgoblin mask.]

98 Fincham, Kenneth. 'Contemporary Opinions of Thomas Weelkes.' Music & Letters 62.3-4 (July/Oct 1981) 352–3. [Praise from fellow Chichester Cathedral clerks in an episcopal visitation of 1615, and only tactful hints at his occasional drunkenness, contrast to damaging evidence from 1613 and 1617.]

99 Finucane, R. C. 'Cantilupe as Thaumaturge: Pilgrims and their "Miracles."' In St Thomas Cantilupe Bishop of Hereford: Essays in his Honour. Ed. Meryl Jancey. Hereford: the Friends of Hereford Cathedral for the Dean and Chapter, 1982 pp 137–44. [On 4 April 1287, a Good Friday, one Gilbert the minstrel, having come before Cantilupe's tomb, rose from his litter and walked; and one Milo Pychard, a knight of the shire, was cured there one Easter Sunday of tournament injuries (pp 138–9; cited from the 1765 Antwerp edition of the Acta Sanctorum).]

100 Ford, Robert. 'Bevins, Father and Son.' Music Review 43 (1982) 104–8. [Distinguishing the works of composers Elway Bevin, Bristol Cathedral organist until 1634, and of Edward Bevins, here shown to be his son, a minor canon at Canterbury Cathedral c 1618–25.]

101 Frank, Priska. 'A New Dowland Document.' The Musical Times 124.1679 (Jan 1983) 15–16. [Dowland, then the king's lutenist, William Corkine and Richard Goosey received five pounds for a concert at the Middle Temple on Candlemas day (2 Feb) 1513.]

102 Frere, S.S. 'I. Sites Explored.' In 'Roman Britain in 1982.' Britannia 14 (1983) 280–335. [Excavations at Silchester (Hants) amphitheatre reveal that the timber-walled structure was built c 60–80 and that, after silting, new masonry walls were erected and the arena resurfaced, as late as the 3rd cent (pp 330–1, fig 30). Excavations at Eastleaze Farm, Lydiard Tregoze, Wilts, uncovered a (probably 2nd cent) double reed pipe, apparently rejected because of misaligned fingerholes (p 328, fig 28).]
103 – *Verulamium Excavations*. Volume ii. Reports of the Research Committee of the Society of Antiquaries of London 41. London: Soc of Antiquaries of London, 1983. [A newly-excavated trench at the St Albans Roman theatre reveals that the site was cobbled before the structure was erected c 135-45; and its disuse, no earlier than c 380-90, probably occurred by reason of the spread of Christianity. The Roman theatres, associated with temples, can now be seen as 'a cult-structure,' existing 'for the better regulation of crowds assembled for religious festivals ...' (pp 10, 21, 73-4 and fig 29).]

104 Freshwater, Peter B. 'Thomas Sharp, William Hone, and Hearne's Hell-mouth.' *The Library* 6th ser 5 (1983) 263-7. [Correspondence and business between two early dramatic records collectors interested in an 18th-cent plate of Christ's descent into hell.]

105 Gadd, Derek, and Tony Dyson. 'Bridewell Palace: Excavations at 9–11 Bridewell Place and 1–3 Tudor Street, City of London, 1978.' *Post-Medieval Archaeology* 15 (1981) 1–79. [Bridewell Hospital, a workhouse of the homeless poor, in 1561 leased several palace chambers, including the Presence Chamber or Chamber of Estate, to John Rose, instrument maker (pp 70–1).]

106 Gair, Reavley. *The Children of Paul's: The Story of a Theatre Company, 1553–1608*. Cambridge: Cambridge University Press, 1982. 10 figs. ['Introduction: The Children of Paul's and the English Drama'; '1 The Decay of St Paul's'; '2 Paul's Playhouse'; '3 The Business of Theatre in Court and City'; '4 Interregnum and New Departures'; '5 New Management: New Methods'; 'The Triumph of Profit and Puritanism'; 'Appendix 1 Documents'; 'Appendix 2 Personalia' (Masters of the Choristers, Chorister/actors, Playhouse managers); and 'Appendix 3 Plays' (53 of them). A historical study of (a) the cathedral and noble sponsors, the chorister-actors and the audience of this company of choirboys under the masterships of Sebastian Westcott, Thomas Gyles and Edward Pearce; (b) the Paul's playhouse, shown from the unpublished Visitation Report of Bishop Bancroft (1598) with high probability to have been a private house built in the 1570s at the northwest corner of the Chapter House quadrangle between the outer cloister walls and the central Chapter House buttresses (in the 'shrowdes' or undercroft), where Richard Flecknoe remembered it after the civil war; (c) a proposed playhouse configuration with a raised stage about 10 ft deep by 20 ft wide at the front (with trap and frontal staircase added later), a two-storey stage facade, and seats for about 50–100 spectators (site plan opp p 58); and (d) the repertoire of plays performed there.]


109 George, David. 'Jacobean Actors and the Great Hall at Gawthorpe, Lancashire.' *Theatre Notebook* 37.3 (1983) 109–21 and pls 1–2. [Re-edits 17 payments by Richard Shuttleworth, master of Gawthorpe Hall, and his wife Fleetwood Barton, to visiting playing companies from Dec 1609 to March 1618, including (c 10–man) troupes of the...]

22
earl of Derby, Lord Dudley, Baron Montague, Baron Stafford and Queen Anne (among a total of 58 entertainers, from bearwards to tumblers), who may have been attracted to distant, unprepossessing Lancashire because of Derby's seats nearby and the Prescot playhouse of his kinsman Henry Stanley; describes the probable auspices, the Great Hall (c 1600–5), whose hall-screen, doors and overhead minstrels' gallery (pl 2), room dimensions and dais are substantially unchanged today, and compares it to halls at the Middle Temple and Hampton Court; outlines the many entertainments at Smithills, the Shuttleworths' previous house, from 1582 to 1599 (see pl 1 for its great hall); and notes an affray of 1581–2 between the Lord Strange's men and the Lord Morley's men at Lancaster, as recorded in Montague's Hornby Castle accounts (n 23).]

110 and Monica Ory. 'Six Payments to Players and Entertainers in Seventeenth-century Warwick.' REEDN 8.1 (1983) 8–12. [A stray bailiff's account for the year ending 1 Nov 1601 records payments to the earl of Huntington's players and to the queen's players; and an unknown antiquarian's extracts from other borough records mentions payments to the town waits (1614–15), to a juggler for leaving town (1620–1), and to the king's servants for rope-dancing and other bodily feats (1636–7).]

111 Gibson, Gail M. 'East Anglian Drama and the Dance of Death: Some Second Thoughts on the "Dance of Paul's."' The EADAM Newsletter 5.1 (Fall 1982) 1–9. [Associates the Dance of Death banners at Long Melford, Suff, with a possible 'dawnce of Powles' ceremony at St Edmund's, Salisbury, in 1490, and with the N-town plays, Lydgate, and John Baret's tomb at St Mary's, Bury St Edmunds.]

112 Gottfried, Robert S. Bury St. Edmunds and the Urban Crisis: 1290–1539. Princeton, N.J.: Princeton University Press, 1982. [Dugdale's account of Henry vi's entry into St Edmund's Abbey escorted by lute-playing musicians (p 5); the annual Corpus Christi pageant and procession, as described in the 1477 Weavers' ordinances (pp 103, 181); the town's lone trumpeter (p 112); and the Dusse Guild's song school (p 211).]

113 The Government of Scotland under the Covenanters 1637–1651. Ed David Stevenson. Scottish History Society, 4th ser, 18. Edinburgh: Clark Constable, 1982. [The minutes and register of the Committee of Estates, 6 November 1645, order the army treasurer to pay Sir William Cochrane's forces, coming out of Ireland, including 'the cornet' and the trumpeter (p 31). The calendar of the committee for dispatches orders, 23 Feb 1649, that the commissary general give five pieces to the nine trumpeters who proclaimed the proclamation of the king (p 90).]

114 Graves, R. B. 'Daylight in the Elizabethan Private Theatres.' Shakespeare Quarterly 33.1 (1982) 80–92. [Both outdoor and indoor theatres relied on similar bands or 'cones of natural light' falling from above to illuminate performances. At the indoor Salisbury Court theatre c 1639 the average winter afternoon performance was lit by only two to four dozen tallow candles, less than 'the power of one 100–watt light bulb' (and a tenth to a twentieth of the torch light needed for a night court masque of 1632), so that daylight had to come — judging by similar halls at Hampton Court and the Middle Temple, and by friars' refectories at Beaulieu and Chester comparable to the Blackfriars and Whitefriars halls — from clerestory windows high on both sides of panelled walls (high especially if, as appears, spectators' galleries erected to make such halls into theatres cut off light from the lower parts of the windows). Such 'through light' is soft, indirect and shadowless, just as Thomas Fuller recommends for 'rooms of entertainment' in 1642,
and is like the daylight falling on the Swan stage, but with the advantage over outdoor theatres that shutters can create an artificial gloom if needed.

115 – 'Elizabethan Lighting Effects and the Conventions of Indoor and Outdoor Theatrical Illumination.' Renaissance Drama NS 12 (1981) 51–69. [There was ‘no substantially different use of property lights indoors or outdoors’ (p. 69): a conclusion based on stage directions, dialogue, prologues and epilogues, records of performance, and several literary allusions (e.g., John Melton’s Astrologaster [1620]).]

116 Greenfield, Peter H. ‘Entertainments of Henry, Lord Berkeley, 1593–4 and 1600–5.’ REEDN 8. 1 (1983) 12–24. [A rich cache of almost 100 payments to players, musicians, singers, trumpeters, dancers (one a sword dancer), bearwards, fools and morris dancers performing mainly at Caludon Castle, near Coventry: he rewards touring players of Lord Ogle, the queen, the earl of Pembroke, the earl of Derby, Lord Dudley, Lord Huntingdon and Lord Berkeley himself. Towns whose musicians are paid, often as he passed through, are Warwick, Lynn, Coventry, Pomfret, Northampton, Oxford, ‘Melton,’ Bristol, Towcester, Stony Stratford, Abingdon, Henley on Thames, Maidenhead, Cirencester and Kenilworth. Entertainers sponsored by individuals also get rewards, including Mr Lane’s trumpeter at a masque in 1593, the Lord Bedford’s fool Swopper, and a boy lutenist of Henry Beaumont (eldest brother of the dramatist). Finally, there are Lord Berkeley’s own lute expenses.]

117 – ‘Medieval and Renaissance Drama in Gloucestershire.’ Ph.D. diss. University of Washington, 1981. Abstract in Dissertation Abstracts International 42.6 (Dec 1981) 2684–A. Order no 8126108. [A study based on and including an edition of dramatic records for this county up to 1642, prepared according to REED guidelines, and documenting local religious and folk plays, pageantry for royal entries and the Midsummer Watch, and performances by itinerant troupes at sites such as Tewkesbury, Gloucester and noble households at Berkeley, Thornbury and Sudeley. Not seen.]

118 Grew, F.O. ‘Sites Explored.’ In ‘Roman Britain in 1980.’ Britannia 12 (1981) 314–68. [Further excavations at the Silchester amphitheatre, in which the seating bank is shown to have seven earthwork steps, ‘apparently for wooden benches and gangways’ (p. 362).]

119 Griffiths, Ralph A. The Reign of King Henry VI: The Exercise of Royal Authority, 1422–1461. London: Ernest Benn, 1981. [Court records of Richard Geffrey, the king's minstrel 1424; minstrels in the household c.1430–1 (cf p. 297); London playing companies at Eltham, Christmas 1425; minstrels travelling from Abingdon to Hertford, 1427; French players and dancers at Windsor, 1428 (p. 64 n. 17); John, duke of Bedford's pageant of the assassination of the duke of Burgundy's father (1419) in Paris in July 1429; pageants at the royal entries of Henry VI into London and Paris in 1431–2, and of Margaret of Anjou into London in 1445 (pp. 220–1, 488–9); and Christmas masques at Eltham in 1451 and at the queen's manor at Pleasaunce in 1452 (pp. 257, 271 n. 134). In 1449 seven of the king's minstrels were appointed to inquire into imposters who travelled from place to place posing as the king's minstrels and demanding rewards (pp. 321, 328 n. 136).]


122 Hadaway, Robert. ‘A Knot of Harp Strings.’ *Early Music* 11.1 (Jan 1983) 65–8. [Suggests that the Dalway fragments of an aristocratic harp made in 1621, a puzzling transition instrument between the medieval and modern Irish harps, are from a sophisticated ‘chromatic single harp of just over four octaves’ despite its confusing two rows of 45 and 7 strings.]


124 Hattaway, Michael. *Elizabethan Popular Theatre: Plays in Performance.* London: Routledge & Kegan Paul, 1982. [Part i, ‘The Idea of Elizabethan Theatre’ (pp 7–98) has sections on London playhouses and stages, performances, and players and playing c 1580–1600, and Part ii discusses five sample play-texts, from the position that ‘a theatre historian or dramatic critic can only make suggestions, help to pose ... questions. Answers are to be found only in the theatre, in relation to particular productions’ (p 5).]

125 Hayfield, C., and J.G. Hurst. ‘Pottery Fool’s Head Whistles from London and Tattershall, Lincs.’ *The Antiquaries Journal* 63 (1983) 380–3 and pl 64 (c-e). [A ceramic whistle, lacking mouthpiece, was reported in 1854, probably from the London area (fig 11), while the late medieval or 16th-cent example from Tattershall, Lincs, turned up in 1980 (fig 10): both represent a rare type of medieval pottery whistle whose limited demand suggests a specialized function, conceivably for a fool’s gear.]

126 Henig, Martin. ‘Seasonal Feasts in Roman Britain.’ *Oxford Journal of Archaeology* 1 (1982) 213–23. [Argues that Roman theatres served ceremonial as well as dramatic purposes and provides a survey of locations (pp 219, 221).]

127 – and Robert Wilkins. ‘Exhibits at Ballots. 4. A Roman Intaglio Showing the Genius of Comedy.’ *The Antiquaries Journal* 62 (1982) 380–1, 386–7, pls 56 (b-c). [An oval stone engraved with a mantled, otherwise nude youth holding a staff in his left hand and a mask in his right (like a traditional representation of Thalia, Muse of Comedy), probably 1st-cent work, was found at Ashhall, Oxon.]


129 Hingley, Richard. ‘Recent Discoveries of the Roman Period at the Noah’s Ark Inn, Frilford, South Oxfordshire.’ *Britannia* 13 (1982) 305–9 and figs 4–6. [Aerial photography and excavation show a (3rd–4th cent?) circular earthenwork amphitheatre.
about 65 meters in diameter with a mortared stone wall around the inner circle, an entrance on the east (about 100 meters from an associated temple), and a rectangular chamber in the south bank, 'probably the remains of a shrine of Nemesis, or possibly a beast-pen.'


131 - 'The Value and Feasibility of Reconstruction.' In *The Third Globe* (see below) pp 58–81, 11 figs (and frontispiece and dust jacket). [An engaging personal justification of the project to reconstruct the second Globe; and an account of how earlier difficulties in projecting how to reconcile a modern Globe with both a thatched roof and a glass skylight led him to favour the second Globe's tile roof and from there to puzzle over its twin-gabled superstructure topped by a cupola-hut, here interpreted — partly on the basis of the 'strange peaked-up arrangement at the back of Hollar's Hope' — as a floorless self-supporting roof with scissor-truss topped by a lantern to light the rear stage, which consequently will lack the pillars that appear in de Witt's drawing of the Swan.]

132 Holman, Peter. 'The English Royal Violin Consort in the Sixteenth Century.' *Proceedings of the Royal Musical Association* 109 (1982–83) 39–59. [The six Jewish viol players who came to Henry VIII's court in 1540, probably from four families (see Table 1), seem to have brought violins (for dancing, for which the viol was unsuited) and founded a seven-person violin consort by 1550 that remained about that size until 1598–1611, when it doubled to a 12-man orchestral band (see Table 1; the succession of places in this group 1540–1642, based on Declared Accounts of the Chamber). Elizabethan and Stuart records, diaries and paintings illustrate the violinists' duties, to play during the sovereign's dinner and accompany after-dinner dancing.]

133 Holt, J.C. *Robin Hood.* London: Thames and Hudson, 1982. [Published records of minstrel activities from the early 14th cent at court and at Fountains Abbey, Selby Abbey, Chester, Beverley, Durham, Maxstoke and the seats of Sir John Howard suggest that the Robin Hood story was disseminated by minstrels patronized by the nobility (pp 110–16, 128–42, and pls 16, 19–21, 28), later to enter the Abbot of Marham revels and the dramatic repertoire (pp 148–9, 159–62). More evidence appears of the errors and inventiveness of J. W. Walker, the supposed forger of Wakefield records (pp 47–8).]

134 Horne, R. C. 'The Date of Shakespeare's Sonnet 37.' *Notes & Queries* 228.2 (April 1983) 130–1. [An allusion in lines 1–4 to the death of Shakespeare's son Hamnet, buried 11 August 1596.]

135 Hosley, Richard. 'The Shape and Size of the Second Globe.' In *The Third Globe* (see below) pp 82–107 and 18 figs. [Based on John Orrell's work on the Globe's width and on Peter Street's construction methods, possible 16– and 24–side polygon ground plans.
are laid out; but, in the light of Hollar's Yale drawing and 1647 etching, the positions of the theatre's windows and staircases, and especially the interval between the near staircase and the first window to the left, are only consistent with a 24-side polygon. Also, given that (a) the fractional ratio of width to depth in the Globe was 3:2 (as for the three other known stages of the period), (b) the rear edge of the stage ran between the inner corners of the polygonal frame, and (c) the front edge of the stage extended to the middle of the yard — three reasonable assumptions — stage dimensions only fit a 24-side polygon. On this evidence and the Hope and Fortune contracts, a ground plan can be drawn up with horizontal and vertical dimensions (fig 1-16) that make the stage 41 ft 6 in by 27 ft 8 in, the frame for the galleries 15 ft 7 in wide by 33 ft high, and the winding staircases 9 ft 4 in wide by 6 ft deep.

136 Hotine, Margaret. 'Two Plays for St. Stephen's Day.' Notes & Queries NS 227.2 (April 1982) 119-21. [First performed before James I on that day, Measure for Measure (1604) and King Lear (1606) seem designed to complement the Old Testament readings that the king would have heard that day at Matins and Evensong before the performances.]

137 Hulse, Lynn. 'John Hingeston.' Chelys 12 (1983) 23-42. [After following his father into the York Minster choir by 1618, this composer (c. 1605-83) entered the household of Francis Clifford, earl of Cumberland, in 1620 as organist after playing for him before the Lord President at Londesborough that March. First sent to London to study with Orlando Gibbons, Hingeston returned to Skipton Castle in 1624, staying until 1645 with the Cliffsords, a family (Bolton archives show) that played instruments like the lute and the viol, employed professional household musicians like lutenist John Earsden, violinist William Hudson and Edward Cressets, possessed many instruments and music-books as well as three music-rooms (the great parlour at Londesborough, and a music chamber and billiard chamber at Skipton), and staged masques, two in 1632, and Comus in 1636, in which Earsden sang the part of 'genius loci' and the York waits joined the household musicians (pp 24-7). By early 1654 Hingeston had become Cromwell's organist and 'Master of the Music' (pp 28-30).]


139 Index to Testamentary Records in the Archdeaconry Court of London Now Preserved in Guildhall Library, London. Volume 1 (1363)-1649. Ed Marc Fitch. The Index Library 89. London: The British Record Society, 1979. [References to the following professions and names appear: (1) actor, John Duke, 1613 (p 117); (2) gyterner, John Cherche, 1403 (p 77); (3) harper, Roger Brethode, 1415 (p 50); (4) juggler, John Warein, 1382/83 (p 387); (5) minstrels: John Drane, 1552 (p 115); Robert Langdell, 1601 (p 226); William Launde, 1413 (p 228); John Porter, 1412 (p 301); John Robart, 1406 (p 318); (6) citizens of London and minstrels: John Laylde, 1558 (p 235); Thomas Maynard, 1559 (p 253); William Turke, 1552 (p 380); (6) musicians: Thomas Barnes, 1648 (p 23); Thomas Hooper, 1604 (p 195); John Mitchell, 1618 (p 259); Rowland Rubbish, 1620 (p 325); Christopher Smartwood, 1610; John Trowte, 1604 (p 379); (7) citizens of London and musicians: John Clarke, 1624 (p 80); Abraham Hardye, 1616 (p 172); James Hinton, 1637 (p 190); Richard Pyke, 1568 (p 296); (8) king's musician: Antonio Simonis, 1553, from
Padua (p 341); (9) queen’s musician: Gomer Van Osterwicke, 1597 (p 386); (10) organmaker, William Beeton, senior, from Lynn, Norfolk, 1553 (p 30); (11) trumpeters: John Dale, 1604 (p 102); Edward Stuckey, 1607 (p 362); Michael Wall, 1609 (p 392); Nicholas Wattes, 1604 (p 399); Robert Wroth, 1619 (p 423); (12) queen’s trumpeters: Henry Reve, 1571 (p 313); Richard Smyth, 1593 (p 347).

140 Ingram, R.W. ‘Fifteen Seventy-nine and the Decline of Civic Religious Drama in Coventry.’ The Elizabethan Theatre viii. Ed G.R. Hibbard. Port Credit, Ontario: P. D. Meany, 1982 pp 114–28. [The ‘fading away’ of civic drama here begins in 1568 when the city fathers put down the Hocktide play at the urging of some zealous preachers and ends in 1614 with a civic military skirmish ‘acted’ at the Cross with feigned deaths. The interim shows royalists and business interests locked in conflict with extremist protestantism over civic drama: Captain Cox revives the Hocktide play for the queen at Kenilworth in 1575, and Mayor Hopkins for ‘the Cities great comoditie’ in 1576; the Corpus Christi play, last performed in 1579, evidently succumbs to general concern over a sudden earthquake in April 1580, followed by a bout of plague, to be replaced by the extravagant, expensive and apt Destruction of Jerusalem in 1584; and the ‘incorrigibly theatrical’ upholsterer Thomas Massie, apparently unsuccessful in a revival of Jerusalem and other plays in 1591, manages to produce a celebration of the queen’s coronation day in 1594 and 1596 but, despite heavy personal expense, in 1604 fails to get his own show, a pageant with speeches for James’ coronation day, past the Mayor (his ears to the advice of two local preachers), who browbeats Massie with fisticuffs, prohibits the show and jails him for contempt, against which Massie’s only revenge is a successful court action.]

141 Ingram, William. ‘Arthur Savill, Stage Player.’ Theatre Notebook 37.1 (1983) 21–2. [Baptised at St James, Clerkenwell, on 27 Feb 1617, apprenticed to Andrew Cane, London goldsmith and ‘the leading patented member’ of Prince Charles’ players, on 5 Aug 1631 – with whom Savill acted the gentlewoman Quartilla in Shakerley Marmion’s Holland’s Leaguer that Dec – and freed of the Goldsmiths on 19 July 1639: two new examples of players as freemen of London guilds.]

142 – ‘Henry Laneman.’ Theatre Notebook 36.1 (1982) 118–19. [Signatures in Sir Thomas Heneage’s accounts for 1582 prove that the owner of the Curtain playhouse and the yeoman of the Queen’s household are this same man, and so that two of three pre–1580 London playhouses (the other, Richard Hickes’ one at Newington Butts) belonged to yeomen of the Queen’s household.]

143 – ‘The Wife of Augustine Phillips.’ Notes & Queries 228.2 (April 1983) 157. [According to the register, churchwardens’ accounts and parish daybook, the burial of Anne Witter, widow of Shakespeare’s fellow player Augustine Phillips, on 26 Jan 1618 was paid for by the parish of St Botolph without Aldgate, not by actor John Heminges, as he claimed. The parish daybook also locates Phillips’ last address as being in Mr ‘Hamondes Rentes’ among the gardens near Houndsditch.]

144 – ‘William Augustine, Stage Player.’ Notes & Queries 228.2 (April 1983) 156–7. [Four additional records: the St Botolph’s without Aldgate daybook describes Augustine as ‘a player of Enterludes’ living in Hog Lane near Houndsditch c 1582–1601, his wife (formerly Ann Lofte) as having been churched 8 Nov 1595 (after the birth of a daughter Penelope), and the two of them married at the Savoy 3 Jan 1595, a date that the Savoy register confirms.]
145 The Ipswich Probate Inventories 1583–1631. Ed Michael Reed. Suffolk Record Society 22. Woodbridge, Suff: The Boydell Press for the Suff Rec Soc, 1981. [Johanne Blosse, widow, had a pair of virginals in her hall at Ipswich (9 Sept 1611; no 49, p 80), and clerk Richard Rainsford possessed a pair of them in his parlour (14 June 1631; no 71, p 111).]

146 James, Mervyn. ‘Ritual, Drama and Social Body in the Late Medieval English Town.’ Past and Present no 98 (February 1983) 3–29. [The Corpus Christi ‘cult’ expresses a social need for bonding into one body as well as the individual craft’s competitive drive for differentiation, in which the procession tends to stand for static order, and the play cycle a means for changing one’s civic status over the years: a Levi-Straussian interpretation drawing on records from most important cycle towns.]

147 Jenkins, Frank. ‘Pipe-clay Statuettes, “Theatre Mask” and Sculptured Chalk Objects and their possible significance.’ In Brian Philp. The Excavation of the Roman Forts of the Classis Britannica at Dover, 1970–1977. Kent Monograph Ser, 3rd Research Report. Dover Castle: Kent Archaeological Rescue Unit, 1981 pp 143–9. [The right side of a mask, perhaps from legionary potteries at Holdeurn, Berg-en-Dal, near Nijmegen in Holland (where similar fragments date c 70–222), depicts ‘a grotesque human face, showing deeply waved locks of hair falling down behind the ear,’ and has one of four original holes by which the mask was secured to the wearer’s head, as well as (?) part of the right eyehole (p 146, fig 30.64).]

148 Jewell, Helen M. ‘“The Bringing up of Children in Good Learning and Manners”: A Survey of Secular Educational Provision in the North of England, c 1350–1550.’ Northern History 18 (1982) 1–25. [Cites boy bishops of Hull (1431) and Gloucester (1558), and singing or music schools at Rotherham (1542–3), Penrith (1395) and York (1367; pp 9–10, 20).]


150 Jones, D.J. ‘The Cult of St. Richard of Chichester in the Middle Ages.’ Sussex Archaeological Collections 121 (1983) 79–86. [The feast days devoted to Richard of Wych, bishop of Chichester (died 1253), 3 April and 16 June, were celebrated at Droitwich, his birthplace, ‘by hanging the [town’s] salt wells with tapestry and holding “drinkings, games and revels”‘ according to Leland, Camden and Habington (p 84).]

151 Jones, Marion. ‘Early Moral Plays and the Earliest Secular Drama.’ In The Revels History of Drama in English. 1: Medieval Drama (see below) pp 211–91. [‘1 Introduction’; ‘2 The Earliest Secular Drama: Mirth and Solace’; ‘3 Allegory into Drama: Souls in Jeopardy’; ‘4 Sermon into Drama: Borrowed Gear’; and ‘5 Sermon into Allegory: Shared Concepts.’]

152 Jones-Baker, Doris. ‘The Graffiti of Folk Motifs in Cotswold Churches.’ Folklore 92.2 (1981) 160–7. [The late 15th-cent south porch of Burford church, Oxon, shows four figures wearing masks, one of whom has an elaborate costume, a headpiece evidently crowned by bull and deer horns, as well as a sword and a shield, and may represent the giant that accompanied a dragon in the town’s Whitsuntide processions as mentioned in Camden’s Britannia of 1586 (cf fig 2).]
Kent, Joan R. "Folk Justice" and Royal Justice in Early Seventeenth-century England: A "Charivari" in the Midlands. *Midland History* 8 (1983) 70–85. [In March 1618 the inhabitants of Burton-upon-Trent, Staffs, many of them disguised, seized William Cripple, a bagpiper, and his 'sister' (supposed wife) Margaret out of their common bed and, to the noise of cow bells, basons, a drum and the like, led them roughly to the stocks: a very detailed case from Star Chamber petitions by the victims, whose plight is also mentioned by Kent's 'The English Village Constable, 1580–1642: The Nature and Dilemmas of the Office,' *The Journal of British Studies* 20 (1981) 26–49.]


Kipling, Gordon. 'Henry VII and the Origins of Tudor Patronage.' In *Patronage in the Renaissance* (see below) pp 117–64. [A wide-ranging history, using both printed and unpublished records, of how Henry VII transformed the royal household to embrace the makers of arts and letters, with mention of Giles Duwes, the king's lutenist, and full discussion of the three royal acting troupes, the players of the king, of the prince of Wales, and of the royal chapel (detailed accounts of whose personnel and activities appear for the first time), and of the introduction of Burgundian-style pageantry into royal disguisings and tournaments (pp 123, 149–64).]

Knutson, Roslyn L. 'Henslowe's Naming of Parts: Entries in the Diary for Tamar Cham, 1592–3, and Godfrey of Bulloigne, 1594–5.' *Notes & Queries* 228.2 (April 1983) 157–60. [Corrects Greg, relying on Henslowe's overall naming habits, in showing that, because Henslowe entitles the first part of any of his two-part plays either without any number or with a number like '1' (whereas he always entitles the second part of any two-part play with "2pte" or the like), any unnumbered title of a known two-part play in the *Diary* must always be the first part.]

Kirby, D.P. 'Bede, Eddius Stephanus and the "Life of Wilfrid."' *English Historical Review* 98 (1983) 101–14. [Bede's identification of the author of the *Vita Wilfridi* with AEddi, one of the two singers who went with Wilfrid from Kent to Northumbria in 669 and a man who also became singing-master there, may not be correct.]
elsewhere show that individual players, not just companies, owned and disposed of
playbooks; and circumstantial evidence, such as the economic distress of Pembroke's
Men about the time Edward White and Abel Jeffes printed various of the troupe's
supposed scripts, suggests that stationers may have bought playbooks from needy actors,
perhaps - in the case of Jeffes - from his own son Humphrey, known to be with
Pembroke's in 1597 and possibly as early as 1592-3.]

160 Kolin, Philip C. `Recent Studies in John Heywood.' English Literary Renaissance 13
(1983) 113–23. [Annotated bibliography: for a survey of biographical scholarship, see
pp 113–15.]

161 Lancashire, Ian. 'Annotated Bibliography of Printed Records of Early British Drama and

reading unique to this version, which arguably predates the A-text, has Piers advising
a knight, in an apparent reference to livery or perhaps performance costumes, to give
'none harlotes thyn hode ne thyn holde clothys, / But hit be mynstrales or messageres
that gode merroth vs cume' (p 93, vii, 48–9; cf p 89, 'Prologue,' line 89).]

163 Large, W. Roy. `Organs and Musicians in the Cathedral and Churches of Bristol, 1600–
records reveal three Cathedral organists, including Elway Bevin (playing an organ built
by Thomas Dallam), and 14 named organists in 11 city churches. Henry Yates' bequest
of an annual subsidy for the Christ Church organist in 1636, rarely, specifies the times
for organ-playing during services (p 202). Two churches employed a cornett player c
1635–41, and two more, St Mary Redcliffe (three times 1603–25) and St Thomas (three
times 1623–34), pay the civic waits, named 'William Johnson & Company' by the latter,
for music on occasions such as episcopal visits. Thomas Prince, organist at St John the
Baptist, bequeathed two lutes and a bass viol in his will of 1634 (p 211).]

164 La Rue, Helene. 'The Problem of the Cymbala.' The Galpin Society Journal no 35 (March
1982) 86–99. [References to or illustrations of these bells in a frame, including English
examples from 7th-cent Honorius of Canterbury, arguably show the cymbala to be a
symbolic, not a practical, instrument, except possibly in Germany.]

165 Lasocki, David. `Professional Recorder Playing in England 1500–1740.' Early Music 10
brought their skills to the English court in 1531, popularized the recorder (known later
as the English 'flute') and made it a staple with the London and Norwich waits, as with
theatre musicians, until the civil war.]

166 Latham, R. E. Dictionary of Medieval Latin from British Sources. Fascicule II. c. London:
Published for the British Academy by Oxford University Press, 1981. [See comoedia
('comedy or ... banquet songs'; p 402), commeodus ('comic actor'; p 402), carola
('playground, (?) dancing ring'; p 285), chorea ('dance ... dancing ground ... troupe
(circle) of dancers'; pp 331–2), circulator ('(??) strolling entertainer'; p 341), colludium
('wrestling bout'; p 383), collusor ('fellow player'; p 383), cothurnus ('buskin'; p 508)
and many terms for musical instruments and musicians, all with illustrative quotations.]
Lawless, Donald S. 'Anthony Crompton (c. 1561–?), Uncle of Philip Massinger.' *Notes & Queries* NS 227.5 (Oct 1982) 408–9. [An Oxford B.A. (1583), a Catholic imprisoned several times for trying to leave England later that year and for hearing mass in Stafford in 1587, and probably a captain who served in Ireland and the Low Countries 1597–1600.]

Lawson, Graeme. 'An Anglo-Saxon Harp and Lyre of the Ninth Century.' In *Music and Tradition: Essays on Asian and other Musics Presented to Laurence Picken*. Ed D.R. Widess and R.F. Wolpert. Cambridge: Cambridge University Press, 1981 pp 229–44 and 9 figs. [The four figures depicted on the 9th-cent Anglo-Saxon sculpted column at Masham, North Yorks, are David playing a traditional round Germanic lyre (but with an unusual 'waisted' curvilinear form), another figure apparently playing a small triangular harp (a 'new' Anglo-Saxon instrument at this time), a scribe, and possibly a dancer or juggler.]

Lawson, G. 'Note on the Musical Instruments.' In J.G. Coad and A.D.F. Streeten. 'Excavations at Castle Acre Castle, Norfolk, 1972–77, Country House and Castle of the Norman Earls of Surrey.' *Archaeological Journal* 139 (1982) 138–301, p 254. [Two mid-12th-cent pipes, one cut from the ulna of a goose, and another almost complete one cut from a sheep's tibia and having an unusual mouthpiece, a crude sound-hole and no fewer than three thumb-holes (p 254; fig 47, nos 61–2).]

Leader, Damian Riehl. 'Professorships and Academic Reform at Cambridge: 1488–1520.' *Sixteenth Century Journal* 14.2 (1983) 215–27. [Obligatory lectures by salaried scholars in Terence, a course of studies equivalent to the 'Humanities,' started in 1495 with an Italian humanist, Caius Auberinus, followed by John Philippe and others; and by 1518–19 there was a separate 'schola therenciana,' a place dedicated to that study.]

Le Huray, Peter. 'The Chirk Castle Partbooks.' *Early Music History* 2. Ed Lain Fenlon. Cambridge: Cambridge University Press, 1982 pp 17–42. [Evidence of 17th-cent organ activities on the east border of Wales appears in this account of a set of Anglican anthems and services, compiled by William Deane, organist of Wrexham Church, Clwyd, and sold to Sir Thomas Myddleton the younger, of Chirk Castle.]


*Life & Death in Kings Langley: Wills and Inventories 1498–1659*. Ed Lionel M. Munby. Kings Langley, Herts: Local History & Museum Society and Kings Langley W.E.A., 1981. [Richard Lessy, cubicular to the Pope, bequeathes in 1498 a great pair of organs to St Mary Spital, London, if his debts can be otherwise covered (no 1; p 1). The inventory of Elizabeth Colt, widow, lists a lute in 1611, and that of Thomas Yonge, gentleman, an old cithern in 1612 (nos 53, 57; pp 46, 50).]

32
175 Limon, Henryk and Jerzy. 'An Interpretation of De Witt's Drawing on the Methodological Ground of Perspective Restitution.' *Comparative Drama* 17.3 (Fall 1983) 233–42, 4 figs. [This drawing of the Swan Theatre uses at least two mutually-exclusive perspectives, with the artist either at the level of the hut eaves (seeing the curved balustrades and gallery ceilings) or at the height of the second-story balustrade (seeing the stage as if it were a horizontal rectangle). If the latter is the case, as would seem, the dimensions of the galleries, tiring-house or hut cannot be geometrically reconstructed (indeed, De Witt would not even have been able to see the hut’s right side and the trumpeter there).]


177 Loengard, Janet S. 'An Elizabethan Lawsuit: John Brayne, his Carpenter, And the Building of the Red Lion Theatre.' *Shakespeare Quarterly* 34.3 (Autumn 1983) 298–310. [A plea roll for the Court of King's Bench in 1569, discovered, edited and translated here, records John Brayne's complaint against John Raynolds, carpenter, for failing to build by 8 July 1567 a wooden scaffold or stage for interludes or plays that is 5 feet off the ground, 40 feet long north to south, and 30 ft broad east to west (all floored with boards except for one void area left open), and for failing to surmount it before 24 June by a wooden turret 30 ft high off the ground, set on plates, and provided with a floor 7 ft from its top, on which are 'some suffycyent compasse brases' of wood. Raynolds objects that he built the turret and set it up on the scaffold on 20 June 1567 and — an apparent inconsistency [I.L.] — further says that he built the scaffold on 1 July and, although prepared then to erect this structure at the Red Lion, was prevented from doing so by Brayne. The scaffold and turret were intended for the courtyard south of the garden of the Red Lion 'farme house,' a yard about which 'galloryes' were then in process of being built, presumably the well-known spectators' scaffolds mentioned in the carpenters' court book 15 July as being the cause of a dispute between Brayne and carpenter William Sylvester. The jury's verdict in the 1569 case is unknown. Brayne, Burbage's partner in the Theatre of 1576, now appears to have been responsible for the creation of the Elizabethan playhouse structure.]

178 'The London Journal of Alessandro Magno 1562.' Ed Caroline Barron, Christopher Coleman and Claire Gobbi. *The London Journal* 9 (1983) 136–52. [The Venetian's stay is from 13 Aug to 24 Sept 1562, during which he sees four lions and a leopard in the Tower, visits the south bank baiting arena, sees some enormous armour hung up at the Guildhall that is said to belong to giants (ie, those in civic pageants) and dances with two fine women at a banquet (pp 142, 143–4, 148–9 and notes 10, 20, 38). The Sunday afternoon visit to the baitings is full of detail: there are 200–odd dogs in wooden kennels, and bears and bulls in separate houses, and in the middle 'a space surrounded by [fences and] wooden stands covered over against rain and sun.' 2d allows one to stand, and 4d to sit, through an afternoon of monkeys mounted on cheap horses baited by dogs, often to the horses' death; of bears, singly and in a group, baited by more dogs ('this sport is not very pleasant to watch'); and finally of a fierce bull, tied with a rope two paces long to a stake in the centre of the ring, baited until evening by still more dogs, many of which die or are wounded.]

179 Loughrey, Brian, and Neil Taylor. 'Jonson and Shakespeare at Chess?' *Shakespeare Quarterly* 34.4 (Winter 1983) 440–8. [The 17th-cent painting may depict the two
playwrights after all, although most existing arguments for its authenticity are 'untenable.'


181 Lumiansky, R. M., and David Mills. *The Chester Mystery Cycle: Essays and Documents.* With an essay, 'Music in the Cycle,' by Richard Rastall. Chapel Hill and London: University of North Carolina Press, 1983. [Chapter 1, 'The Texts of the Chester Cycle,' dates the five different cyclic texts 1591–1607, 32 years after the final performance of the plays, the composition of which is c 1500–50 (early 16th-cent by vocabulary analysis, after the early 1530s from external references). Chapter 2 is 'Concerning Sources, Analogues, and Authorities.' 'Music in the Cycle,' the third chapter, discusses the musicians in a section on guild accounts (pp 132–8). Chapter 4, 'Development of the Cycle,' cautiously tells as much of the story as emerges from the texts and records and occasionally departs from L. M. Clopper's reconstruction: eg, assuming a 16th-cent guild play is the same as that guild's 15th-cent play, and arguing that the Harley List of guilds, c 1500, concerns ones presenting pageants, not ones walking in the Corpus Christi procession of lights (as Clopper maintains), the authors find all but three extant pageants existed before 1500 as the Corpus Christi play; and believing that different stanzaic forms in the early banns do not prove layered composition (notably that a block of pageants, from the *Annunciation* to the *Slaughter*, were not added to the cycle about 1521, as Clopper suggests), the authors see the change to Whitsun play(s) in the 1520s and 1530s as an alteration of performance date only. The last chapter, 'Documents Providing External Evidence' (pp 203–310), orders records into 20 sections by type, not by date (as in REED Chester), and gives Latin documents in English, and English ones with modern punctuation. No concordance of records with those in the REED volume is provided, although the overlap is not complete (e.g., this chapter omits REED's first and second entries as being useless, and REED does not have no 8 here, an excerpt from an abstract of the Smiths' charter c 1676 [p 212]).]

182 Macfarlane, Alan. *A Guide to English Historical Records.* Cambridge: Cambridge University Press, 1983. [Among the articles to be inquired within the archdeaconry of Colchester, Essex, in 1635 (Emmanuel College, Cambridge) appears the question, 'Do any pardons, plays, feasts, banquets, church-ales, drinking occur in the church or churchyard?]

183 MacGregor, Patricia. *Odiham Castle 1200–1500: Castle and Community.* Ed and rev Barry Stapleton. Gloucester: Alan Sutton, 1983. [On Christmas day 1302 a play was performed before the Prince of Wales at South Warnborough, Hants, just south of Odiham, for which John Albon and two other painters had been sent from London to make and paint costumes, shields and other items (pp 80–1; from PRO E101/365/18).]

184 MacLean, Sally-Beth. 'Records of Early English Drama and the Travelling Player.' *Research Opportunities in Renaissance Drama* 26 (1983) 65–71. [Discusses problems and research in progress at REED in building an index and itinerary of playing companies by patron: the possible usefulness of biographical profiles of patrons that include their local (as well as court) responsibilities, and of a data base for information retrieval; and the development of a largescale contour map to locate sites of interest and roads, based on]
early road lists (as by Grafton in 1570), maps such as the Gough map, and royal itineraries.

185 Madelaine, R. E. R. 'Boys' Beards and Balurdo.' Notes & Queries 228.2 (April 1983) 148–50. [Evidence from the plays of Lyly and Marston that Paul's boys wore beards (in contrast with W. R. Gair's view).]

186 Mandach, André de. 'English "Dramatic" Performances at the Council of Constance, 1417.' REEDN 7.2 (1982) 26–8. [During two banquets given by the archbishop of Salisbury, the bishop of London and five other English bishops at the house of Ulrich von Richental, they presented scenes of the Nativity (Mary, Joseph and child), of the three kings led to offer before them by a golden star moving on an iron wire, and of Herod's search for the Magi and his murder of the children: on 24 Jan for the councilors of Constance and others; and on 31 Jan, another Sunday, for the Emperor Sigismund, Louis of Bavaria, Frederich of Nuremburg, nine bishops and others. Only 'images and gestures,' not dialogue, were used, but whether the plays were English or German is unclear.]

187 Mann, J. E. Early Medieval Finds from Flaxengate. 1: Objects of Antler, Bone, Stone, Horn, Ivory, Amber, and Jet. The Archaeology of Lincoln, 14–1. London: Council for British Archaeology for the Lincoln Archaeological Trust, 1982. [Two flutes (pipes) and a mouthpiece from one, made from swan, goose and sheep bones (late 9th–late 12th cents; p 16; figs 126–8; with references to other examples found at York, Norwich, King's Lynn and Southampton).]

188 Mannyng, Robert, of Brunne. Handlyng Synne. Ed Idelle Sullens. Medieval Renaissance Texts Studies 14. Binghamton, N.Y.: Center for Medieval Early Renaissance Studies, State University of New York at Binghamton, 1983. [An edition of the text begun in 1303 that allows clerics to put on resurrection plays in the church and enjoy minstrelsy but not to frequent miracle plays, summer games, tournaments, etc. (lines 4575–778; Sullens uses text B, fuller than that used (H) in Furnivall's EETS edition), and gives textual notes for variants from all other MSS (pp 317–75).]

189 Martin, J. W. 'The Marian Regime's Failure to Understand the Importance of Printing.' The Huntington Library Quarterly 44 (1980–1) 231–47. [Cites Miles Hogarde's remark, in The displaying of the Protestantes (1556), that some protestants exposed their communion table as if in 'a Cockpytte, where all the people might see...' (p 245).]

190 Matthews, Betty. 'Barnstaple Parish Church and its Musical Connections.' The Organ 62.246 (October 1983) 168–74. [Brief account of organ playing, minstrelsy and juggling from 1537–65 records already published.]

191 – 'Some Historic Organs in Dorset.' The Organ 62.244 (April 1983) 78–85. [Brief account of published organ records at Lyme Regis from 1550 to 1569.]

192 – 'The Influence of the Organists of Salisbury Cathedral.' The Organ 61.241 (July 1982) 114–22. [Briefly touches on some associated musicians and the history of organs there (pp 114–15).]
193 May, Stephen. 'A Medieval Stage Property: the Spade.' Medieval English Theatre 4.2 (1982) 77-92. [A survey of the appearance of the spade in medieval plays, and records from York and Beverley, shows that the Coventry Cappers' play, possibly a Harrowing of Hell, atypically links Adam iconographically with a spade.]

194 McDiarmid, Matthew P. 'The Early William Dunbar and his Poems.' The Scottish Historical Review 59 (1980) 126-39. [Barbour's Bruce describes how Black Douglas surprised the English in Roxburgh Castle hall on Shrove Tuesday as they engaged in their customary dancing at that time (p 137).]

195 McGee, C. E., and John C. Meagher, comps. 'Preliminary Checklist of Tudor and Stuart Entertainments: 1485-1558.' Research Opportunities in Renaissance Drama 25 (1982) 31-114. [A most useful guide to published and unpublished texts and records, in 198 entries for tilts, jousts and other martial sports (64 entries), mummings and masks (47), disguisings (44), Lord Mayor's Shows (33), royal entries (16), pageants and plays (11), May games (8), Lords of Misrule (3), king of Christmas (1) and mock battle (1), most of them in the London area (about 170 entries), with the remainder equally divided between provincial sites and Scotland. Each entry lists primary and secondary sources: eg, the welcome for Katherine of Aragon, 12-28 Nov 1501, lists 25 primary sources (Mss in the British Library, College of Arms, Guildhall Library, Corporation of London Record Office, National Library of Scotland, Public Record Office [London], and the Simancas; and three printed works) and about 20 secondary sources. Many records are yet unpublished, such as Henry vii's entry in London in 1487 (one item), Anne Boleyn's coronation entry (10 of 18 items) and Edward vi's coronation triumph (5 of 9). The introduction also notes two additions to the previously-printed list for Elizabeth's reign.]

196 McGinn, Donald J. Thomas Nashe. Boston: Twayne, 1981. [Chapter 1, 'A Brief Biographical Sketch' (pp 13-24), summarizes our knowledge, up to 1963, about Nashe's life.]

197 McLuskie, Kathleen. 'The Plays and the Playwrights: 1613-42.' In The Revels History of Drama in English. iv: 1613-1660 (see below) pp 127-258. ['1 The Laurel and the Crown'; '2 Tradition, Revival, Innovation' (with subsections on, for instance, Thomas Heywood and the open-air theatres); '3 Collaboration'; '4 John Fletcher'; '5 Fletcherian Echoes' (with subsections on, for example, Philip Massinger, John Ford and William Davenant); '6 Satiric Drama' (including subsections on Thomas Middleton, Massinger and Ben Jonson); and '7 Caroline Professionals: Brome and Shirley'.]

198 McKay, Frank. 'The Survival of the Carol in the Seventeenth Century.' Anglia 100 (1982) 36-48. [Recusant families preserved revels from Catholic traditions: Christmas dancing and 'my Lord of Esicke's museick' (Richard Carpenter [1642]; a Tixall letter of Aug 1616); and Thomas Fairfax of Wootton Wawen, Warws, compiled c 1651-7 a book of carols that mentioned Christmas mummings and the music of bagpipes and tabor (pp 36-9).]

199 McPherson, David. 'The Attack on Stage in Shakespeare's Time: An International Affair.' Comparative Literature Studies 20.2 (Summer 1983) 168-82. [Compares documents of criticism in Spain and France to those in England and cites, among well-known treatises, a neglected attack on comedies in Thomas North's translation The Diall of Princes (1557).]
200 McWhirr, Alan. *Roman Gloucestershire*. Gloucester: Alan Sutton, 1981. [The Cirencester amphitheatre was built c 100 A.D. by heaping waste from disused quarries into elliptical banks (pp 31−2); and the city’s theatre was associated with a temple (p 33; plans and figures on pp 34−7). For the conjectural theatre at Wycomb, see p 73. The so-called Orpheus mosaics at Woodchester and Cirencester depict a figure playing a lyre (pp 117−18, 120−1).]

201 Meredith, Peter, and John E. Tailby, eds. *The Staging of Religious Drama in Europe in the Later Middle Ages: Texts and Documents in English Translation*. Trans Raffaella Ferrari, Peter Meredith, Lynette R. Muir, Margaret Sleeman and John E. Tailby. EDAM Monograph Series 4. Kalamazoo, Mich.: Medieval Institute Publications, Western Michigan University, 1983. [Modern English translations of English, Cornish, French, German, Italian, Spanish and Latin descriptions, stage directions and records of religious plays of medieval Europe are arranged under the following subject headings: Arranging the Play, Organizing the Performance, the Audience, the Playing Area, Individual Locations and Sets, Machinery, Special Effects, Animals, Decor and Properties, Costumes, Stage Stuff, Music and Sound Effects, Movement, Dance, Mime and Gesture, After the Play, and Eye-witness Accounts and Extended Descriptions. The British sites are Barking Abbey, Canterbury, Chelmsford, Chester, Coventry, Lincoln, Newcastle upon Tyne, New Romney, Norwich, Wymondham and York.]

202 Metz, Harold G. ‘The Master of the Revels and The Booke of Sir Thomas Moore.' *Shakespeare Quarterly* 33.4 (Winter 1982) 493−5. [Proposes an explanation of the presence of censor Edmund Tilney’s initial comment in a chaotic MS otherwise devoid of his handwriting yet including revisions directly contrary to his expressed wishes: the MS is a conflation of fair copy submitted to Tilney and foul papers revised simultaneously by the company (that is, before he returned his decisive advice.).]


204 *Middle English Dictionary*. Ed Sherman H. Kuhn. Part P.1. Ann Arbor, Mich.: University of Michigan Press, 1981. [See page n.(2) ‘pageant’ (p 547); pagent n. (pp 547−8); palestral adj. (p 572); palestre n. (p 572).] Part P.4. 1983. [pipe n. (1) 3 (pp 957−8); pipen v. (a−b) (pp 960−1); piper(e) n. (p 961); piping(e ger. (a) (p 962); plectrum n. (p 1019); ple(e)n. (pp 1022−24); Part P.5. 1983. [ple(e)n. cont. (pp 1025−27); pleien v. (pp 1027−32); pleiere n. (pp 1032−3); pleinge ger. (pp 1033−4); poet(e)n. (a) ‘singer’; c 1420; p 1084). Part P.7. 1983. [priken v. 6(b) ‘to write down (music),’ c 1390−1475; c 1294); prolaciuon n. (b−c) (p 1379; c 1380−93).]

205 Mills, David. ‘Edward Gregorie – a “Bunbury scholar.”’ *REEDN* 7.1 (1982) 49−50. [The scribe of the Huntington MS of the Chester cycle was churchwarden at St Boniface Church, Bunbury, in 1608, and probably came from Tattenhall, a neighbouring parish, and died in 1628.]
206 and Peter F. McDonald. ‘The Drama of Religious Ceremonial.’ In The Revels History of Drama in English. 1: Medieval Drama (see below) pp67–210. [*1 Preliminary Note: the Language of Medieval Drama’ (Mills); ‘2 Medieval and Modern Views of Drama’ (Mills; with a subsection on A Tretise of Miracles Pleyinge); ‘3 Drama in the Church’ (McDonald); ‘4 Drama and Folk-Ritual’ (Mills; with subsections on Robin Hood and Plough plays); ‘5 Religious Drama and Civic Ceremonial’ (Mills; with subsections on Chester, Wakefield, York, Coventry, Digby and N-town plays); and ‘6 Conclusion: New Kinds of Drama’ (Mills and McDonald); and ‘Appendix: manuscripts and contents of the extant English cycles’ (Mills).]

207 Minor Prose Works of King James VI and I: Daemonologie, The True Lawe of Free Monarchies, A Counterblaste to Tobacco, A Declaration of Sports. Ed James Craigie and Alexander Law. Scottish Text Society 4th ser 14. Edinburgh: Scottish Text Soc, 1982. [A full critical edition of the well-known Declaration of Sports, written by Thomas Morton, Bishop of Chester, under James’ direction, and surviving in three states, 1617, 1618 and 1633. At first issued in Lancashire in 1617, where the controversy began, this royal statement instructs local officials to allow piping, dancing, leaping and other sports after Sunday services, and bans all baits and interludes; but in the 1618 text the king’s protection is explicitly extended to May games, Whitson ales, morris dances, and the setting up of May poles (pp 106–7). The editors’ introduction traces the history of puritan repression of such sports to local Lancashire edicts of 1590 and 1616, provides a full collation of texts, and follows the life of James’ declaration to its multiple burnings in 1642–4 (pp 217–37). Three appendixes concern a re-issue in 1633 by Charles I, a sample certificate that a clergyman of Hitchin, Hertfordshire, had read publicly the declaration, and an action of 1633–8 against a clergyman of Paul’s Cray, Kent, for not so reading it publicly (pp 238–41).]

208 Monson, Craig. Voices and Viois in England, 1600–1650: The Sources and the Music Ann Arbor, Michigan: UMI Research Press, 1982. [A study of verse anthems and consort songs from sacred and secular sources (often stage songs), grouped by locality into chapters on London, the eastern counties, the west country and Oxford, and giving biographical information, mainly from published sources, about regional music collectors and their musical circles, men such as Thomas Myriell of St Paul’s; Thomas Hamond of Hawkedon, Suff; possibly John Browne, a Cambridge wait; John Merro of Gloucester Cathedral; possibly William Wigthorpe of New College, Oxford; and Richard Nicolson of Magdalen College or an associate.]


211 Myers, Herbert W. ‘The Mary Rose “shawm”’. Early Music 11.3 (July 1983) 358–60. [The cylindrical profile of the reed instrument’s bore, and its thumb-hole, make this ‘shawm’ out to be ‘the great “mystery instrument” of the Middle Ages and early Renaissance, of which no other specimen is known to exist,’ the low-pitch dulcina or ‘still shawm.’]
212 Nagler, A.M. *Shakespeare's Stage*. Enlarged ed. New Haven and London: Yale University Press, 1981. [An additional section on 'Documents' with de Witt's letter of 1596 about the Swan, a letter of 1597 from the Mayor and Aldermen of London summarizing their objections to plays, Henslowe's inventory of props and set pieces of the Rose in 1598, Thomas Platter's visits to the London playhouses, the Fortune contract, Dekker's chapter on playhouses in *The Gull's Hornbook*, Sir Henry Wotton's letter about the burning of the first Globe, and part of Henslowe's contract to build the Hope (pp 113–31); and two new illustrations, details from frontispieces to *Roxana Tragedia* and *The Tragedy of Messalina* (between pp 50–1).]


214 Newcastle upon Tyne. Ed J. J. Anderson. *Reed*. Toronto: University of Toronto Press; Manchester: Manchester University Press, 1982. [Excerpts from 30 MSS and two printed books of primarily civic and guild records of drama, music and public ceremonial 1427–1641, chronologically ordered (168 pp of text). Documents include chamberlains' accounts, enrolment books, guild ordinances and accounts of the bakers and brewers, barber surgeons and chandlers, butchers, cooperers, curriers, feltmakers and armourers, goldsmiths, plumbers, pewterers, glaziers and painters, housecarpenters, masters and mariners, merchant adventurers, saddlers and tailors; heraldic and printed relations of royal entries; the Durham Consistory Court Act Book; and antiquarian collections by John Brand, John Potts and others. These records treat of such subjects as the Corpus Christi play (at least 12 plays, transported through the city on 'cars' and performed at several places c 1427–1581) and a separate Corpus Christi procession; plays (sometimes paid by the city and termed 'poplye' in 1607) acted by 25 visiting companies 1562–1635, including the Queen's, the King's, Leicester's, Sussex's, Pembroke's and the combined Admiral's and Morley's troupes, mainly at the Merchant's Court but also at the Sandhill (where in 1564 a scaffold was built with boards and hogsheads) and the Side of the Head (where in 1568, a year when both Hull and Durham players visited, payments for digging, and depositing loads of earth, suggest a stationary performance); the Hostmen's play of 1568, with Beelzebub; a play and other sports by Mr Brucke in 1593; a Terence comedy enacted by William Jackson, sergeant at mace (who played the clown), and school children and apparently put forth by Mr Cooke, usher of the grammar school, in 1600 at the Merchant's Court; the town waits, from 1503; processions with the Dragon on St George's day 1510–11 and with the giant Hogmagog 1554–94; occasional Midsummer Eves' dancing and music; baitsings; civic fools, one the mayor's, whose clothing and other necessaries are paid 1561–1635 (many references to an unusual ceremonial figure); and visiting animal-wards, waits, tumblers, jesters, minstrels and musicianers having about two dozen civic and noble patrons. An introduction discusses Newcastle civic government, drama, festivals, musicians, fools, royal visits by Princess Margaret, James and Charles, the documents and editorial procedures. Apparatus includes select bibliography, maps, three appendixes, endnotes, glossary and index.]

215 Norland, Howard B. 'The Role of Drama in More's Literary Career.' *The Sixteenth Century Journal* 13.4 (1982) 59–75. [Surveys most of More's literary allusions to drama, the ways in which his writing can be termed 'dramatic,' and evidence for his own acting and play-writing.]

217 Orgel, Stephen. 'The Royal Theatre and the Role of King.' In Patronage in the Renaissance (see below) pp 261-73, 5 figs. [Stuart court theatre, playing companies and playbooks develop as an 'apparatus' for the monarch: the focal point of the court perspective stage from 1605 is the king's chair, and the various troupes sponsored by the king laid claim to legitimacy with the publication of their scripts in volumes imitating 'the great humanist editions of the ancient dramatists.]

218 Orrell, John. 'A New Hollar Panorama of London.' The Burlington Magazine 124 (1982) 501-2 and pls 25, 27. [Two separated drawings of 1638, now in the Paul Mellon Collection at Yale, belong together as a continuous panorama that, unlike Hollar's Long View of 1647, is a true and exact survey of the entire wide-angled picture, all alignments of both banks precise.]

219 - 'How Large Was the Globe Playhouse? A Reply.' Shakespeare Quarterly 34.1 (Spring 1983) 69-72. [A reply to John C. Adams' objections, some of which are accepted, others queried or confuted.]

220 - The Quest for Shakespeare's Globe. Cambridge: Cambridge University Press, 1983. [Chapter-titles are '1 The topographical glass,' pp 1-31; '2 The printed panoramas,' pp 32-69; '3 Looking at the Globe,' pp 70-93; '4 Measuring the Globe,' pp 94-107; '5 The plans of the Fortune and the Globe,' pp 108-26; '6 Seating and capacity,' pp 127-38; '7 The Globe and the sun,' pp 139-57; 'Appendix A. Speculations,' pp 158-67; and 'Appendix B. The theatre at Christ Church: British Library Additional ms 15505, fol. 21: a transcript of the annotations,' pp 168-70; 41 pls. Using Hollar's drawing of Southwark at Yale (shown originally to have been made precisely with a surveyor's topographical glass and now verified against current Ordnance Survey maps by ruler and trigonometry), as well as the Fortune contract, a newly-discovered drawing of a theatre plan for Christ Church, Oxford, in 1605 (the earliest theatre plan we have) and other maps and records, Orrell establishes that the second Globe of 1613, Shakespeare's summer theatre, (a) stood south of Park Street (where W. W. Braines' researches put it), (b) was about 100 feet wide and about 32 feet high, (c) was rebuilt by Peter Street using the square, the three-line rod and the ad triangulum and ad quadratum systems and thus (d) had a stage 49 ft 6 in wide, a yard 70 ft across, a gallery depth of 15 ft 6 in, and degrees for the audience there of just 18 in, (e) could hold about 3350 spectators in all, and (f) faced 48.25 degrees east of north, that is, within a half degree of the point on the horizon where the sun rose on Midsummer day at London. Hollar's drawing of the Hope shows that it, like the Theatre and the first Globe (and presumably the Swan, whose dimensions are specified in the Hope's contract) - a total of five theatre buildings - shared the second Globe's width and height, not those of the atypical Fortune. In a digression, Orrell points out Shakespeare's winter theatre, the Blackfriars, in a Hollar sketch of London's north bank from Durham House in the west (pp 18-19, pl 15).]

221 - 'The Theatre at Christ Church, Oxford, in 1605.' Shakespeare Survey 35 (1983) 129-40
and pl ii. [Commentary, transcription and illustration of the first English theatre plan and section (in BL Add 15505): a Serlian, neo-Roman theatre auditorium (probably done by Simon Basil, Controller of the King’s Works) to be set up in this college hall for the visit of James and his court in August to see four plays. The plan reveals two irregular half-polygonal scaffolds of seats – an outer cavea with cramped space for 350 in 13 rows, an inner orchestra for 200 in seven more spacious rows (seats were 8 in wide by 8 in deep with 16 in leg room) – a central platform for the king very near the stage (to take advantage of Inigo Jones’ perspective scenes on periakti), standing room for a further 250 persons at the back, and details of staircases and partitioned entrance passages. Some evidence suggests Serlian features at the Blackfriars and the Cockpit.]

222 – ‘Wenceslaus Hollar and the Size of the Globe Theatre.’ In The Third Globe (see below) pp 108–16, 6 figs. [Calculates the width of the second Globe and the Hope after showing that Hollar made the Yale drawings with a topographical glass and so preserved trustworthy measures of building size.]

223 Packe, Michael. King Edward III. Ed L.C.B. Seaman. London: Routledge and Kegan Paul, 1983. [Edward ii had a camel in his stables and progressed with his Genoese fiddlers and a lion (p 4). His ‘little players’ included a fiddler from the abbot of Shrewsbury, trumpets, and Francekin the nakerer; and he favoured a new Welsh instrument, the crwth, as well as interludes (p 5). Queen Isabella paid for Walter Hart, one of the viol players, to train in London and employed the wife of Jean the organist (p 17). C. 1330 Roger Mortimer arranged for Sir John Daverill, governor of Corfe Castle, ‘to hold masques and dances’ on the battlements of the castle, Dorset, to suggest that Edward ii was still alive there, living in state (p 45). There is an account of Henry iii’s removal of the royal menagerie, including lions, lynxes, porcupines, leopards, white bear, and elephant from Woodstock to the Tower (p 49); of the London tournament of Tartars in 1331 (pp 59–60); and other tournaments (pp 136–7, 182, 185, 232, 287); masques at Lichfield and Calais (pp 183, 251); Christmas games at Guildford (p 183); John Chandos’ song accompanying a German dance on shipboard in 1350 (p 201); minstrelsy for the captured King John of France (pp 235, 256); revels hoods ‘powdered with blue dancing men’ (p 182); and miscellaneous minstrelsy (pp 137–8).]

224 Page, Christopher. ‘The Medieval Organistrum and Symphonia.’ The Galpin Society Journal no 35 (March 1982) 37–44 (1: A Legacy from the East?); no 36 (March 1983) 71–87 (2: Terminology). [Names for the monastic hurdy-gurdy: the European-wide name, symphonia, appears first in Wace’s Anglo-Norman Brut in the 12th cent, when two York psalters have illustrations of the instrument (pp 39–40, 71–3); the name organistrum belongs to German-speaking Europe.]

225 Palliser, D. M. ‘Civic Mentality and the Environment in Tudor York.’ Northern History 18 (1982) 78–115. [About the ‘everyday lives and preoccupations’ of the people of York, especially how their sense of time was structured by the annual ‘urban calendar’ of public ceremonial, musical, dramatic and folk events from Yule riding in December to the sheriffs’ riding the following November (pp 79–87, 113–14).]

226 Palmer, Frances. ‘Musical Instruments from the Mary Rose: A Report on Work in Progress.’ Early Music 11.1 (Jan 1983) 53–9. [A full description of the ‘shawm’ and case (without reed or pirouette), three three-hole pipes, a drum with red and white painted triangles, two fiddles, and four bosun’s pipes, three of which seem to be small badges of office.]


229 Peacock, John. ‘Inigo Jones’s Stage Architecture and Its Sources.’ Art Bulletin 64.2 (June 1982) 195–216, 46 pls. [Jones corrected his sources for set designs by reference to the rational, classical architectural principles of Palladio, Scamozzi and others.]

230 Pettitt, Thomas. ‘Early English Traditional Drama: Approaches and Perspectives.’ Research Opportunities in Renaissance Drama 25 (1982) 1–30. [Thoughtfully looks for pre-18th-cent phases of folk drama (here termed ‘traditional’ to stress its many contexts) in early historical records: these document institutional, outdoor, summer events (e.g., seasonal revels, St George plays, etc.) more than the early domestic, indoor, winter activities that survive in post-17th-cent mummers’ play-texts, but the antecedents of these may appear in early allusions to mumming (e.g., at Bristol in 1479, Beverley in 1537, and Downham, Lancs, in 1618 [pp 8–9]); and traces the influence of summer and winter traditions, respectively, on Renaissance romantic comedies and moral interludes.]

231 Pilkinton, Mark C. ‘The Easter Sepulchre at St. Mary Redcliffe, Bristol, 1470.’ The EDAM Newsletter 5.1 (Fall 1982) 10–12. [Re-edits the parish memorandum about Canynges’ gift of a new sepulchre with wood and ironwork images of God, devils, knights, angels, heaven and hell, and questions REED’s exclusion of sepulchre watching from dramatic evidence.]

232 – ‘The Playhouse in Wine Street, Bristol.’ Theatre Notebook 37.1 (1983) 14–21. [Correction in ‘Playhouse in Wine Street, Bristol.’ Theatre Notebook 38 (1984) 42. Not the Wine Street property leased by Nicholas Wolfe, his executors and son from Christ Church parish 1581–1626 (as K.M.D. Barker suggests), but another Wine Street tenement on which Wolfe and his heirs paid a quit-rent to the city 1603–31 and which ceased being a playhouse, according to the Mayors’ Audits, by 1626, a dozen years after Wolfe’s will of 1614 provided for annuities from the playhouse receipts for seven beneficiaries, including St John Baptist parish, whose warden accounts record these gifts 1615–25 and not afterwards. The Bristol playhouse operated, then, from between 1602 and 1614 to about 1624.]

233 Poole, Eric. ‘Shakespeare’s Kinsfolk and the Arden Inheritance.’ Shakespeare Quarterly 34.3 (Autumn 1983) 311–24. [The father of Shakespeare’s mother Mary, Robert Arden, secured his second wife Agnes’ future by guaranteeing her the income of two properties in Snitterfield during life, one the home of the father of Shakespeare’s father John, and the other a place called Harvey’s, but both properties were ultimately recovered by Robert Webb, the son of Robert Arden’s daughter Margaret and of Alexander Webb (he was the brother of Arden’s wife Agnes), from Arden’s other daughters, among whom the properties had been dispersed after Agnes’ claims on them ceased.]
234 Potter, Lois. 'The Plays and the Playwrights: 1642-60.' In *The Revels History of Drama in English*, iv: 1613–1660 (see below) pp 261–304. ['1 Closet Drama and Royalist Politics' (including subsections on Killigrew and Manuche, and the duchess of Newcastle); '2 Short Plays: Drolls and Pamphlets' (including a subsection on John Tatham and Commonwealth pamphleteering); and '3 Towards a "Reformed" Stage' (including a subsection on Davenant).]


238 Price, Jocelyn. 'Theatrical Vocabulary in Old English: A Preliminary Survey (1).' *Medieval English Theatre* 5:1 (1983) 58–71. [A list of Old English equivalents or glosses in 60 passages organized by the following (17) Latin dramatic and musical terms, together with contexts, translations into modern English and bibliography: amphiteatrum, comedia, comicus, histrio, iocista, ludi, mima (minus), orchestra, pantomimus, pulpitus, saltator (saltatrix), scena, scurra, spectaculum, temelici, theatrum, tragicus (and the proper names Terence and Plautus).]

239 Prior, Roger. 'Jewish Musicians at the Tudor Court.' *Musical Quarterly* 69 (1983) 253–65. [Occasional proper names in accounts and wills imply that at least 19 wind and viol players hired by Henry VIII (and some later by Elizabeth) were Jewish and that most immigrated to England from Venice and Milan for refuge in 1539–40: the Bassanos, John Anthony, Anthony Symonds, Peregrine Simon, Anthony Maria, Ambrose of Milan, Francis of Venice and others. These can now be identified with the Portuguese-Jewish 'songbirds' briefly arrested in England in 1541.]

240 *The Private Journals of the Long Parliament 3 January to 5 March 1642*. Ed Willson H. Coates, Anne Steele Young and Vernon F. Snow. New Haven and London: Yale University Press, 1982. [John Moore's journal for 26 Jan 1642 records that Sir Edward Partridge moved that all interludes and plays be suppressed for a season (what was eventually done on 2 Sept), but Mr John Pym, seconding Mr Edmund Waller, laid the motion aside, 'alleging that it was their trade' (p 182). Note: not in Bentley's *Jacobean and Caroline Stage*, and the connections of Pym and Waller to the theatre business are unclear also (I.L.).]

roaring in bear's skin. The dog used to bait the bear, the people cried out, call off the
dog, nay, [illegible] said he. The devil I adventure my dog' /.[nullp 118). In a debate on 4 April
on the king's request for five subsidies, the Chancellor of the Duchy recounted how
Spinola, having heard of two subsidies given to James before, said 'that would serve fitly
for a masque or two': a remark that aroused indignation in the House, especially in Sir
Francis Seymour, who said he hoped their subsidy 'should serve to pluck that mask from
his Majesty's face' whereby some had hoodwinked him (a letter by N. Herman to Lionel
Cranfield, earl of Middlesex, 4 April in Appendix G.3, p 205; cf the diary of Henry
Sherfield for that date in Appendix c. 1[a], p 63.)

Improvisation and Its Effects on the Performance and Transmission of Middle English
develops, from the text of King Horn, an outline of the mode of improvised performance
by medieval jongleurs, sometimes called minstrels, whose business varied from acrobatics
to recitations of long verse romances, committed to memory, less word-for-word than
as a stream of end-rhymes in couplet form.]

95. [(1) The Noah's Ark Inn, Frilford, amphitheatre (p 368; see Richard Hingley above);
(2) the Roman theatre at Colchester (p 371; see Philip Crummy above); (3) 'three
fragments of an imported pipe-clay theatre-mask,' found in 1980 at Harlow, Holbrooks,
Essex (pp 371–2); (4) the Silchester amphitheatre, in which excavation reveals a late 1st-
cent timber phase, a 2nd-cent stone phase, and a late 3rd-cent area wall c 47 by 40 meters
(as well as a masonry niche in the south seating bank, evidently a Nemeseum); p 389 and
fig 25.)

244 Rastall, G.R. 'The Minstrel Court in Medieval England.' In A Medieval Miscellany in
Leeds Philosophical and Literary Society, Lit and Historical Section, 18.1, 1982 pp 96–
105. [Two kinds of (overlapping) controls on minstrels, called minstrel courts, existed:
annual licensing in a given territory by a feudal authority for a fee paid at a fair, as at
Chester, Tutbury and Beverley, and possibly Newcastle-under-Lyme; and travelling
minstrel kings, who conducted visitations like herald kings, as at Tutbury and in Henry
VI's patent of 1449 giving to his own household minstrels the powers to regulate
minstrelsy everywhere except in Chester. By about 1500, minstrels were forming
separable professional guilds, like other crafts, to govern themselves.]

245 Revard, Carter. 'Gilote et Johane: An Interlude in B.L. Ms. Harley 2253.' Studies in
Philology 79 (1982) 122–46. [Argues that speech prefixes in this Anglo-Norman poem,
lke those in the Harrowing of Hell also in this MS, mark Gilote as an interlude or mime-
piece, written for performance in Winchester 15 Sept 1301 and evidently copied about
40 years later near Ludlow, Shrops.]

London and New York: Methuen, 1983. 30 pls. [See the above entries for A. C. Cawley,
David Mills and Peter F. McDonald, and Marion Jones; apparatus includes the general
editor's 'Chronological table,' pp xvii-xliv; 'Bibliography,' pp 303–36; 'Index,' pp 337–
48.]

44

248 Richel, Roslyn. 'Thomas Randolph's Salting (1627), Its Text, and John Milton's Sixth Prolusion as Another Setting.' English Literary Renaissance 12 (Winter 1982) 103–31. [An edition of a poetic initiation of lower classmen, revived at Trinity College, Cambridge, by the author of Aristippus: in this semi-dramatic show, spoken by the poet 'Father' as he displays his 'Sons,' one Evans a kit-player is said to make the courtyard piddles dance 'Sellengers round' and the rails 'A Morris dance' and to make music that would have caused Banks' famous horse to spurn his owner (pp 122–3, ll 239–54), and one John Hegginbottom is compared to Higgen in Fletcher and Massinger's Beggar's Bush (pp 122–3, ll 255–76). Cf Dissertation Abstracts International 43.4 (Oct 1982) 975–8.]

249 Rigold, Stuart Eborall. 'Appearance and Reality: A Carpenter's Viewpoint.' In The Third Globe (see below) pp 117–35, 8 figs. [The second Globe had quadrilateral-framed, perhaps discretely (ie not diagonally) braced walls, and 'a double-framed roof, with heavy collars, purlins in the roof slope, probably wind braced ... and almost certainly with queen struts' (pp 125–6). Contemporary architectural convention, the Fortune and Hope contracts and Hollar's work suggest 'a building of butted bays and relatively short lengths of timber' (p 126), having stairs with half landings and 'steep, straight flights' (p 128), all erected on boards 'bedded on a ground wall of brick and mortar' that was itself on driven piles (pp 129–30), and boasting a mannerist frame with 'broken rooflines, conceited parapets, jeweled and strapped enrichments to arcades' and probably with some elaborate plasterwork decor (pp 130, 134).]

250 Roberts, Josephine A. 'The Huntington Manuscript of Lady Mary Wroth's Play, Loves Victorie.' Huntington Library Quarterly 46 (1982–83) 156–74. [An unpublished pastoral play, convincingly attributed here to Lady Mary Wroth on the basis of handwriting analysis, exists in a fragmentary ms probably owned once by Sir Edward Dering of Surrenden, Kent, a man with well-documented interests in play-going (he summarized five plays he had seen at Cambridge in 1614), performing and collecting play-texts and with various family ties to Lady Mary, who seems to have written the play in the 1620s when Dering was acting such plays with his friends.]


252 Ronayne, John. 'Decorative and Mechanical Effects Relevant to the Theatre of Shakespeare.' In The Third Globe (see below) pp 190–221, 24 figs. [23 brief informative sections on decorative effects such as sawn and turned woodwork, plaster modeling and stamping, plain painting, drawing and stenciling, painted heavens and brushes; and 16 sections on mechanical effects, including block and tackle, windlasses, brakes, rope, thrones, sliding and hinged traps, and 'Reconstructing the flying effect at the Globe.']
253 Royal Commission on Historical Monuments (England). *Ancient and Historical Monuments in the City of Salisbury*. Vol. 1. London: HMSO, 1980. [The city's Giant and Hob Nob pageant properties, kept from 1534 in the Tailors' new hall in Swayne's chequer, appeared in a Midsummer procession from the hall to St Thomas' church and Ayleswade Bridge and back again (pp xlvii, 94, pl 67). Early sets of drawings of the George Inn, a medieval building, showed that the south-eastern side of the stable yard 'was overlooked by an open first-floor gallery projecting on curved brackets, a feature which made the yard suitable for plays as ordained in 1624' (no 173, pp 96–9). Photographs, drawings and plans of the Inn from 1813 to 1961 appear in pls 4–7, 13, 61 and 104 (these often show the western courtyard too, which also had an overlooking first floor gallery), and earlier plans exist. The north range and stable yard were destroyed in 1858, and all but the facade of the Inn was lost to a modern redevelopment by 1981 (see P. J. Fowler, 'The Royal Commission on Historical Monuments (England),' *Antiquity* 55 [1981] 113).]

254 *An Inventory of the Historical Monuments in the City of York*. Volume v: The Central Area. England: Royal Com on Hist Monuments, 1981. [Canvas used in the Creed Play performed before Richard III in 1483 was stained and painted at the expense of Thomas Gray, Master of St. Christopher's Guild, and used as wall hangings in the hall (ie the Guildhall; p 77, reference from York Civic Archives MS 88). There are various references to pictures of musical instruments depicted in early stained-glass windows, as lutes, organ, symphony, psaltery, citterns and harps (pp 8, 18–19, 21, 42).]


257 Saunders, J. W. *A Biographical Dictionary of Renaissance Poets and Dramatists, 1520–1650*. Sussex: Harvester; New Jersey: Barnes and Noble, 1983. [Brief entries, alphabetically arranged, sometimes with bibliographical notes, for 507 writers, 10% of the about 5000 writers in England whose major work occurred 1520–1650. A classified list of entries (pp xvii–xxxi) sorts names under the following headings: Actors; Churchmen; Country gentry; Courtiers, diplomats and their agents; Dramatists; Historians and antiquarians; Lawyers and judges; Merchants, explorers, navigators, seamen and travel writers; Misfits; Musicians and composers; Physicians and surgeons; Poets; Printers; Soldiers; Teachers; Tradersmen; Translators; and Women writers.]

258 Schrickx, Willem. 'English Actors' Names in German Archives and Elizabethan Theatre History.' *Deutsche Shakespeare-Gesellschaft West Jahrbuch* 1982 (1982) 146–61. [Robert Browne took Anthony Jeffes with him to Wolfenbüttel in 1592, a child actor who had played in the Admiral's Men's *The Battle of Alcazar* (published in 1594) with his brother Humphrey and Browne himself: thus Humphrey Jaffe's name in 3 Henry
vi links it and Shakespeare with the Admiral's Men, not with Pembroke's Men. Browne's marriage to Cicely Sands in 1594 (information of Peter Brand) makes him the Browne who was bequeathed an interest in the Globe in 1608 by William Sly. Other English actors mentioned in recently-uncovered records from Wolfenbüttel, Cassel, Frankfort and Augsburg (four petitions from the last three appear in an appendix) are Thomas Sackville, John Bradstreet, Philip Kingsman, John Haslette, 'Dinckenclo' (?John Sincklo), Thomas Blackwode, Ralph Reeve, John Greene and Robert Ledbetter.

259 — "Pickleherring" and English Actors in Germany. *Shakespeare Survey* 36 (1983) 135–47. [The first recorded clown with this fishname was not Robert Reynolds (now shown to be the English actor Robert Browne's son-in-law) but, from Wolfenbüttel court accounts of 1615, one George Vincent, an English musician who served the prince of Poland 1617–20 at Warsaw, who may have performed in *Seven Deadly Sins* c 1589–91 and who travelled with Richard Jones in John Green's troupe on the Continent, which obtained various plays belonging to the Queen's Men at the Red Bull in London.]

260 — 'Richard Banks and his Horse in Wolfenbüttel in 1605.' *Notes & Queries* NS 227.2 (April 1982) 137–8. [The English 'dancing horse' at the court of Henry Julius, duke of Brunswick-Wolfenbüttel, the brother-in-law of James I who often welcomed English actors to play.]


265 Shapiro, Michael. 'The Children of Paul's and their Playhouse.' *Theatre Notebook* 36.1 (1982) 3–13. [A review of W. R. Gair's research that questions his location for the post-revival playhouse, his view of its stage configuration and lighting efforts, and his proposal for a playhouse directorate of amateur aristocrats.]

266 Smuts, Malcolm. 'The Political Failure of Stuart Cultural Patronage.' In *Patronage in the Renaissance* (see above) pp 165–87. [An essay on the differences between Elizabeth's patronage of public revels, in name only, depending heavily on her courtiers to pay, and
the Stuarts' personal financial support for private revels, done not in a calculated absolutist program but in mistrust and even dislike of the public.

267 The Social Status of the Professional Musician from the Middle Ages to the 19th Century. Ed Walter Salmen. Trans and annot Herbert Kaufman and Barbara Reisner. 1971; New York: Pendragon, 1983. [Chapters 1, Salmen's 'The Social Status of the Musician in the Middle Ages' (pp 1-29), and ii, Heinrich W. Schwab's 'The Social Status of the Town Musician' (pp 31-59), deal almost exclusively with the Continent. The only additions to the 1971 edition are a few annotations by the translators.]

268 Starkey, David. 'Ightham Mote: Politics and Architecture in Early Tudor England.' Archaeologia 107 (1982) 153-63 and pls 52-4. [Cut-down badges on the chapel ceiling of this Kent seat, renovated just after 1521? by Sir Richard Clement, a minor Henrician courtier, show that he probably used painted-timber sections stored in the Revels Office, which had made them for temporary structures such as the Queen's scaffolds in the Great Tournament of 1511, just as the 'antick' panels presently at Loseley House, Surrey, presumably came there from Sir Thomas Cawarden, Master of the Revels, for whom Sir William More, Loseley's maker, was executor (pp 154-8).]

269 Stell, Judith, and Andrew Wathey. 'New Light on the Biography of John Dunstable?' Music & Letters 62.1 (Jan 1981) 60-3. [Discovery of an income assessment of 1436 for one Johannes Dunstaple of Essex and London who possessed landed income of 24 pounds and an annuity of 80 pounds from Joan of Navarre, the second queen of Henry iv, stepmother of John, duke of Bedford (one of Dunstable's known patrons), and maintainer of a private chapel herself.]

270 Steppat, Michael P. "The Vices of the Times." Notes & Queries 227.2 (April 1982) 145-6. [Robert Anton's Philosophers Satyrs (1616) refers to 'lustfull Theaters' playing the vices of Orestes, Cleopatra, Lucullus and Poppea.]


272 Stevens, David. English Renaissance Theatre History: A Reference Guide. Boston: G. K. Hall, 1982. [An 'annotated, chronological list of the scholarship from 1664 through 1979 on Elizabethan theatrical history': over 1600 works in about 1750 entries, arranged chronologically by year of publication and compiled from (unlisted) bibliographies.]

273 Stevens, Denis. 'A songe of fortie partes, made by Mr. Tallys.' Early Music 10.2 (April 1982) 171-81. [Proposes the first performance of Tallis' Spem in Alium nunquam habui, a piece for 40 voices, in 1571 in Arundel House, London, at the commission of Thomas Howard, 4th duke of Norfolk.]
plays there in May 1583 (p 114). John Wod, schoolmaster at Muthill church, and John Broun, schoolmaster at Strageath church, were charged with putting on clerk plays on Sunday that month, to which Wod submitted in repentance but not Broun, who replied that the plays, done by his students, were allowed, who surrendered the play register (which reportedly contained 'mekill baning and swering, sum badrie and filthie baning') and who wrote a Latin prose and verse thesis supporting clerk plays on Sundays and the right to base such plays on scripture (pp 118–19, 122, 129–30, 141). Robert Mentayth admitted marrying a couple in Dec 1583 who were accompanied to church by a piper, and the presbytery promptly forbade the same (with both pipers and fiddlers; pp 190–2, 224).}

275 Streitberger, W. R. ‘Court Entertainments, 1601–1603: The “Extraordinary” Works Account.’ REEDN 7.2 (1982) 1–8. [Extracts from PRO E407/59, supplementing the Malone Soc volume of Declared Accounts with records of a stage constructed in the middle of the hall at Whitehall for plays before Elizabeth at Christmas 1601/02; boards covering the whole hall floor for the ensuing Shrovetide court revels; and other work at Westminster, Greenwich, Richmond, Hampton Court, the Tower, Somerset House and St James to erect stages, tilts, room partitions, tiered seating for audiences, repairs to buildings, and street railings for plays, jousting, bearbaiting, music, banquets and James' coronation entry.]

276 – ‘Court Festivities of Henry VII: 1485–1491, 1502–1505.’ Research Opportunities in Renaissance Drama 26 (1983) 31–54. [Supplements (a) extracts from Exchequer records in William Campbell's Materials for 1485–91, a total of 38 items, calendared and corrected (eg, players at Christmas 1486/87) where he has already presented them, and quoted or described in greater detail in the six instances where Campbell does not have them (eg, Christmas revels and disguisings in 1490/91); and (b) Sidney Anglo's otherwise full extracts from later Chamber accounts with evidence in the recently-acquired MS 59899: 116 payments for 1502–5 to players (of the Lord Prince, Lord Burgavenny, the king, and the king's chapel, notably Cornysh, Kyte and Sudbury [the earliest reference to the chapel as players: 11 Jan 1505]; of St Albans, London, Essex and Kingston-upon-Thames; and in the hall), minstrels (of the Lord Prince, the king and the queen, at Tutbury and of London), waits of Kingston-upon-Thames and Salisbury, a bagpiper, trumpeters (including the king's own), sackbutt players, organ players, an abbot of misrule and nine Frenchmen who played, and for disguisings (by Lewez Adam), fools (the Scottish, the king's [Martin], Watt the luter who played one, Richard, and ones from Colbroke and Gloucester), tumblers (Laurence, master of them; Bonecorpe, and the little maiden), a morris dance, jousts, a lute for the Lady Mary, and beasts (a leopard; wild cats and popyngays from the new found island). An introduction blends these new materials with known ones in an outline of court revels and their participants for the entire reign.]

277 Stuart Royal Proclamations: Volume II. Royal Proclamations of King Charles I, 1625–1646. Ed James F. Larkin. Oxford: Clarendon Press, 1983. [A proclamation of 18 July 1636, citing the plague, puts off the musicians' or minstrels' court (as well as the fair and bull running) of Tutbury, Staffs, from 16 Aug to 23 Aug on account of the king's plan to be there on 15 Aug (no 224, pp 528–30).]

278 Swanson, Heather. Building Craftsmen in late Medieval York. Borthwick Papers no 63. York: University of York, 1983. [References to York Corpus Christi play pageants and pageant houses by the Masons (pp 10, 26), the Sawers (p 11), the Carpenters (p 13) and the Shipwrights (p 18).]
279 Swanton, M.J. "A Ram and a Ring." Gamelyn 172 et seq. English Language Notes 22 (1982–3) 8–10. [Wrestling for a prize ram set up on a wheel or 'ring' on top of a standing pole, to which the victor must jump, is recorded in Gamelyn, Robert Grosseteste's prohibition of 'arietum super ligna et rotas elevationes,' and probably Midsummer games at London in 1222 and at various English town fairs into the 19th cent.]


281 Thomson, Peter. Shakespeare's Theatre. London: Routledge & Kegan Paul, 1983. 13 pls. [Part 1, 'The Company' (pp 1–83), has sections on the Lord Chamberlain's Servants, the economic realities of playing, the Globe and its stage, and its annual repertoire from 1599 to 1608, and Part II discusses three Shakespeare plays and the second Blackfriars theatre. A producer's viewpoint is taken: 'Theatre historians too often neglect the hand-to-mouth instantaneousness of much theatrical decision-making' (p xiii). Three appendixes present the Admiral's Men's inventory of properties in 1599, an extract from the Fortune contract, and a petition by Blackfriars neighbours to the Privy Council in 1596.]

282 Thomson, Rodney M. Manuscripts from St Albans Abbey. Woodbridge, Suff: D.S. Brewer for the University of Tasmania, 1982. 2 vols. [Bodl Ms Auct. F. 2. 13, the well-known copy of Terence's comedies illustrated with 138 unframed, mainly half-page pen-and-ink drawings, and probably made c 1150 at St Albans by visiting scribes and miniatures from a lost exemplar possibly at Canterbury (pp 35, 40, 101–2; pls 124 [Ms frontispiece], 125 [the gallery of comic masks], 126 [a scene from Eunuch] and 127 [a scene from Andria]).]

283 Three Tudor Classical Interludes: Thersites, Jacke Jugeler, Horestes. Ed Marie Axton. Woodbridge, Suff: D.S. Brewer; and Totowa, N.J.: Rowman & Littlefield, 1982. [Auspices for Thersites, attributed here to Nicholas Udall, are set at Oxford 12–24 Oct 1537 (pp 12–13); for Jacke Jugeler, also attributed to Udall, in London by a boys' company c 1535–60, and possibly by his children of the royal chapel c 1551–3; in part on the basis of two rare uses of the term 'actours,' once in Mary's revels accounts and once in this play (the two earliest such examples, not in the OED) (pp 20–1, 184); and for John Pikering's Horestes, probably at court c 1567–8 (pp 29–31). The introduction also discusses early performances of Terence and Plautus (pp 2–4), Ralph Radcliffe's theatre at Hitchin (pp 6–7), and staging. Appendix I gives Textor's Thersites in both Latin and English; Appendix II is a commentary on 'Music in Horestes'; and editorial and explanatory notes for the three plays appear on pp 159–224.]

284 Town and Gown: Eight Hundred Years of Oxford Life. 1982. An Exhibition at the Bodleian Library, Oxford. Oxford: Bodleian Library, 1982. [A dancing and vaulting school in Cornmarket by John Bosely, and then William Stokes from c 1621 (items 148–9; see pp 58–9); and references to the King's Players, and other players, 1584–1613 (items 153–6, p 60).]

285 Tricomi, Albert H. 'The Dates of the Plays of George Chapman.' English Literary
Renaissance 12 (1982) 242–66. [Refined limits or firm dates for 13 plays on evidence including records of performance, notably the identification of Sir Giles Goosecap with the Blackfriars comedy of a widow that was attended on 18 Sept 1602 by the German tutor accompanying Duke Philip Julius of Settin (pp 246–7).]


287 Trowell, Brian, and Andrew Wathey. ‘John Benet’s “Lux Fulget ex Anglia – O Pater Pietatis – Salve Thoma.” The reconstruction of a fragmentary fifteenth-century motet in honour of St Thomas Cantilupe.’ In St Thomas Cantilupe Bishop of Hereford: Essays in his Honour. Ed Meryl Jancey. Hereford: the Friends of Hereford Cathedral Publications Committee for the Dean and Chapter, 1982 pp 159–80. [Probably by John Benet, clerk and master of the six choristers of St Anthony’s Hospital in London in 1443, who was possibly member of the London Guild of St Nicholas in 1449 and whose will may have been proved in Norwich in 1457 (p 168). Also reference to the gift of a pair of organs from Whitbourne by Edmund Lacy, bishop of Exeter, to the bishop of Hereford in July 1440 (p 170).]

288 Two Elizabethan Women: Correspondence of Joan and Maria Thynne 1575–1611. Ed Alison D. Wall. Wiltshire Record Society 38. Devizes: Wiltshire Record Society, 1983. [Joan Thynne writes John Thynne, 18 June 1601, from Caus Castle, in Westminster, Shropshire, to Cannon Row, Westminster, and tells him that George Fichet asks him to buy some lute strings and copper wire for the virginals (no 29, p 19). Inventories at Caus Castle in 1604 and 1612 list three pairs of virginals, a box of regals, and singing books (pp xxiv-xxv). John Maynard also ‘dedicated a set for viol, lute and voice’ to Joan Thynne (p xxiv).]

289 Twycross, Meg, and Sarah Carpenter. ‘Materials and Methods of Mask-Making.’ Medieval English Theatre 4.1 (1982) 28–47. [About masks made of net or mesh, linen (strengthened or waxed), possibly plaster bandage, and a leather termed ‘Roan’ or ‘Baseyne’; about headpieces and wigs made of flax, linen thread, pasteboard, felt or gold, silver and tin paper by the vizardmaker or property-maker, who sometimes moulded them on wicker bases; and about beards from horse hair, cloth, braid, flax, silk, cowtails or hemp. Drawn from Tudor Revels accounts, Hall’s chronicle, Coventry and Chester records, and evidence from the Continent.]

290 — “‘Transvestism” in the Mystery Plays.’ Medieval English Theatre 5.2 (1983) 123–80. [‘Historical Evidence’ (pp 124–8) cites men playing female roles (‘cross-playing’) at Coventry 1496–1584, at New Romney in 1555, at Norwich in 1534 and at Perth in 1553; ‘Other Theatrical Events’ (pp 128–33) cites the same in the Beverley dramatic processions of St Helena and St Mary (1389) and in Midsummer shows at Chester and mumming at Aberdeen in 1605, as well as young girls or women playing women in London Lord Mayor’s shows (1523–34) and royal entries (1377–1501) and being themselves in Tudor court disguisings; and ‘Attitudes Ancient and Modern’ (pp 135–41) cites Prynne, Rainoldes and Gager (and cf pp 144–8, 154–7).]
291 Underdown, David. 'The Problem of Popular Allegiance in the English Civil War.' Royal Historical Society Transactions 5th ser 31 (1981) 69–94. [Royalist recruitment figures show Roundhead strength in northern Wiltshire and Somerset (dairying and textile areas), and Royalist strength in the southern chalkland downlands (sheep-corn country), a division confirmed by the survival of old popular festivals in the south: eg, the Cuckoo king in Mere until 1621, Broad Chalk Midsummer revels ('a “dauncinge match” with a mock bishop') in 1639, and a Yeovil charivari procession led by a lord of misrule. The northern parts suppressed such revels, with two distinctive exceptions: an outbreak of revels and baits after 1645, and the 'skimmington' charivari in both a political sense (witness the riots against disafforestation led by 'Lady Skimmington' about 1630) and a domestic sense (in a procession where a mounted horned figure led, with 'rough music,' persons representing a married couple where the wife beats the husband, as at Quemerford in 1618, Marden, Cameley, Leigh-on-Mendip and elsewhere; pp 87–90).]

292 Vale, Juliet. Edward III and Chivalry: Chivalric Society and its Context 1270–1350. Woodbury, Suff: Boydell Press, 1982. [Chapter 4, 'Ludi and hastiludia at the court of Edward III' (pp 57–75), discusses tournaments with 'unified themes' expressed in the masking of participants (as Tartars, the Pope and his Cardinals, the Lord Mayor and Aldermen [of London], and the seven deadly sins), the Round Tables, and the ludi at Guildford, Lichfield and Reading (for which lists of masks and visors survive; see Appendix 13, 'Table to show articles provided for Edward III's games at Christmas and Epiphany (1347–52),' p 175). The Christmas ludi of 1352, whose theme was Dominicans, Merchants and devils, are compared to Wynner and Wastoure. Appendix 12, 'Provisional List of the Tournaments of Edward III, 1327–55' (pp 172–4), usefully covers the date, place, purpose, persons attending and sources for 55 tournaments at 28 sites from Melrose and York in the north to Canterbury in the south, from Hereford and Exeter in the west to Lincoln and Norwich in the east.]


295 – A History of the County of Oxford. Ed Alan Crossley. Volume xi: Wootton Hundred (Northern Part). Oxford: Oxford University Press for the Institute of Historical Research, 1983. [Brief references to the interlude in Duns Tew church in 1584, and of its place called 'the dancings' on the West End Common (p 212), and to the Wootton Midsummer crowning of the lord (and lady?) in 1584 (p 282).]

297 Wasson, John. ‘How to Read Medieval Manuscripts: A Guide for EDAM and Other Researchers.’ The EDAM Newsletter 5.2 (Spring 1983) 47–84. [A useful, unintimidating guide with many facsimile pages and facing transcriptions of dramatic and musical records: the Woodbury Robin Hood’s house, 1574/75 (pp 58–9); players of Mr Henry Fortescue, Totnes (Corn) and the Queen at Dartmouth, 1560/61 (pp 62–3); coats for the ‘hoodes,’ evidently Robin Hood’s men, and coats and shoes for a vice at Chudleigh, 1561 (pp 64–5); Exeter Cathedral mitre, robe, bawdrick and gloves for the boy Bishop, 1528 (pp 72–3); minstrels of the earl of Salisbury, and Robin Hood play, at Exeter, 1428 (pp 74–5); the Mildenhall May game, 1529 (pp 78–9); deferral of the Ipswich Corpus Christi play, 1522 (pp 80–1); and minstrels or trumpeters of Lord Gloucester, Lord Clarence and others, the blind Harper William Grevyll, and a bearherd at Barnstaple, 1472/73 (pp 82–4).]

298 Wathey, Andrew. ‘Newly Discovered Fifteenth-century English Polyphony at Oxford.’ Music & Letters 64.1-2 (Jan-April 1983) 58–66, pls i-ii. [The first, a 16th- cent piece by Richard Frevylle, a chorister at St George’s Chapel, Windsor, c 1486/89–94 (p 58); and the seventh, once owned by Thomas Dackomb, who possessed the Winchester anthology as well (pp 58, 65).]

299 White, A.J. ‘A Bagpiper Carving from Moorby Church,’ p 111 and fig 19 of ‘Archaeology in Lincolnshire and South Humberside, 1982,’ comp A.J. White and M.C. Solly. Lincolnshire History and Archaeology 18 (1983) 91–112. [Late-15th or early-16th cent stone block, perhaps from Scrivelsby Court, showing ‘two women and a man dancing vigorously to the music of a bagpiper who stands on the left of the scene, separated from the dancers by a pillar or vertical division.’]

300 – ‘Archaeology in Lincolnshire and South Humberside, 1980.’ Lincolnshire History and Archaeology 16 (1981) 63–84. [A medieval pottery whistle in the form of a jester’s head was found at Tattershall (p 64).]

301 White, Eileen. ‘The Disappearance of the York Play Texts – New Evidence for the Creed Play.’ Medieval English Theatre 5.2 (1983) 103–9. [Dean Matthew Hutton advised York City Council not to perform the Creed play in 1568 after perusing the ‘boke’ (correcting reed York ‘bokez’), which he apparently returned rather than destroyed because a newly-discovered note of 24 March 1593 found on the back of the York Chamberlains’ Book for that year says that ‘the book of cred play’ was lent Mr Richard Hutton, apothecary (no relation? not in reed York). The absence of a stroke through this note seems to show that Hutton did not return the book.]

302 – ‘The Girdlers’ Pageant House in York.’ REEDN 8.1 (1983) 1–8. [The Girdlers rented a pageant house on Toft Green once, in 1548; entries in the Bridgemasters’ rolls for 1552 and 1554 do record, no payments, but rather allowances for a decayed house not actually used by the Girdlers, whose wagon was either moved or suffered to deteriorate there (factors that may help explain why the craft was fined in 1554 for delaying the performance of the civic pageants by an hour).]

303 – ‘The Tenements at the Common Hall Gates: The Mayor’s Station for the Corpus Christi Play in York.’ REEDN 7.2 (1982) 14–24. [From 1554 to 1585, the Mayor and Council viewed the play from an upper chamber with removable windows in a tenement leased by the city to Richard Aynelay or Thomas Colthirst ‘next to’ the Guildhall and
on the east side of its courtyard and overlooking Coney street. (See the diagram on p. 22.)

A lease of 1575 to Colthirst specifies that the Mayor and Council may have this chamber at the Common Hall Gates 'when anie play Interlude or other Geastes of pleasoure shalbe played shewed or publisht in the streates of this Cittie' (p. 21; not in Reed York; the lease to Aynelay has not been found). This evidence indicates that in their final 30 years the Corpus Christi plays took place in the streets, not in the courtyard or in the chamber used by the Mayor, as has been proposed.


305 White, Raymond. 'Scottish Church Music, 1560-1645.' Musical Opinion 106 (June 1983) 261-4, 281. [Holyroodhouse Chapel Royal organs, repaired 1561-2, replaced 1616, and played until dismantled in 1638; organs in Stirling Castle Chapel Royal in 1566, taken down in 1571, at St Nicholas church, Aberdeen, removed in 1574, and at Finlarg in 1640; and an organ of 1602, imported by the earl of Montrose and still in playing order today: a chronological account of critical attacks on, and the destruction of, the Scottish organ.]

306 Wickham, Glynne. 'The Stage and Its Surroundings.' In The Third Globe (see above) pp. 136-50, 3 figs. [Cautious speculations about the theatre's interior insofar as it served the actors: a possibly railed stage of raised wooden boards covered with noise-dampening rushes, with an acting circle having a diameter of about 10 feet; underneath, cellerage space accessed by a trap and hidden by draped cloths that created 'a strange acoustic' for any voices within; a controlled-entry audience area whose sightlines may have been less important than its acoustics; a multi-level tiring house, with three doors to the rear stage but no inner stage, and with a first-floor gallery probably not for spectators; and a heavens, if thrones must descend.]

307 Wilson, Edward. 'A Poem Presented to William Waynflete as Bishop of Winchester.' In Middle English Studies Presented to Norman Davis in Honour of his Seventieth Birthday. Ed Douglas Gray and E. G. Stanley. Oxford; Clarendon Press, 1983 pp. 127-51. [A full critical edition of a new quasi-mumming text of 1451: a Winchester monk, just returned from a four-year exile on the Continent, recites a complimentary address (128 lines) to Waynflete, in the presence of some out-of-favour or cast-down noblemen, during which well-off foreign youths seeking favour are introduced and an elaborate allegory of the lilies in Waynflete's arms is developed, culminating in the presentation of a 'lytyl braunch' to him in merry 'dysporte.' The editor sets this piece in the context of 15th-cent ecclesiastical and royal entertainments with spoken verse (eg, Lydgate's Bishopswood mumming and John Morton's enthronement in 1480.).]

308 Wilson, Jean, and David R. 'The Site of the Elvetham Entertainment.' Antiquity 56 (1982) 46-7 and pl. iii. [An aerial view of Elvetham Park on 15 April 1981 (after ploughing) shows clearly the 'dark silting of the crescentiform pond' depicted in John Nichols' copy of a lost early illustration of Edward Seymour's artificial pond and water pageant for Elizabeth and her court at his country estate in 1591. The hillside site of the buildings that were quickly erected to house the court, the valley through which the stream flowed...
whose damming created the pond, and the Victorian Mansion probably standing on the
ground of Seymour's house can all be made out.]

309 **The Winchester Anthology: A Facsimile of British Library Additional Manuscript 60577**
with an Introduction and List of Contents by Edward Wilson and an Account of the Music
man of Winchester Cathedral c 1541–63 (pp 12–13) that contains a quasi-mummimg
addressed to William Waynflete in 1451 (fol 22v–24), a prose dialogue between a lover
and his lady, 'demauandes off loue' (fol 95–107v), dated 1487 and translated from a
French prose work (p 29), and – following hard on this – a fragmentary copy of a letter
by Ellis Heywood to his playwright father John in London, before 1564 (fol 108; p 29).
See also 'The Music,' pp 41–7, and above under Fenlon and Wilson.]

310 Wittig, Joseph S. 'King Alfred's Boethius and its Latin Sources: A Reconsideration.'
*Anglo-Saxon England* 11 (1983) 157–98. [In arguing that Alfred did not depend on a Latin
commentary, Wittig discusses Alfred's expansion of the Orpheus metre to include many
references to his harping not in Boethius (pp 163–80).]

311 Wolf, William D. 'Some New Facts and Conclusions about James Shirley: Residence
and Religion.' Notes & Queries NS 227.2 (April 1982) 133–4. [Baptismal records for
Shirley's sons Thomas (1628) and John (1631) in St Andrew Holborn church reveal his
then address to have been in Rose Alley, High Holborn, near Gray's Inn, and his religion
to have been Anglican.]

and an account of his career as a playwright, see pp [xiii–xv], 1–16, 77–83.]

313 – 'The Topos of Childhood in Marian England.' *The Journal of Medieval and
context of the Counter Reformation's view of childhood innocence.]

314 Woodfield, Charmian. 'Finds from the Free Grammar School at the Whitefriars,
and Ian H. Goodall report an iron 'Jew's harp with mount for lost reed at top of bow'
(pp 88–9 and fig 3.22), and some iron pins possibly from musical instruments (p 89).
The school's emphasis on music education is also mentioned (p 84).]

315 Wright, Stephen K. 'The Durham Play of Mary and the Poor Knight: Sources and
Analogues of a Lost English Miracle Play.' *Comparative Drama* 17 (1983) 254–65. [The
likely source for the 'Durham Prologue,' an exemplum by Caesarius of Heisterbach, a
variant of which (the Speculum Historiale of Vincent of Beauvais) existed in the library
of Durham Priory, tends to confirm the play's presumed auspices there.]

316 **The York Play: A Facsimile of British Library ms Additional 35290, Together with a
Facsimile of the 'Ordo Pagninarum' Section of the A/Y Memorandum Book**. Intro
Richard Beadle and Peter Meredith. Note on music by Richard Rastall. Leeds Texts and
Monographs, Medieval Drama Facsimile VII. University of Leeds: School of English,
1983. [See introductory matter on the history of the manuscript (pp ix–x) and to the Ordo
facsimile, with sections on layout, source and function, alterations and additions, Roger
ABIGAIL ANN YOUNG

Plays and Players: the Latin terms for performance

An essential element in any historical research project such as REED is lexical research. Words in any language change their meanings and connotations over time: unless we can have some certainty about their meaning and usage we cannot gloss, translate, or even select documents fully or accurately. For REED the key words for study are those used to describe 'dramatic, ceremonial, and minstrel activity in Great Britain before 1642.' The purpose of the present article is to report on one aspect of that research by an examination of some of the Latin terms known to refer to performers and performances. This is a more complicated procedure than appears on the surface.

There are four sources upon which to draw for information about medieval Latin vocabulary. A logical classification of them would be:

A. Word lists
1. Modern dictionaries and lexicons of Latin
2. Contemporary glossaries, Latin – Latin and Latin – vernacular
B. Texts
1. Contemporary financial, legal, and administrative records
2. Contemporary prose literary or classicizing texts

In practice, however, it is A.1 and B.1 which come first. A REED researcher begins with a mass of records and proceeds by consulting all the tools of modern lexical scholarship and by using internal evidence to read, understand, and translate the documents. It is the unavoidable shortcomings inherent both in the lexicography and the contextual clues provided by texts of this kind which lead one to the other sources, especially for help with the specialized vocabulary with which we are here concerned.

What then are the shortcomings of which we spoke? Many words, and many occurrences of words, are not included in modern dictionaries or do not form part of the available data for their creation. In most cases the selection of words depends upon the reading of the contributors, and most dictionaries are based upon printed rather than manuscript sources. These shortcomings are unavoidable: it is physically impossible for any comprehensive Latin dictionary to be composed on the basis of a full survey of all extant Latin writings in manuscript form. But they impose limits to the usefulness of such secondary sources for REED's historical research. We draw upon types of documents which have not often been edited and printed, and whose vocabulary has not always found its way into published work on medieval Latin vocabulary. Thus we find that often words relating to our peculiar purpose are not in the dictionaries at all, or defined only in other senses, or defined in a way so general as to be useless. And so we are driven to seek definition within the sources themselves, an enterprise which has shortcomings of its own. Before going on, however, I should like to survey those dictionaries which do exist and have help to offer, since it is with them that our search for the meaning of REED terminology begins.

For most common Latin vocabulary of the classical period (and one ought not to forget that many, perhaps most, Latin words in common use in the medieval period are classical