Records of Early English Drama

Plans to publish in 1989 and 1990 Mary Blackstone’s bibliography of printed records of drama and minstrelsy, a continuation of the biennial bibliographies contributed by Ian Lancashire from 1978 to 1984, were hampered by mechanical problems with an aging typesetting system. REED has now acquired a MAC Ilci; using the Quark Xpress programme we are happy to print Dr. Blackstone’s bibliography in two issues as volume 15, numbers 1 and 2 (1990). Volume 16, number 1 (1991) of the Newsletter will be printed in the spring. Thank you to our subscribers for their patience during this transition.

MARY BLACKSTONE

A Survey and annotated bibliography of records research and performance history relating to early British drama and minstrelsy for 1984 – 8.

This list, as Ian Lancashire stated in his bibliography of 1984, ‘covers documentary or material records of performers and performance that appear in books, periodicals and record series publishing on pre-eighteenth-century British theatre, music, history, literature, and archaeology up to [1989]. Only publications on the Shakespeare claimants are omitted.’ A few items which do not cite relevant records are included because of their potential value to records researchers. The list provides a survey of research in early performance history over the past five years, a guide to new records which have become available in print as well as to the most recent analysis of previously published records, and a quick reference to individual items. It also contains items from before 1984 that may have appeared too late or were not readily available for inclusion in Professor Lancashire’s work.

Depending on the length of the work and the number of records cited, the list attempts to excerpt or summarize records and, where appropriate, present a brief
Although I would have to admit that I had some sense of the size of the undertaking when Ian Lancashire asked me to take over the bibliography and bring it up to date, I did not fully appreciate the volume of potentially relevant published material. Between 1980 and 1988 the number of new book listings in the United States alone rose from 55,000 to 90,000. Despite difficult financial times for academic libraries, there appears to have been a corresponding rise in the number of new scholarly journals as well (there has been a net increase of as many as 10,000 titles between 1984 and 1988 in serials listings). While I would not want to attribute these increases solely to the enthusiasm of records researchers and performance historians, such scholars certainly have been producing their fair share. It is not possible to single out all of the important individual contributions made in this five-year period, but it will be useful to identify the general areas in which much of this activity has been focused.

Civic, Provincial, and Ecclesiastical Records

Major works have been produced over the past five years by Reed editors: Norwich 1540–1642 by David Galloway, Cumberland/Westmorland/Gloucestershire by Audrey Douglas and Peter Greenfield, Devon by John Wasson, Cambridge by Alan Nelson. In addition, editors waiting in the wings have made some of their work available in the form of articles on such places as Bath (Alexander), Oxfordshire (Briscoe), Kilkenny (Fletcher), Liverpool (George), Great Marlow (Johnston), Sussex (Louis), Surrey (MacLean), Scotland (McMunn), Bristol (Pilkinton), Shropshire (Somerset), Somerset (Stokes) and Yorkshire (Palmer, Wasson). Other scholars have also made significant contributions to our knowledge of documents for such places as Boston (Bailey, Clark), Bristol (Bettey), Wakefield (Cawley), Hull (Childs), London (Christianson, Masters), Peterborough (Greatrex), Winchester (Keene), Rye (Mayhew), King’s Lynn (Owen) and Essex (Sharpe). A wide range of records, many from legal documents, have also been made available in important new studies on vagrancy (Beier), the alehouse (Clark), the village constable (Kent) and regional culture during the seventeenth century (Underdown). David Bergeron has continued his analysis of civic pageantry and in editing the texts of these entertainments is beginning to open them up to wider study. Finally, Ian Lancashire’s Dramatic Texts and Records of Britain has served an important function in drawing together previously published records for the period up to 1558.
Private Papers and Household Records

While work in this area still stands at the threshold, significant attention has recently been paid to the personal and household records of the Percy family (Alexander), the Smyth Family of Ashton Court (Bettey), the Walmesley family of Dunkenhalgh (George), the Cely family (Hanham), Sir John Paston (Lester) and Richard Cholmeley of Brandsby (Memorandum Book). Other work has focused on records associated with particular entertainments at the homes of the Clifford family at Skipton (Butler) and of James, Earl of Northampton at Canonbury House (Wolf). More specific studies of patrons and their connections with performers and artists, such as David Howarth's study of Lord Arundel and Roy Strong's study of Henry, Prince of Wales, are beginning to emerge. David Loades' The Tudor Court provides insight into the make-up and functioning of the royal household under the Tudors, while J. T. Cliffe's book on the Puritan gentry in early Stuart England considers the households of several other families.

Music, Musicians, and Musical Instruments

In this area, as well, work has been progressing on the study of the performer/patron connection and the performer's place in the household. Margaret Urquhart has studied the musical background and influence of the patron, Sir Robert Bolles, and Lynne Hulse the patronage of lutenists by William Cavendish. Suzanne Westfall's article on household chapels illuminates the choirboy's position in a number of noble households as well as that of the monarch, and Ian Fenlon's paper on musical spies and their influence demonstrates that musicians sometimes had political and diplomatic roles to play. Studies of vocal range and boy actors (Bowers, Rastall) complement the Westfall article. Other works have provided further information about specific musicians such as Thomas Ravenscroft (Austern), John Oker (Bennet), John Ward (Payne, Ford), Francis and Thomas Cutting (Hulse), the Bassanos (Lasocki) and Hewet, the York wait (White). Researchers working with specific groups of documents have also turned up substantial information about less well known and early musicians. Constance Bullock-Davies' Register of Royal and Baronial Domestic Minstrels is an excellent example of this kind of work, but other contributions have been made by records editors such as E. O. Blake, Peter Coss, and F. G. Emmison. Andrew Ashbee's new series, Records of English Court Music, draws together previously published and unpublished material into a calendar which is invaluable for the study of court music and musicians 1625 – 49 and 1660 – 1714. Articles on specific types of musicians and instruments have concerned the harp (Holman), the recorder (Lasocki), the regal (Owen), a late medieval trumpet (Egan) and bowed instruments (Remnant). John Ward's work on dances and dance music provides insights of potential use to modern performers as well as to music and dance historians (see also Judy Smith). Ian Payne's work on music at Trinity College is an important contribution not only to our knowledge of music in this period but also to the performance history of Cambridge.
Performance at Schools and Universities

Substantial information has been published on drama, music, and dancing associated with the universities, most notably the important REED volume for Cambridge edited by Alan Nelson, but also in general histories and shorter studies concerning Cambridge (Leader, McGee) and Oxford (Catto, McConica, Elliott). Margaret Knapp and Robert E. Burkhart have been engaged in reconstructing the performance environments at the Inns of Court. Further research has been done by William McCabe on drama at St Omers, the Jesuit school for English boys; by David Blewitt on drama at Winchester and Eton; and by Jay Anglin on schools and schoolmasters of Elizabethan London.

Royal Entertainments

In his Malone Society volume of Jacobean and Caroline Revels Accounts and in numerous articles using the Tudor Revels documents, W. R. Streitberger has made a significant contribution to our understanding of the Office of the Revels. The Note Books of John Finet (Loomie), the study of Henry, prince of Wales (Strong), the checklists of Stuart entertainments (McGee and Meagher), and articles on the staging of masques (Astington, Loomie, McGee, Peacock) have also made advances in this period. The new series, Records of English Court Music (Ashbee), which will begin with the papers of Charles II, should also open up avenues for research in the later period. Marion Colthorpe has published numerous articles on royal entertainments for Elizabeth at Court and on progress in noble households and in Coventry. See also Curtis Breight's response to her work on the entertainments at Theobalds in the early 1590s. Bruce Moore and Richard Osberg have contributed to the history of court pageantry in the fourteenth century. In the past few years, both written and pictorial records for the tournament have been drawn together and analyzed, most notably by Alan Young in his Tudor and Jacobean Tournaments and The English Tournament Imprese and Juliet Barker in The Tournament in England 1100-1400. Shorter studies have focused on the early development of the tournament (Anglo) and the Queen of May's joust in 1507 (Kipling).

London Theatres, Audiences, and Players

Against the backdrop of preparations for the reconstruction of the Globe on the Bankside, research has proceeded apace on specific London theatres — the Phoenix in Drury Lane (Barlow), the Boar's Head (Berry), Blackfriars (Gair) and the Globe Theatres (Berry, Gurr, Mulryne) — as well as on related matters concerning machines (Astington) and lighting (Kenneth Brown, Graves, Gurr, Orrell). In The Human Stage and The Theatres of Inigo Jones and John Webb, John Orrell demonstrates the important influence of classical theatre designs on the development of theatre architecture in England. Other studies have focused on the Southwark environment for the Bankside theatres (Boulton), the financial structure supporting the
theatres (Cerasano, Ingram, Knutton) and the influence of drama in Coventry on
London repertoire (Wolf). In important book-length studies Gerald Eades Bentley
has examined *The Profession of Player in Shakespeare's Time*, Andrew Gurr *Playgoing
in Shakespeare's London* (taking issue with the conclusions drawn earlier by Ann
Jennalie Cook on the same subject), Jerry Limon the travels of English players in
central and eastern Europe, and Willem Schrickx travelling players in the Low
Countries (see also MacLean, Riewald). In addition to Fredson Bowers' new biog-
ographical dictionaries for Elizabethan, Jacobean, and Caroline dramatists and
shorter collective biographical work on players (Boswell, Cerasano), biographical
information has been made available or re-interpreted for a variety of individuals con-
Nected with the theatre: Thomas Heywood (Bergeron), John Lowin (Rick Bowers),
Anthony Jeffes (Cerasano), Edward Alleyn (Cerasano), Philip Henslowe (Cerasano),
William Davenant (Edmond), William Shakespeare (Honigmann, Levi), Richard
Burbage (Ingram), Robert Keysar (Ingram), John Denham (Kelliher), Ben Jonson
(Barton, Miles) and Felsted the dyer (Twycross). Although some of it has been
highly controversial, studies of handwriting and manuscripts have also increased our
understanding of individual men of the theatre and theatre practice (Borias,

Miscellaneous

Researchers such as Clifford Davidson, John Edwards, and Pamela Sheingorn have
continued the work of making the larger artistic and visual context, within which
medieval drama would have been seen, more widely understood by scholars. Paula
Neuss' collection of essays reflects the way in which records research can inform our
approach to modern productions of medieval drama, as do more specific collections
concerning the staging of *Wisdom* (Riglio) and the Chester Cycle (Mills). Numerous
useful studies of terminology associated with performance have also appeared
(Aertsen, Cooke, Coldewey, Davis, Garry, Heaney, Price, Young). Many publica-
tions concerning censorship and the connections between the socio-political con-
text and drama and court entertainment are not fully represented here unless they
make significant use of performance records (Barroll, Butler, Dollimore, Eberle,
Finklepearl, Limon, Norbrook, Wilding, Wilson), but such studies have the poten-
tial to help focus the archival work of records researchers and enrich their analysis of
the records, particularly if they begin to push the current seventeenth-century focus
back into earlier periods. While not concerned specifically with performance
records, articles by Charles Phythian-Adams and Christopher Hill grapple with pro-
vocative methodologies applicable to records research.

Future Directions

The combined efforts of producing this bibliography and teaching a graduate class
of very enthusiastic, but occasionally frustrated students has sharpened my aware-
ness of the need for researchers in this field to make their work more widely
available for use in the classroom. Alexandra Johnston has called for the publication of cycle plays in fascicles with apparatus to provide connections with relevant records. Peter Meredith's edition of *The Mary Play from the N. Town Manuscript* can be seen as a positive step in the direction of providing scholarly editions which will make the plays still more accessible for graduate and undergraduate courses. I would like to suggest that there is a need for reasonably priced, individual editions of Tudor and Renaissance drama, as well as Medieval drama, which provide substantial records excerpts as part of the apparatus. In addition, collections of documentary excerpts such as those produced by Bernard Denvir, G. Blakemore Evans, Carol Rutter, and Richard Salter suggest ways in which records editors can present their work for students. Another suggestion relating to accessibility concerns the apparatus of records editions. Many lengthy volumes of edited records continue to be published without indexes or with cursory indexes that render the details of the material inaccessible unless the volume is read cover to cover (see, for example, the otherwise excellent work of Lionel Munby with the Gorhambury accounts and Peter and Jennifer Clark with the Boston Assembly Minutes). Given the advances made by computers in this area, it is to be hoped that even small local history groups will commit the time and money to detailed indexes that will enhance the considerable value of their work.

At the moment, I am considering making this bibliography and subsequent bibliographies available not only in print but also through an on-line and/or personal computer database which could be used as a continuing supplement to Ian Lancashire's *Dramatic Texts and Records of Britain*. I would be interested in receiving suggestions from any readers who would find such a database useful. Because my access to materials is limited by shrinking library budgets and the procedures of inter-library loan, I would also be grateful for offprints of articles or notices of books which I may have omitted or which may be coming out in the future (my address: Dean, Faculty of Fine Arts, University of Regina, Regina, Saskatchewan S4S 0A2).

I would like to thank those people who have helped me with this project and made it possible for me to cover five years of scholarship in roughly a year and a half. Periodicals librarians at the Senate House library at the University of London, periodicals and inter-library loans librarians at the University of Alberta and the staff at the Institute of Historical Research have been very helpful. At the beginning Ian Lancashire passed on articles which he had already collected and lists of periodicals which gave me an important base from which to work. Thanks are due as well to Margo Regan, who checked my entries for bibliographical accuracy, and to Patricia Badir and Lise Ann Johnson, who checked over 200 periodical titles available in the University of Alberta library. Finally, special thanks to Dr. Cameron Louis who took time away from his own research to collect items for me at the University of Regina and University of Toronto libraries and to provide the perspective of a potential user of this survey.

1 Aertsen, Hendrick. *Play in Middle English: A Contribution to Word Field Theory*. 6
Amsterdam: Free University Press, 1987. [A history of the *ludus* cluster of words in Middle English ('game,' 'disport,' 'leik,' and 'plei') showing how they were related, how they were used, and how their meanings changed up to 1500. It is based on a study of 133 texts representative of regional (all major dialects), stylistic (prose, poetry, drama, sermons, wills and other documents) and chronological (but with a concentration in the fourteenth and fifteenth centuries) usage. In addition to hundreds of quotations unrelated to performance and/or of a general nature, quotations are given for 'game' as theatrical and musical performance including Christmas and summer games; 'disport' as a tournament, a theatrical entertainment, and a show; 'plei' as yule play, jousting, tournament, stage show or spectacle, miracle and mystery play, music and singing. There are useful tables summarizing the findings and a bibliography of texts, dictionaries and other materials.]

2 Akrigg, G. P. V., ed. *Letters of King James VI & I.* Berkeley: University of California Press, 1984. [Includes a letter to the university, city, and county of Cambridge regarding the control of plays, shows, games, bear- and bull-baiting (1604, pp 230 – 2) and three letters to Prince Charles and the Marquess of Buckingham in Spain with references to dancing and tilting outfits to be sent from England (1623, pp 402 – 8).]

3 Alexander, Robert. 'Corrections of Bath Dramatic Records 1568 – 1620 in Printed Texts.' *Records of Early English Drama Newsletter* 10.1 (1985) 2 – 7. [Corrections of Murray's list of payments to players in Bath from Chamberlains' and St John's Hospital Account Rolls. Previously omitted records include payments to the waits of Bristol, Lord Warwick's and the Queen's bearwards, bear baiting, tumblers, trumpeters, an organist, a schoolmaster for plays, and the players of 10 patrons including the queen's players (1601 – 2; at the Town Hall 1616 – 7). He also corrects dates and mistranscriptions of patrons' names: 'Sir Richard Rogers' for 'Sir Rugard Boyoe's', 'Lord Bartleyes' for 'Lord Cartleye's', 'Sir Harry Rackleffs' for 'Lord Harry Barkleffe', 'Lord Darcies' for 'Lord Durnd's', 'Lord of Montegles' for 'Lord of Montegue's' and 'Earle of Herefores' for 'Earle of Hertford's'.]

4 - 'Some Dramatic Records from Percy Household Accounts on Microfilm.' *Records of Early English Drama Newsletter* 12.2 (1987) 10 – 17. [43 records extracts for 1582 – 1639 including trumpeters, 'Drumers and fife', a Scottish bagpiper, the choristers at Windsor chapel, the 'Children of the Chapel', the 'gentlemen of the Temple' (for their Christmas sports), Garatt the prince's fool, Clarke the Star Chamber fool, Sir Richard Percy's fool, Thomas Wigen the fool (clothes for going to Virginia), Stone the fool, Iacobo the Italian (a jester who played a comedy), rope dancers, dance teachers (Mr Jerman), tickets to a 'Maske' at Blackfriars, playbooks, the Earl of Leicester's players and Sir Francis Vere's players in Holland.]

jester standing between a courtier’s legs and pointing towards the scene of the martyrdom. Illustrated.]


Anglin, Jay P. ‘The Schools of Defense in Elizabethan London,’ Renaissance Quarterly 37 (1984) 393 – 410. [Quotes from several documents, but primarily the manuscript records of the ‘Maisters of the Noble Science of Defense’, regarding the training and competition process. Lists locations inside and outside London for the performance of competitions, including the Curtain, Theatre, Swan, Bell, Savage without Ludgate, and Bull within Bishopsgate. Biographical information on masters of the company includes a brief discussion of Richard Tarleton (p 404). Anglin also notes the lack of research regarding London dancing schools because of inadequate extant documentation. The only material extant includes references to eight Elizabethan dancing masters in civic documents, a patent authorizing Richard Frith, Robert Warren, and William Warren as London dancing masters, and ecclesiastical sources noting one dancing master and two music teachers (p 394).]

8 – The Third University: A Survey of Schools and Schoolmasters in the Elizabethan Diocese of London. Norwood, Pennsylvania: Norwood Editions, 1985. [Incorporates modified versions of earlier articles, including the above. Anglin’s work is based on primary records research and provides information relating to the song schools of St Mary Woolnoth, St Mary at Hill, St Gregory by St Paul’s, Westminster, and St Dunstan-in-the-East (pp 16, 19, 27, 28); the study of music at a grammar school at Christ’s Hospital in the Grey Friars’ monastery 1553, at St. Anthony’s and the Merchant Taylors’ school (pp 31, 137); and one Speidell who taught mathematics in his home near Drury Lane ‘between Princess Street and the New Play House’ (p 80). In addition to the connection between fencing, the theatre, and actors (the Bonetti fencing school located in rooms that would become the Blackfriars theatre p 131; Richard Tarleton pp 127 – 8), Chapter 5, ‘The Courtly Trivium – Fencing, Dancing, and Music,’ draws from the charter of the Fellowship of Minstrels and related ordinances (particularly those attempting to suppress dancing schools) and discusses the dancing schools of Richard Frith (first at Blackfriars 1544), Robert and William Warren, and Currance (as well as his pupils, John Petre and William Fitzwilliam), and the music schools in the
neighbourhood of St Giles Cripplegate including music teachers James Rathbands, William Tysdale and John Hargrave (pp 119 – 40, 217n).


11 Ashbee, Andrew. 'English Court Music Records, 1660 – 1714.' *Musical Times* 128 (1987) 83 – 5. [Announces a new series, *Records of English Court Music*, which will revise Henry Cart de Lafontaine's *King's Musick* and begin with the papers of Charles II's reign. Ashbee notes several records as examples of inaccuracy and incompleteness in Lafontaine's work and lists ten classes of documents that make up the Lord Chamberlain's records (not all of which will be searched for the new series). He provides several examples of new information regarding the schedules of the musical groups (the violin band and Chapel Royal went on summer progresses but the Private Musick was free for the summer), the behaviour and careers of individual musicians (seven records cited), and additional Chapel Royal anthems (including four by Matthew Locke previously unknown).]

12 – *Records of English Court Music. Volume I (1660 – 1685).* Snodland, Kent: Andrew Ashbee, 1986. [A revision of Henry Cart de Lafontaine's *The King's Musick* with additional previously unpublished records. Ashbee provides a calendar and transcriptions of records found in the Lord Chamberlain's papers at the PRO (including establishment books; warrants; tradesmen's bills; acquittance books; petitions; records of salary and livery arrears; assignment books; inventories and lists of provisions; debenture books; accounts relating to events such as coronations, funerals, and the Feasts of St George; and accounts of various departments such as the Jewel House, Treasury Chamber, and Great Wardrobe; 296 pp of text). The introduction discusses the process whereby musicians were appointed, the running of the Chapel Royal, petitions concerning court musicians, the ms sources and the calendar layout. The apparatus includes indexes of places and persons (a subject index appears in volume II, see below).]

13 – *Records of English Court Music. Volume II (1685 – 1714).* Snodland, Kent:
Andrew Ashbee, 1987. [A continuation of the above volume with a more wide-ranging use of sources including not only the Lord Chamberlain's records but also the Declared Accounts from the Pipe Office and Audit Office, Exchequer records, and other miscellaneous documents from the British Library and the Kent Archives Office, Maidstone (218 pp of text). In addition to listing the sources and explaining the layout of the calendar, the brief introduction discusses the reordering and administration of court music under James II, payment of arrears accumulated under Charles II, and trends reflected in the records concerning the appointments of musicians, payment of fees and liveries, the Chapel Royal, trumpeters and drummers. There are indexes of places and persons and a subject index for volumes I and II.]

14 — Records of English Court Music. Volume III (1625 – 1649). Snodland, Kent: Andrew Ashbee, 1988. [An extension of the previous two volumes drawing not only from the Lord Chamberlain's accounts, but also from previously unpublished Declared Accounts of the Treasurer of the Chamber, Exchequer records including Lay Subsidy Rolls, Signet Office Docquet Books and miscellaneous materials from the British Library, the Bodleian, and the Bedford Record Office (261 pp of text). A special section of the calendar is devoted to the musicians of Queen Henrietta Maria. Some attention is paid to records of court musicians after the King's departure from London in January 1642. In addition to listing sources and explaining the layout, the brief introduction focuses primarily on the administrative and financial structure of the court as it related to court musicians in this period. Apparatus includes subject, place, and person indexes and addenda and corrigenda for all three volumes published to date.]

15 Ashley, Leonard R. N. Elizabethan Popular Culture. Bowling Green, Ohio: Bowling Green State University, 1988. [An anthology of contemporary materials meant to supersede Harrison's England in Shakespeare's Day. Records include Lupold von Wedel and others on bear-baiting (pp 6, 175 – 6); Thomas Platter on Julius Caesar and the theatres (pp 7 – 8); payments by the Earl of Rutland to attend plays in London (p 23) and by the Sidneys for a Robin Hood play (p 24); Robert Greene, Henry Chettle, and Sir William Cornwallis on ballad singers (pp 32, 125); a sketch of a type of criminal that will 'dance and sing' (p 33); Bishop Thomas de Cobham on players and jesters (p 161); Bishop Latimer on competition between Robin Hood celebrations and sermons (p 162); several records relating to the attendance of the Queen and her subjects at plays and other entertainments on Sunday (pp 162 – 4); Lord Mayors, Gosson, Stockwood, and others criticizing the theatre (pp 164 – 71); Jonson on Shakespeare (pp 171 – 2); Dekker on playhouse behaviour (pp 172 – 3); a poetic response to a performance of 'Love's Labour Lost' (pp 173 – 4); May Day, Christmas, Lord of Misrule, and Easter festivities (pp 179 – 84); excerpts from the Lord Mayor's Show of 1585 (pp 184 – 5); an account of music, dancing, and masques at a London wedding celebration 1562 (p 193); and Roger Ascham on the musical accomplishments necessary to a gentleman (p 253).]
The chapter 'Popular Reading' contains fictional excerpts referring to music and a fool. No index and only partially documented.

16 Astington, John H. 'Counterweights in Elizabethan Stage Machinery.' *Theatre Notebook* 41 (1987) 18–24. [Observes that most sixteenth- and seventeenth-century books on machines, both theatrical and otherwise, do not describe counterweight systems. Systems for elevating platforms revealed as early as 1433 in the York Mercers' accounts and as late as 1640 in drawings for *Salmacida Spolia* reveal no such system, although there are non-dramatic records for counterweights (1466, 1550, 1588). He examines Revels accounts relating to John Rose's (property maker and carpenter) preparations for *The Knight in the Burning Rock*, Whitehall, performed by Warwick's men in 1579—when they may also have been performing at Newington Butts. Reference to 'Lead for the chaire of the burnyng Knight' leads him to conclude that a rising trap using a counterweight system was used in this and an earlier show (*The Arraignment of Paris*, Children of the Chapel). An ascending/descending scenic cloud was also used in one other play done during Shrovetide festivities 1579 (either *The History of Loyalty and Beauty*, Children of the Chapel or *The History of Murderous Michael*, chamberlain's men). The five-foot stage height indicated by the Red Lion playhouse documents would suggest that working trap effects (called for more frequently than descents from the heavens) under the Elizabethan stage must have been difficult and that a counterweight system, for which there was plenty of room for concealment, could have been used to make the job easier. All records are from printed sources.]

17 — 'Descent Machinery in the Playhouses.' *Medieval and Renaissance Drama in England* 2 (1985) 119–33. [Takes issue with Wickham's claim that early playhouses had neither a heavens nor equipment for descents. He begins with the earliest record of descent machinery for the Elizabethan playhouse (Henslowe, 1595) and cites records from the court (5 records, Mary's reign to 1576) and universities (Peace at Cambridge, 1547; *Dido* at Oxford, 1583) to demonstrate the early use and familiarity with such effects. He argues that a heavens would have been constructed for protection of the stage and only secondarily for the descent machinery, which early accounts reveal to be less expensive than Wickham allowed. A windlass or capstan with a strap or ratchet brake system such as that illustrated in Georgius Agricola's *De Re Metallica* would have been used. Inigo Jones' drawings for *Salmacida Spolia* (1640) show windlasses (without brakes or counterweights) and suggest that machinery for descent had not become more sophisticated by that time.]

18 — 'Eye and Hand on Shakespeare's Stage.' *Renaissance and Reformation* 22 (1986) 109–21. [Primarily on the basis of passages from Shakespeare's plays, he speculates on the Elizabethan actor's use of what Thomas Wright called 'vox, vultus, vita' (p 109). Astington suggests that despite the size of playhouses, facial expression played an important qualifying role next to gestures, which may not have been as 'closely codified' as has been thought. Records referred to include a report concern-
ing the face of the dead Desdemona in the Oxford performance of Othello in 1610, the drawing of Titus Andronicus characters (c 1595), and The Touchstone of Complexions by Lemnius (1581). A brief summary of this paper appears in The Shakespeare Newsletter 181 (1984) 7.

19 - 'The King and Queenes Entertainement at Richmond.' Records of Early English Drama Newsletter 12.1 (1987) 12 – 18. [Considers the staging of the 1636 masque in which Prince Charles played Britomart and performed in two dances. He suggests that it would have been performed in the hall, the dimensions of which were identical to the hall at Whitehall Palace and where, among other shows from the time of Henry vii, a 1579 masque of Amazons and possibly another 1564 entertainment were performed. The masque's 'historical heroism' would have reflected the decorations of the hall (11 statues, pictures of previous kings, 'clothes of Arras' representing 'noble batalls'). He notes a payment in the Office of the Works accounts to Edward Pearce for painting impresa shields and scenery for the masque and reviews the scenery and costumes which would have been needed.]

20 - 'The Red Lion Playhouse: Two Notes.' Shakespeare Quarterly 36 (1985) 456 – 7. [Deriving his information from the recent publication of materials from the lawsuit relating to the Red Lion theatre, he determines the location of the playhouse (near the current Whitechapel Underground station) and examines implications (particularly regarding descents as in Clymon and Sir Clamyde) of building details regarding the 'turrett' (p 456), the floor 'seaven foote under the toppe,' and 'compass brases' (p 457).]

21 - 'Staging at St James's Palace in the Seventeenth Century.' Theatre Research International 11 (1986) 199 – 213. [Considers the nature of staging at the palace during the time of Prince Henry (including plays for Christmas 1603 – 4, a play by the prince's men January 1610, and 'music and comedy' (p 199) by the king's men for the Florentine envoy Andrea Cioli, the prince, and Princess Elizabeth in April 1612) and the time of Prince Charles (including 22 performances or groups of performances between Nov – Dec 1613 and Feb 1637 involving the king's and queen's men, the king's revels, and Beeston's boys). He provides a calendar for these performances including the date, auspices, place of performance in the palace, the company, and the play when known. The location of the performances is first identified in 1615 when the Council Chamber is used. It continues to be used until 1633 when the Presence Chamber becomes the performance space. Working from PRO Works accounts, records of performances in similar spaces, the current dimensions of the rooms, and the texts of the plays performed, he reconstructs the method of staging in the two rooms. Citing a 1645 record regarding the demolition of 'the Masque House at St James' (p 207), he observes that no records of masques at St James have come to light, but suggests that structural changes to the Council Chamber in 1631 – 2 may have involved the construction of a masque house including music rooms and a proscenium.]
Austern, Linda-Phyllis. 'Thomas Ravenscroft: Musical Chronicler of an Elizabethan Theater Company.' *Journal of the American Musicological Society* 38 (1985) 239–63. [Demonstrates that the earliest settings of songs used in *The Knight of the Burning Pestle* and *Twelfth Night* circulated in manuscript before the plays were written (see King’s College, Cambridge MS K121, c 1580) and were not by Ravenscroft. Five other songs associated with the children of Paul’s plays, however, are original settings by Ravenscroft and date from the period when he was a member of the St Paul’s choir. These songs and their theatrical context are analyzed in detail. Observations by Ravenscroft and other contemporaries on the connection between acting, dancing, and music are cited, and she gives a chart identifying the play and company associated with each of his songs and any manuscript sources.]

Bagley George. *S. Boston: Its Story & People.* Boston: The History of Boston Project, 1986. [Refers to payments to John English and the king’s men, the earl of Arundel’s trumpeters, Lord Darcy’s singer, the Nottingham waits and Lord Willoughby’s servants (p 32). In 1573 Edward Astell and his apprentices were hired as waits (p 52). Other references are to Corpus Christi festivities (p 32), singing at the parish church of St Botolph and the composer John Taverner who joined the Corpus Christi guild and became its treasurer (1537, p 35). No documentation.]

Bagley, J. J. *The Earls of Derby 1485–1985.* London: Sidgwick & Jackson, 1985. [Discusses the sixteenth – century earls’ patronage of Chester players (including Thomas Chaloner’s visit to Lathom and Knowsley 1576, 1577 and Chester’s entertainment of Earl Henry with a Shepherds’ Play 1577), their own travelling players and tumblers (at court, in London theatres, and on tour) and the visits of other travelling players to Lathom and Knowsley (the queen’s, Leicester’s, Essex’s, Sir Thomas Hesketh’s, and three unnamed troupes, 1587–90; a ‘month-long festival of plays at Lathom’ involving Leicester’s men 1587). Bagley suggests a connection between Shakespeare, in his early years, and the players of Sir Thomas Hesketh and Alexander Houghton of Lea Hall and, ultimately, the earls of Derby. Earl William’s involvement in writing plays and music, patronizing boy players and, possibly, building the playhouse at Prescot (c 1596–1603, pp 70–7) are also mentioned. Quotes substantially from records but does not document sources.]

Bailey, John F, ed. *Transcription of the Minutes of the Corporation of Boston. Vol III 1638–1671.* Boston: History of Boston Project, 1983. [Contains 1638 payments to players for not playing (p 3) and for coats for the waits (p 12), and a 1642 reference to the waits’ wages in 1634 (p 67). These records are not found in the Malone Society’s Lincolnshire volume.]

Barker, Juliet R V. *The Tournament in England 1100–1400.* Woodbridge, Suffolk: Boydell, 1986. [Draws heavily upon 34 MSS and 87 printed primary sources for records of tournaments and related pageantry (eg, prohibitions, related
riots, pageantry, Arthurian influences, scenery, masks, costumes— including tournament participants dressed as clerics). Chapters concern 1) 'Early Beginnings,' 2) 'Tournament and War,' 3) 'Tournament and Politics,' 4) 'Tournament and the Church,' 5) 'Tournament as Spectacle,' 6) 'Tourneying Society,' 7) 'Forms of Combat,' and 8) 'Tournament Armour.' Besides a bibliography and index, there are two appendixes: 1) The 'Statuta Armorum' and 2) 'Tourneying Retinues.'

27 Barlow, Graham F. ‘Wenceslas Hollar and Christopher Beeston’s Phoenix Theatre in Drury Lane.’ Theatre Research International 13 (1988) 30 – 44. [On the basis of an examination of Chancery and Greater London County Rodocuments relating to the Phoenix and land adjacent to it, he traces the history of the site from 1609 to 1877 and determines limitations affecting the theatre’s size, orientation, and relationship with adjacent buildings. His findings add credence to Hollar’s depiction of the site, but he demonstrates that Inigo Jones’ Worcester College drawings for a theatre do not allow for the demands of the Phoenix site— an adjoining house, the dimensions of the plot, orientation to allow access to staircase towers. He concludes that Beeston’s theatre was a square brick building (possibly 40’ x 40’) abutting 135 Drury Lane with a small house adjoining it on the Wild Street side with access from a passage running between Drury Lane and Wild Street (p 41). Five drawings or diagrams are included.]

28 Barroll, Leeds. ‘A New History for Shakespeare and His Time.’ Shakespeare Quarterly 39 (1988) 441 – 64. [In drawing attention to confusions arising in approaches associated with new historicism, he re-examines the documents associated with the Essex Richard II incident and suggests that the players were primarily motivated by the extra financial reward and the Crown was more concerned with the larger conspiracy than the mounting of the play. He also examines documents indicating the relative frequency of play performances at Court, James’ irregular attendance at these performances and his lack of interest in drama (in particular, Dudley Carleton’s observation that the King took ‘no extraordinary pleasure’ in plays). Barroll concludes that James did not reward performers frequently in Scotland (only four records cited: for the queen’s players who were ultimately not received by James at his marriage, for dancing, a lion-keeper, and scarlet cloth to be given to players) and that despite the fact that he inherited a substantial dramatic tradition with the English court, his recreational interests were transferred from drama to hunting in January 1605. His patronage of the king’s men may have been due more to the interests of the earl of Pembroke than those of the king.]

political and religious division. Records are cited for a bull-baiting in 1697, 
regulation of dancing, ownership of musical instruments (from inventories), 
instrument makers, city waits, the playhouse in Wine Street, puppets and plays at 
the city’s fairs, and the performance of waits at the Wiredrawers’ annual account 
dinners. Records are drawn from both ms and printed sources.]

30 Barthelemy, Anthony Gerard. Black Face Maligned Race: The Representation of 
Blacks in English Drama from Shakespeare to Southerne. Baton Rouge: Louisiana 
State University, 1987. [Brief references to 1568 and 1609 Malone Society records 
of Lord Mayors’ Pageants, but primarily an analysis of text and stage directions 
concerned with theme and characterization.]

31 Barton, Anne. Ben Jonson, Dramatist. Cambridge: Cambridge University Press, 
1984. [A biography based on printed primary and secondary sources.]

32 Barton, John. ‘Appendix: The King’s Readers.’ In The Collegiate University. Ed 
Faculty of Law, which briefly discusses the Gentilis-Rainolds and Gager-Rainolds 
debates on the lawfulness of stage-plays (pp 290 – 1).]

33 Baugh, G. C. Telford. London: Institute of Historical Research, University of 
of the Counties of England. [References to Rogationtide processions (p 22) and 
the suppression of ‘tippling, gaming, and desecration of the Lord’s Day’ 
(p 32).]

34 Bawcutt, N. W. ‘Craven Ord Transcripts of Sir Henry Herbert’s Office-Book in 
[Demonstrates that Ord, whose transcriptions of Herbert’s now lost office-book in 
the Halliwell-Phillipps notebooks at the Folger, was in fact the source for records 
quoted by George Chalmers in his Apology. Bawcutt prints the Ord transcripts 
from Chalmers’ Folger notebook, the Ord items from the Halliwell-Phillipps 
notebooks not already published by Bentley (21 records, 1622 – 41), and a Herbert 
petition (p 89) listing ten Masters of the Revels (apparently lost since being quoted in 
Notes and Queries, 1849). Two variants of the list are in bl. Add 19,256. 
Bawcutt suggests that many Revels papers may still survive in private collections 
and that Chalmers and Halliwell-Phillipps notebooks outside the Folger should be 
examined for more Ord transcriptions.]

35 – ‘New Revels Documents of Sir George Buc and Sir Henry Herbert, 1619 – 
history relevant to the lost Revels documents dating from 1621 to 1673 and 
transcribes several newly discovered and/or newly edited documents: extracts from
Herbert's Office-Book transcribed by Craven Ord (1623 – 5, with reference to licenses for Ellis Guest, the king's men, 'a show in glass', an elephant, a musical organ, a strange rat, a ram with four horns, a fish, a bird, a dancing horse, a child with three heads, a beaver and raccoon, and Siamese twins); a 1619 license by Buc for William Jones, William Selby, and Thomas Wrench to show 'rare motions'; a 1631 license by Herbert for Sisley and Thomas Peadle and Elias Grundling to exercise dancing on ropes, tumbling, etc; a 1660 letter from Herbert to the Mayor of Maidstone authorizing Jacob Brewer and his company to dance on ropes; a 1662 licence by Herbert for William Lyde to show 'one Blank Book'; and a 1610 licence by Buc for Martin Hill to show a lion (pp 326 – 31.)


38 Beal, Peter. 'The Burning of the Globe.' TLS 20 June 1986: 689 – 90. [Lists all contemporary accounts (to 1623) of the burning of the Globe in 1613 (giving both ms and printed sources), announces the 'rediscovery of a contemporary ballad on the event' and analyzes the evidence for the basic information revealed. He prints the eight-stanza ballad (previously edited in 1816) and argues for the authenticity of the ms, which dates no later than 1641.]

39 Beier, A. L. Masterless Men: The Vagrancy Problem in England 1560 – 1640. London: Methuen, 1985. [Contains sections on ballad singers (pp 92 – 3), cony-catchers (pp 134 – 7), and other entertainers (pp 96 – 9), an appendix of useful statistical tables and many relevant records citations. These include references to plays at the Chester Midsummer fair (1577, p 75), minstrels at a Nuneaton fair (1582, p 75), an affray involving 'revellers led by pipe and tabor' at Walsall (1610, p 96), a recusant Yorkshire fiddler and Derbyshire piper (1608, 1616, p 97), Richard Franckly, a tumbler in Leicester (1599, p 99) and numerous named minstrels-- Nicholas Bennet, playing on Sunday in Wiltshire (1614, p 97); Richard Cockley, singing and dancing at Chester fair (1616, p 97); Robert Dorey, near Reading (1623, p 97); John Parkins, previously Lord Stafford's man, in Essex (1634, p 97); Richard Rogers of Shropshire, singing in Norwich (1600, p 98); Methuselah Flower of Tewkesbury (1642, p 98); and Walter Plummer of Southwark, singing at Trowbridge fair (1620, p 98.).]
40 and Roger Finlay, eds. *London 1500 – 1700: The Making of the Metropolis.* London: Longman, 1986. [The editors' introduction to this volume contains general references to the development of civic pageantry after 1558 and the importance of alehouses, brothels, and theatres as gathering places within the context of an increasingly commercialized social environment (pp 20 – 3). References are to secondary sources.]

41 Belkin, Ahuva. “‘Here’s my Coxcomb”: Some Notes on the Fool’s Dress.’ *Assaph: Studies in the Theatre,* Section c1 (1984) 40 – 54. [Examines visual sources (10 figures printed) for the fool’s costume. Fools found in contemporary paintings (Sir Thomas More’s Patenson, James I’s Archi, and Henry VIII’s Highwood and Will Somers) wear no special costume (with the exception of Somers in Armin’s *Nest of Ninnies*). Paintings suggest that fools at carnivals and folk festivals always wore the cap and bells, but court jesters wore special costume only rarely. Distinction is also made between real fools and exaggerated emblematic fools found in psalter illustrations as images of folly. The latter may have been the origin of the theatrical fool.]

42 Bellamy, John. *Robin Hood: An Historical Enquiry.* London: Croom Helm, 1985. [A survey of documentary sources in an effort to identify the historical Robin Hood (the prime candidate being Robert Hode who was indicted in York in 1225) and others associated with him (Richard at the Lee from the *Gest of Robyn Hode,* whom Bellamy associates with a Hertfordshire family of that name; and the Sheriff of Nottingham, who may have been a Henry de Faucombe). Bellamy considers the possible historical context for the joust referred to in the *Gest* and suggests that a minstrel from the North with connections in the royal household (such as Edward II’s minstrel William de Morle) may have been responsible for the transmission of the Robin Hood tale.]

43 Bennett, John. ‘John Oker/Okeover.’ *Chelys* 16 (1987) 3 – 11. [In providing further information regarding Oker’s early life and career as organist and consort composer, he cites records concerning the training of choristers on musical instruments (organ and viol) at Worcester, London, Gloucester, and Exeter (p 4); Oker’s presence as organist at Winchester College; his presence in the Essex household of the Petre family when the viols were entrusted to him at the going away of Richard Mico (1616; p 5); the donation of a chest of viols to the vicars-choral at Wells Cathedral to be used at ‘Civil Convocations and meetings’ (1623; p 8) for which it is thought Oker composed his five-part fantasies and pavans. Other musicians cited: John Merro of Gloucester (violist, singer), Thomas Tomkins of Worcester (organist, composer), Humphrey and John Withy (violist), Robert Kettle of Worcester (singer), Michael East of Lichfield (organist, composer), George Herbert (violist, poet).]

between the recusant Roper family of Kent and Thomas Tallis whose widow remembers Anthony Roper in her will. The connection may have resulted in his early employment at Canterbury cathedral, Tallis' residence in an East Greenwich house belonging to Roper, and access to the Roper chapel at Well Hall, Eltham. Records also demonstrate the musical interests of Thomas More, Roper's grandfather, who settled a Chelsea home on him which contained facilities for domestic music—'a chappell and a gallerie' (p 42).]

45 Bentley, Gerald Eades. *The Profession of Player in Shakespeare's Time 1590 – 1642.* Princeton: Princeton University Press, 1984. [Concerns the 'normal' or 'usual' conduct of players in the adult companies of this period and draws upon both published and newly transcribed records— including items from the Wallace Papers at the Huntington Library and from the PRO relating to Chancery suits involving sharers and hired men (Theophilus Bird, Michael Bowyer, Robert Lee, Ellis Worth, John Blaney, John Thayer, Thomas Heywood, Richard Perkins, Thomas Greene, Richard Baxter, Henry Gradwell, William Hall, Martin Slater, Richard Sharpe) and their families (pp 30, 33 – 4, 111, 124 – 5, 146, 147 – 8, 153, 165 – 6, 185); from the London Mayor's Court Books concerning the apprenticeship of William Trigg to John Heminges (pp 120, 122); and from the registers of St Bride's for the burial date of Richard Gunnell, the Salisbury Court manager (p 172). Chapters concern the player and his company, sharers, hired men, apprentices, managers, London companies on tour, and casting, and an appendix contains the casts (as drawn from quartos and mss for 20 plays performed by the companies of Charles I (as prince), the king, Queen Henrietta and Charles II (as prince).]

46 Bergeron, David M. 'The Bible in English Renaissance Civic Pageants.' *Comparative Drama* 20 (1986) 160 – 70. [Uses records from Malone Society *Collections III* and early printed editions of pageants to identify a biblical connection between medieval dramatic traditions and later civic pageants, in particular midsummer shows, royal entries, and lord mayor's shows.]

47 — 'Middleton's *No Wit, No Help* and Civic Pageantry.' In *Pageantry in the Shakespearean Theater.* Ed. David M. Bergeron. Athens: University of Georgia Press, 1985. 65 – 80. [This collection of essays focuses on the interconnections of masque, pageant, and 'regular drama.' As editor, Bergeron provides an Introduction drawing upon familiar records and descriptions of masques (pp 1 – 3), lord mayor's shows (p 2), and household entertainments (p 3); surveying recent scholarship in the field; and identifying important areas of research still to be undertaken. In his own essay, Bergeron explores the way in which the royal entry of 1604 may have influenced the writing of Middleton's comedy. For other essays from this volume see Kipling, Marcus, Neill, Orgel, Palmer (Barbara), Smith (Bruce) and Yoch.]

Renaissance Imagination 11. New York: Garland, 1985. [An edition of Munday's nine pageants and entertainments (1605 – 23) with an introduction which draws briefly from the London guild records (payments to Munday and Jonson, 1602, 1604; and for printing 'the booke' of the 1604 lord mayor's show, none of which survive) and Henslowe's Diary (the 1598 collaboration with Drayton on 'A comedye for the corte,' p xix).]

49 – ‘Patronage of Dramatists: The Case of Thomas Heywood.’ English Literary Renaissance 18 (1988) 294 – 304. [Using records from standard printed sources, he discusses the principal types of patronage open to dramatists (from the Court, noblemen or other individuals, and craft guilds) and examines the patronage of Thomas Heywood during the 1630s to demonstrate that the same systems of patronage in operation during the Renaissance remained in operation even after public theatregoing became a lucrative business. He suggests that guild patronage 'reached a wider array of artists than did that of the court' (p 296). Individual patrons referred to include the Earls of Leicester, Pembroke, Montgomery, Hertford, Somerset, Dorset, Dover, Rutland, Middlesex, Holland, Carnarvan, and Peterborough as well as Thomas Hammond, Thomas Mainwaring and Sir Henry Appleton. Performance records relate to Court support of the king's men 1603 – 13; lord mayor's shows 1604, 1605, 1609, 1613, 1617, 1631, 1633, 1635; and Heywood's New Year's Day masque for Henry Carey at Hunsdon 1637.]

50 – ‘Representation in Renaissance English Civic Pageants.’ Theatre Journal 40 (1988) 319 – 31. [In demonstrating that ‘resemblance dominates the quality and approach of representation in the civic pageants,’ he compares the text and staging of the royal entry pageants of 1559 and 1604 and argues that the latter was intended to recall the former. He quotes from contemporary descriptions of the pageants and refers to Elizabeth's provision of costumes to civic officials in 1559 through Thomas Cawarden, Master of the Revels.]

51 – Shakespeare’s Romances and the Royal Family. Lawrence, Kansas: Kansas University Press, 1985. [An examination of the romances from the perspective of contemporary audiences and the topicality of the play as related to events involving the royal family. Both the Introduction and the chapter on ‘The Royal Family’ draw from familiar records: eg, descriptions of the presentation of kings on the stage (1605, 1606, p 1), accounts of James' royal entry into London and the coronation (1604, pp 7, 36), performance evidence for Winter's Tale (1611, 1613, pp 15 – 16), Molin's description of Queen Anne as enjoying dancing (1607, p 47) and a description of Prince Henry not being overly interested in plays (p 54). Subsequent chapters relate the circumstances of the royal family to Jacobean comedy and the Romances. A substantial bibliography lists both primary and secondary sources.]

of the eight entertainments (1631–9) edited, he cites relevant records primarily from the Malone Society Collections series and from various calendars of State Papers.)

53 Berry, Herbert. The Boar's Head Playhouse. Washington: Folger Shakespeare Library, 1986. [Through numerous references to records from the PRO, the Greater London Council archives, the Guildhall Library and other archives, he traces the playhouse from its origins as an inn in the early sixteenth century through to the present-day use of the site. The three concluding chapters offer specific information concerning 'The Yard in Which the Playhouse Was Built,' 'The Playhouse Proper,' and 'The Theatrical Enterprise.' Two further sections discuss and reproduce relevant sections of contemporary maps and provide 12 illustrations (by C. Walter Hodges) of the reconstructed playhouse. Nine appendices are concerned with previous scholarship on the Boar's Head; the building of the playhouse 1598 and 1599; the positions of the galleries, tiring house, and stage; arrangements among owners and players for managing the playhouse; the dates of the building of the playhouse; the accuracy of Ogilby and Morgan's map; deeds (five for 1621 are transcribed); and players who bore the name of Robert Browne. An extensive list of documents is also appended.]

54 — 'The Globe Bewitched and El Hombre Fiel' Medieval and Renaissance Drama in England 1 (1984) 211–30. [Reports the discovery of an account by Nathaniel Tomkins in a letter to Sir Robert Phelps in Somerset of the performance in 1634 of The Late Lancashire Witches (referred to in the letter as The Witches of Lancashire) by Heywood and Brome at the Globe. The passage from the letter, which Berry transcribes, narrows the date of opening for the play to between August 11 and 13, 1634 and provides additional details about the performance, not clear from the text, that related primarily to the marriage feast, the pulling of cords at the witches' banquet, and their attack on the sleeping miller. Berry provides further information regarding the contemporary incident which gave rise to the play, analyzes depositions relating to the trial of the witches for information about the implied staging of the play and compares the depositions with passages in the play. He concludes that Heywood and Brome had copies of some of the depositions to work from and speculates that privy councillors who had been urging the king to condemn and sentence the witches had released depositions to the players so that they would publicize the issue in a play. Other letters by Tomkins note performances of Montagu’s The Shepherd’s Paradise (1633) and a 'Galanteria' presented by the queen for the king at Holdenby in Northamptonshire in 1634 (p 225). Tomkins may possibly have been the brother of the musician Thomas Tomkins, whose son Nathaniel as prebendary at Worcester Cathedral in 1635 had turned vestments into 'Players Capps and Coates' (p 229, n. 20).]

theatres of 1599 and 1614 based on documentary research. Three of the essays are as previously printed ('Aspects of the Design and Use of the Theatre in Shoreditch', 'A Handlist of Documents about the Theatre in Shoreditch', and 'The Globe Bewitched and El Hombre Fiel'). Two others have been revised: 'The Stage and Boxes at Blackfriars' (with added references to more subsequent research) and 'The Globe: Documents and Ownership' (with the addition of new documentary material concerning, in particular, the Zinzan family, their connection with Accession Day tilts, and George Archer, the rent gatherer for the Globe). A sixth and previously unpublished essay concerns 'A New Lawsuit about the Globe', the lawsuit brought by the players against Matthew Brent and referred to in the sharers, papers of 1635. Adding to material already transcribed in an earlier Shakespeare Quarterly article (1981), Berry transcribes 33 more documents concerning the lawsuit (1632–7; pp 197–240). They shed further light on the costs of building the first and second Globes and the materials used, the nature of the lease held by the players, and the Swan in 1634.

56 Bettey, Joseph, ed. 'Calendar of the Correspondence of the Smyth Family of Ashton Court 1548–1642.' Bristol Record Society Publications 35 (1982). [1637 and 1641 notes on household expenses by Thomas Smyth include in the list of servants 'Austine, the Foole' (pp 193, 198), and a letter from Katherine Gorges to Sir Hugh Smyth (1625, pp 72–3) describes her attendance at a masque for the Queen acted by her 'servants all French' and 'disliked of all the English for it was neither masque nor play, but a French antique.']

57 – 'Two Tudor Visits to Bristol.' In A Bristol Miscellany. Ed. Patrick McGrath. Bristol Record Society Publications 37 (1985). [Cites the descriptions of the 1486 visit of Henry vii involving 'a pageant with great melodie and singing' (from A Short and Brief Memory of the First Progress of our Soveraigne King Henry vii) and the 1574 visit of Queen Elizabeth involving orations and mock battles on land and water (from Robert Ricart, the Maire of Bristowe Is Kalender). Transcribes 69 items from the Bristol Great Audit Book for the 1574 preparations including reference to two forts and the canvas covering them, a scaffold at the High Cross for the oration, a gallery for the Queen to watch the 'tryumphes', galleys and barges, costumes for the soldiers, a stage at the school door, and gunpowder.]

58 – Wessex from AD1000. A Regional History of England. London: Longman, 1986. [References to dancing and maypoles at Dundry (p 167); mummers' plays in Marshfield, Gloucestershire; Longparish, Hampshire; and west Dorset; Shrove Tuesday games at Corfe Castle, Dorset and Rode, Somerset; May day processions at Wishford, Wilshire; Midsummer watches in Bristol; and Robin Hood ceremonies at Lyme Regis and Weymouth, Dorset. Records are cited for an instance of rough music at Quemerford, Wilshire (1618) and the custom of electing a Robin Hood and Little John at Weymouth (PRO Star Chamber 1570, pp 176–7)].
59 Billington, Sandra. *A Social History of the Fool*. Brighton, Sussex: Harvester, 1984. [A history of fools from the Middle Ages to the present which draws substantially from records sources (primarily those in print, but also the churchwardens' accounts of Kingston) and provides a chronological list of fool illustrations in English mss from 1173 – 1220 through the fifteenth century. Records cited are too numerous to list, but the following chapters concern our period: 'The Existence of the Fool in Medieval England,' 'Theological and Philosophical Attitudes to the Fool,' 'The Rise of the Fool' (1500 – 1642), 'Jack Pudding,' 'Later Attitudes' (the last two chapters focus on the last half of the seventeenth century). Records cited here should be supplemented by reference to REED volumes and Ian Lancashire's *Dramatic Texts and Records*.

60 Blackstone, Mary A. 'Patrons and Elizabethan Dramatic Companies.' In *The Elizabethan Theatre X: Papers Given at the Tenth International Conference on Elizabethan Theatre Held at the University of Waterloo, Ontario, in July 1983*. Ed. C. E. McGee. Port Credit, Ontario: P.D. Meany, 1988. 112 – 32. [Drawing primarily from REED and Malone Society volumes and a guide to patrons and itineraries derived from the records in those volumes, she examines the reasons behind the queen's decision to patronize players in 1583, including the desire to reinforce the patronage tradition and the triangular relationship between patron, player, and public. She traces the distinction between patronage in theory and in practice from the Middle Ages to 1642 and concludes that the increasing difficulties experienced by performers on tour in the seventeenth century resulted at least in part from abuses of the patronage system by all parties in the triangle. She cites unpublished records for Rye (Earl of Warwick's minstrels 1461, the Lord Warden's minstrels 1457, pp 121 – 2).]

61 Blair, Claude and Ida Delamer. 'The Dublin Civic Swords.' *Proceedings of the Royal Irish Academy* 88 (1988) 87 – 142. [Discusses the city's two mayoral swords, one dating from the time of Henry IV. Records are cited for the ceremonial use of the sword from 1403 and for the granting of swords to other cities in Great Britain.]

62 Blake, E. O., ed. *The Cartulary of the Priory of St. Denis Near Southampton*. 2 vols. Southampton Record Series 24 (1981), 25 (1982). [Documents relating to Nicholas le Wayte and his wife Cecilia who sold off his capital tenement as well as cloaks and robes (1248 – 72; xxx, xxxiii n 55, xcii, 60, 108, 114, 115, 116 – 17, 118 – 19, 164, 299); William le Trompour and Alicia his wife who granted a shop and tenement to a Southampton burgess (p 78); and John le Trumpour and Margery his wife who sold six shops (p 158). Other people whose names appear in the documents are William 'le Singare' (p 75), Hugh 'le Singerre' (p 76) and 'Eve la Pipesr' (p 209). Contains maps and diagrams relating to the property ownership revealed in the documents.]

63 Blewitt, David W. 'Records of Drama at Winchester and Eton, 1397 – 1576.'
Theatre Notebook 38 (1984) 88 –95, 135 –43. [Noting omissions and errors of transcription in previous publications of T.H. Vail Motter, M.E.C. Walcott, and E.K. Chambers, Blewitt transcribes material related to drama from the Bursarial Rolls and Hall Books of Winchester College (1398/9 –1573/4, 61 records, pp 89 –91, 95 n 9) and the Audit Rolls and Books of Eton (1447/8 –1572/3, 101 records, pp 135 –40). Numerous records for ministralli and ‘exotic entertainers (duobus extraneis inducentibus ferinam)’ (p 89) have been omitted, as he confined himself ‘to visits by members of the acting fraternity (joculatores, mimis, histriones and lusores)’ (p 89). Winchester records note payments to players from the towns of Winchester, Romsey and ‘Elyng’ (pp 90, 91) and to the players of the following patrons: the Lord Cardinal, Lord Arundel, the Duke of Gloucester, Edward iv, Henry vii, Henry vili, and Elizabeth. Named performers include ‘J. Meke cithariste’ (p 90) and ‘Pater Johannis Pontysbury et sociis suis ludentibus’ (pp 91, 90). The most common dates of performance were during Christmas festivities and the usual place of performance the hall. 1573/4 payments for scaffolding, candles and ‘domunculis de novo compositis’ are for three evenings of comedies and tragedies put on by the school (pp 90 –1) and in the same year preparations for playing include removal of ‘organis e templo in aulam’ (p 91). Blewitt suggests a connection between the frequent visits of town players from Winchester and the two plays in Winchester ms 33: Lucidus and Dubius and Occupation and Idleness. Records of Eton include payments to players from Uxbridge (p 136) and the following patrons: Edward iv, Henry vii and his queen, Prince Arthur, and Henry vili. A payment for the care of Henry Medwall when he was sick as a student is also cited (1479/80, p 135). In 1523/4 a member of the king’s household (then keeping Christmas at Windsor) was the ‘domino misrule’ (p 136) and in the 1530s both Lord Derby and Lord Windsor lent costumes for the school players whose playing tradition goes back to at least 1485/6. Several detailed accounts document the making of costumes (a fool’s coat, a vice’s coat, hats, wizards, beards; a detailed 1571/2 inventory with 47 items), properties and special effects (a gilded mace, gunpowder), music (virginals and minstrels) and staging (including ‘coverletes vpon the stage’, p 137, and a lengthy 1566/7 account for construction of the stage and taking it down involving six and a half days, five workmen and the sawing of ‘x hundred & iij quarters’, p 139). Two more records of Eton scholars’ performances are cited from the Letters and Papers of Henry vili (1510, 1538; pp 142, 143 n 21, 23). Blewitt suggests that Medwall’s Nature may have been written for the boys of Eton.]

64 Boenig, Robert. ‘Listening to Herbert’s Lute.’ Renaissance and Reformation 20 (1984) 298 –311. [In speculating on lyrics Herbert might have set to music, he quotes Isaac Walton’s account of Herbert as a musician and Morley and Campion on word painting in composition.]

(1570, p 51) and Robert Vicaryes alias Boweare of Witney, fencer (1585, p 111).

66 Booth, Roy J. "Sir Thomas Parsons" in Herrick and Robert Anton. Notes and Queries 229 (June 1984) 232 – 4. [Robert Anton's burlesque pamphlet Moriomachia (1613) refers to a combat of fools which took place on the accession day of James I between Sir Thomas Parsons (a fool by necessity) and Archibald Armstrong, the king's jester. Sir Antony Weldon in Court and Character of King James (1650) refers to Sir George Goring, 'Master of the Game for Fooleries,' as presenting David Droman and Armstrong in tilts. James Kinsley in his edition of Dunbar refers to similar incidents at the courts of James IV and V in his notes to 'Fasternis Evin in Hell'.]

67 Borias, G. 'Randolph's Praeludium: An Edited Transcription, Comprising a Short Introductory Note.' Cahiers elisabethains: Études sur la pré-Renaissance et la Renaissance anglaises 29 (1986) 53 – 76. [Providing a reproduction of a Randolph letter as well as reproductions of the edited text, Borias argues that the British Library ms is a Randolph holograph. He agrees with Bentley's suggestions that it may have been written as a prologue to the performance of The Muses' Looking Glass which marked the reopening of the theatres in November of 1630. He also examines the text of the poem to determine what insights it has to offer into the life of the common player.]

68 Boswell, Jackson Campbell. 'Seven Actors in Search of a Biographer.' Medieval and Renaissance Drama in England 2 (1985) 51 – 6. [Identifies two actors (John Roo and Myles 'somtyme one of my Lorde of Summersettes players', p 53) who are incorrectly identified in Edwin Nungezer's Dictionary of Actors and five (Thomas Moyle, Simon Fish, Richard Spenser, Andrew Hewit and one Ramsey) who are omitted. Fish and Moyle were punished by Cardinal Wolsey for their parts in a 1526 disguising at Gray's Inn which was written by the amateur playwright and Serjeant-at-law, John Roo (not the interlude player by the same name who died in 1539). Spenser, a former priest, was burned for heresy along with Hewit and Ramsey in Salisbury in 1541. Myles, who is identified by William Turner in A Book of the Bathes as taking the waters at Bath c 1551 – 3, was conflated by Nungezer with Tobias Mils, a Queen's man in 1583.]

69 Boulton, Jeremy. Neighbourhood and Society: A London Suburb in the Seventeenth Century. Cambridge Studies in Population, Economy and Society in Past Time 5. Cambridge: Cambridge University Press, 1987. [A study of Southwark with general references to the bear gardens and the Hope, Globe, Swan, and Rose theatres (pp 21, 62, 70) as well as non-theatrical items drawn from Edward Alleyn's diary (pp 122, 139, 195, 269 – 70). Householders in Boroughside parish included one musician in the period 1618 – 25 (p 68), and those in the Clink and Paris Gardens in the same period included two musicians, five players, four bearwardens, and one mask maker (p 69).]

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Bowers, Rick. 'John Lowin: Actor-Manager of the King's Company, 1630 – 1642.' *Theatre Survey* 28 (1987) 15 – 35. [Draws together documentary information from numerous printed sources for a biography of Lowin from his christening in the parish of St Giles Cripplegate in 1576 to his burial in the St Clement Danes churchyard 1653. Although first linked with Worcester's men by Henslowe's Diary early in 1603, he was a king’s man when listed in the 1603 cast list for *Sejanus*. He became a sharer in the company in 1608 and was contracted by the Goldsmiths' guild (of which he was a member) to perform Lepston in the lord mayor's pageant composed by Munday in 1611. Bowers traces his rise as a leading actor and the decline of his fortunes during the Commonwealth suppression of players.]

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Buonopane, Albert J. ‘John Lowin’s Conclusions Upon Dances: Puritan Conclusions of a Godly Player.’ *Renaissance and Reformation* 23 (1987) 163 – 73. [Argues that in this pamphlet Lowin reveals that he is a Puritan player, and demonstrates through the variety of work he supported (including *Ludus Literarius, Ayeres* of Thomas... ]

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— 'Players, Puritans, and "Theatrical" Propaganda, 1642 – 1660.' Dalhousie Review 67 (1987-8) 463–79. [Drawing from previously printed sources, he reviews the Revels entries for 1642 and 1660, the parliamentary orders and proceedings, histories, diary entries (John Moore, Sir Humphrey Mildmay, John Evelyn), letters, pamphlets and weekly publications relating to theatrical performances (at the Fortune, Salisbury Court, the Red Bull, Holland House at Kensington and the Cockpit), and players’ treatment by parliament and the general public in this period. He also considers references from similar sources which view parliament and parliamentary figures as supplying alternate ‘dramatic’ or ‘farical’ entertainment. Specific dramatic records concern Peter Legh’s death at a playhouse 1642; the king’s players requesting support from parliament, after having just left Oxford, and receipt of support 1646; and the following players: Joseph Taylor, Tim Reade, John Lowin, Alexander Gosse, Ellaert Swanston, Andrew Cane, John Harris, Pollard, Hart, Burt, and Charles Cutts, a Westminster barber apprehended in 1650 in full costume on his way to act in a play (p 475).]

Bowers, Roger. 'The Vocal Scoring, Choral Balance and Performing Pitch of Latin Church Polyphony in England, c. 1500 – 58.' Journal of the Royal Musical Association 112 (1987), 38–76. [Bowers sees as crucial to his study information regarding who performed the music and what resources were available for performance. Consequently, he explores in considerable detail the composition of choirs in this period. He cites numerous records (some of potential interest to those interested in the composition of playing troupes as well as music history) including the men/boys breakdown for choirs in Hereford; Chichester; Exeter; Tattershall College; Magdalen College, Oxford; King’s College, Cambridge; New College, Oxford; and St George’s Chapel, Windsor. Other records include the earliest references to a countertenor (one John Seywarde, Salisbury, 1551, p 42n) and a PRO document (1533, pp 56–7) concerning John Hogges, (‘late of Coventry, singing-man’) who was appointed Master of the Lady Chapel choir at Llanthony Secunda. He offers the results of an examination of the careers of 100 choristers at St George’s Chapel, Windsor (1461–99) in order to demonstrate that boys’ voices broke at 14 or 15 (p 48) and conducts a lengthy and detailed analysis of two volumes from the Earl of Northumberland’s household (Alnwick Castle ms 98A and Bodleian ms Eng. misc. b208) for information about the composition of that choir.]

Press, 1985. 256 – 68. [With general reference to records concerning London pageants, entertainments on progress and at court, plays at the Inns of Court, and the professional theatres, she discusses the increasing 'use of traditional devices to present the growing tension between Crown and People' under the Stuarts.]

77 – 'Publication and Performance in Early Stuart Drama: Jonson, Webster, Heywood.' In Mirror up to Shakespeare: Essays in Honour of G.R. Hibbard. Ed. J.C. Gray. Toronto: University of Toronto Press, 1984. 295 – 315. [Compares the relative importance placed on publication and performance by these three playwrights with brief references to James I's entry into London, Peele's Device of the Pageant born before Wolstan Dixi (1585), the Accession Day tilt 1595, Sir Henry Wotton's comments on Henry VIII, Webster's 'Character of an Excellent Actor,' Heywood's Apology for Actors, autobiographical information given by Heywood in the preface to The English Traveller, and the mayoral triumphs written by Heywood in the 1630s.]

78 Brears, Peter C. D. 'The Cooks of York.' York Historian 7 (1986) 12 – 27. [Cites payments by Sir Arthur Ingram when he entertained Charles I at his home in Minster Close in 1641. These included payment for the city waits 'to play the Kings meate up' (p 13). He also transcribes the guild ordinances rewritten in 1607 with continued reference to pageant money due them from other guilds (p 17).]

79 Breeze, Andrew. 'The Dance of Death.' Cambridge Medieval Celtic Studies 13 (1987) 87 – 96. [In comparing allusions to the dance of death in Welsh poetry with those from outside Wales, he draws attention to John Lydgate's reference to John Rikele, Henry V's jester, in his poem The Dance of Death, and to the references to 'Powlis Daunce' or 'Daunce of Powles' in the records of St Edmund's Church, Salisbury (p 96). Although the latter has been interpreted as a maypole dance, he argues that it is a reference to the Dance of Paul's, i.e., the acting out of the dance of death.]

80 Breight, Curtis C. 'Entertainments of Elizabeth at Theobalds in the Early 1590s.' Records of Early English Drama Newsletter 12.2 (1987) 1 – 9. [Responds to Marion Colthorpe's article concerning the 1591 entertainment at Theobalds (see below) by questioning her dating of the entertainment and the authorship of the speeches. He compares the hermit speeches for the 1591 and 1594 entertainments, identifies personal and political allusions in these and the other 1591 speeches for the gardener and molecatcher, suggests that the mock charter associated with this occasion was the Queen's response to the hermit's speech and argues that the 1591 hermit's speech is not a Collier forgery. Collier's transcription of the ms contains errors, and he incorrectly identifies Robert Cecil as the speaker. Furthermore, the speech correctly refers to four people at the entertainment (Charles Howard, Lady Vere, Christopher Hatton, Henry Carey) whom Collier is unlikely to have known to be in attendance. He appends a transcription of the 1594 hermit's speech in a
81 Brennan, Michael. *Literary Patronage in the English Renaissance: The Pembroke Family.* London: Routledge, 1988. [Traces the patronage of the Herbert family 1550–1650 and makes considerable use of records (drawn from STC volumes, the Calendars of State Papers, HMC Reports, and other printed sources) relating to drama, masque, music, and tilting throughout. Of particular interest are sections on 'The Aristocracy and Dramatic Companies' (pp 92–6), 'The King's and Queen's Entertainments' (pp 107–115), 'The Primium Mobile of Our Court' (on Philip Herbert, pp 129–31), 'You Love Not Alone the Arts but the Men' (pp 137–46), and 'Charles's Lord Chamberlain' (pp 193–8). Other sections contain occasional records relating to performances such as masques at Baynard's Castle 1562 and 1563 (p 33) and the performance by the king's men at Wilton 1603 (p 105).]

82 "We Have the Man Shakespeare With Us": Wilton House and *As You Like It.* *Wiltshire Archaeological and Natural History Magazine* 80 (1986) 225–7. [Discredits the reference to a letter concerning the performance of *As You Like It* at Wilton House as the invention of Lady Elizabeth Herbert, whose report of it was recorded in 1665 by William Cory in his journal. While records do support the presence in 1603 of the king and the king's men at Wilton House, the letter has never come to light to prove the presence of Shakespeare and the performance of *As You Like It.*]

83 Breuer, Horst. "The Late Innovation" in *Hamlet.* *Notes and Queries* 232 (1987) 212–5. [In arguing that the 'innovation' is a reference to the play's main plot, the death of the old king and speedy supersession of the new, he cites three records (from Hardison's *Elizabethan Journals*) dating from the sickness and death of Elizabeth which demonstrate the authorities' fear of insurrection and the perceived need for restricting crowds and potential 'malcontents' (including the restraint of players).]

84 Briley, John. 'Mary Sidney – A 20th Century Reappraisal' in *Elizabethan and Modern Studies Presented to Professor Willem Schrickx on the Occasion of His Retirement.* Ed. J. P. Vander Motten. Ghent: Seminarie voor Engelse en Amerikaanse Literatuur, 1985. 47–56. [Drawing upon neglected passages from Aubrey's *Lives* relating to the relationship between the patron Mary Sidney and members of her 'Wilton Circle,' he re-examines her family background and the biographical context which led to the development of her circle.]

amateurs in Oxfordshire and Gloucestershire differed from that in major cycle towns. Dramatic activity included May, Whitsuntide, and Midsummer games and plays concerning the Resurrection, the Three Kings, St. George, and Robin Hood (the former replaced by the latter in the fifteenth and sixteenth centuries). References are to records (all but two previously unpublished) concerning a miracle play done in Shipton, Oxfordshire and Bricklesworth, Northamptonshire (1225), pageants at Banbury charter celebration (1553 – 4), a man paying his admission to a Woodstock craft guild by playing (1629, p 267), a St George procession and church ales in Oxford (as late as 1632, pp 268 – 9), suppression of maypoles and ales in Banbury (1589), the suppression of ales at Bisley, Gloucestershire (1610, p 269), Robin Hood ales in New and Old Thame parishes (p 270), and three stage plays at Tewkesbury (p 271).]

86 – 'Some Clerical Notions of Dramatic Decorum in Late Medieval England.' Comparative Drama 19. 1 (1985) 1 – 13. [Explores the potential influence of the late medieval preachers' aid, Alexander Carpenter's Destruction Viciorum, and identifies its source as John of Wales. Cites several general references to ludi from printed sources, including a 1250 prohibition of 'ludos fieri de Rege et Regina' (p 13, n 33) by the Bishop of Worcester (Concilia Magnae Britanniae et Hiberniae, 446 – 1717, London, 1737).]

87 Bristol, Michael D. Carnival and Theatre: Plebian Culture and the Structure of Authority in Renaissance England. New York: Methuen, 1985. [A study of 'authors' and their 'authority' in the light of their relationship to a coherent, diverse and energetic popular culture that struggles to retain its own particular and local authority over the ordering of social and economic life' (p 6). It is divided into four parts: 'Theoretical Perspective,' 'The Texts of Carnival,' 'Theatre and the Structure of Authority,' and 'Carnivalized Literature.' Occasional records are drawn from secondary sources and contemporary printed books.]

88 Brooks, Dodie A. ‘A Review of the Evidence for Continuity in British Towns in the 5th and 6th Centuries.’ Oxford Journal of Archaeology 5 (1986) 77 – 102. [Argues against the continuity of occupation for these towns 'between the end of Roman life and the earliest English activity' (p 98). In analyzing the case for Cirencester, alterations of its amphitheatre and their inconclusive dating contribute to the conclusion that the town was deserted in the mid-fifth century.]

89 Brown, Cedric C. John Milton's Aristocratic Entertainments. Cambridge: Cambridge University Press, 1985. [A comprehensive examination of Arcades, Milton’s verses for the family entertainment at Harefield, Middlesex in the 1630s, and Comus, the masque performed at Ludlow Castle in 1634. In the section ‘Contexts and Occasions’ he draws upon a variety of documents, including household records and correspondence, to describe the tour of the Earl of Bridgewater as President of Wales in 1634 (including the entertainment at Chirk Castle in August, p 34; and a letter
of thanks from Henry Lawes to Sir Peter Legh for his hospitality, pp 31–2) as well as the immediate context of the Ludlow masque (resident music at Ludlow including viols, a harpsichord, and virginals, p 182 n 6). The connection of Henry Lawes, the royal musician who had taught the Ladies Mary and Alice Egerton, with the Earl of Bridgewater and *Comus* is made clearer through these newly examined MSS (p 182 n 6). Records are cited for both Henry and William Lawes’ visit to Harefield in 1634 (p 13) and possibly William’s visit (along with another musician, Thomas Ludlam) to Ludlow in 1635. Brown also makes connections with the performance of *Arcades* at Harefield, the entertainment at Harefield for Elizabeth in 1602, the entertainment at Ashby de la Zouch in 1607 (p 184 n 26) and court masques which members of the family performed in and attended (eg, p 183 n 11, 15; p 186 n 66). Other records concern Elizabeth Hastings who, as a child growing up at Harefield, is reported to sing ‘very finely’ (1623, p 23), viol strings purchased at Harefield (1634, p 23), books of music and a jester at the household of Sir Peter Legh (p 31), and Lady Bridgewater’s purchase of Jonson’s *The New Inn* (1633, p 33). In considering the MSS of *Comus*, Brown suggests that the markings in the Trinity MSS may reflect consultation between Lawes and Milton and that the Bridgewater MSS reflects changes made in the process of performance. Contains 14 illustrations.

90 Brown, Keith. ‘More Light, More Light.’ *Essays in Criticism* 34 (1984) 1–13. [Calls for greater attention to be paid to the possible use of background lighting in the outdoor theatres—particularly on winter afternoons. Cites a reference to crescent lights in Cotgrave’s *Dictionarie* (1611, p 3) and Webster’s complaint concerning the failure of the first performance of *The White Devil* (1612, p 3) because it was ‘so open and black a theatre’ and ‘so dull a time of winter’. Refers to a visiting Italian company (p 4) which borrowed materials to serve as light reflectors in the 1570s (no source given, but presumably Chambers). Uses work by R. B. Graves and W. R. Gair to suggest heightened experimentation with night scenes by dramatists around 1600. For the debate which followed see Gurr and Orrell below as well as summaries in *The Shakespeare Newsleter* 185 (1985) 8; 186 (1985) 23. Brown’s brief response to their criticism is in *Essays in Criticism* 34 (1984) 283–4.]


seventeenth-century theatrical figures. Only works written in English are included in this bibliography, but some of the theatrical figures are French, Italian, and Spanish.

93 Bryant, Viviane J. M. *A History of Potten End.* Cheshunt, Hertfordshire: Broxbourne, 1986. [St Peter’s churchwardens refer to the ceremony of beating the bounds five times between 1599 and 1627, including 1624, when children are mentioned for the first time as taking part (p 11).]

94 Buchan, David, ed. *Scottish Tradition: A Collection of Scottish Folk Literature.* London: Routledge & Kegan Paul, 1984. [Folk Literature: Introduction (pp 1 – 14); Folk Narrative (pp 15 – 88); Folksong (pp 89 – 178); Folksay (pp 179 – 209); Folk Drama (pp 210 – 25); Bibliography and Notes (pp 226 – 48). Prints three plays ('The Game of Gysarts,' a hero-combat play from Stirling, and a sword dance ceremonial from Papa Stour, Shetland) and cites a 1633 account of a sword dance from the records of the Perth Glovers (p 248).]

95 Bullock-Davies, Constance. *Register of Royal and Baronial Domestic Minstrels 1272 – 1327.* Woodbridge, Suffolk: Boydell, 1986. [An alphabetical listing of performers derived ‘incidentally’ while she pursued other documentary research and therefore not presented as definitive. However, it contains 575 minstrels (including harpers, vielle-players, bagpipers, fools, luters, taborers, dancers, nakerers, crowderers, organists, singers, geige players, etc) listed alphabetically according to their names, those of their patrons, their performer type and/or their place of origin. In giving a translation of the record, its date and source, entries frequently provide substantial information about the performer’s private life and employment. Records are drawn primarily from Wardrobe cash accounts with some reference to other ms and previously edited sources.]

96 Burgess, Clive. “‘For the Increase of Divine Service’: Chantries in the Parish in Late Medieval Bristol.” *Journal of Ecclesiastical History* 36 (1985) 46 – 65. [Chantry certificates show close connection between chantry priests and music— in both their abilities and duties. Organs appear in the records of St Ewen’s, All Saints’, St Nicholas’ and St Werburgh’s. Inventories refer to books of music and prick-song (pp 55 – 6).]

97 Burke, Peter. 'Popular Culture in Seventeenth-Century London.' In *Popular Culture in Seventeenth-Century England.* Ed. Barry Reay. London: Croom Helm, 1985. 31 – 58. [Describes the culture of the ordinary Londoner 1600 – 1700 with reference to records of a charivari involving a bagpipe, shawm, and drum; seasonal festivities including beating the bounds, maypoles and dancing, midsummer shows (with Gog and Magog), Bartholomew Fair (with plays, puppets, and rope dancers) and earlier Corpus Christi plays; professional entertainers (acrobats,
actors, ballad-singers, bearwards, puppeteers) and professional theatres; lord
mayors' shows; and pope-burnings (1679 – 81). Records are drawn from both
primary and secondary sources in print.]

Burkhart, Robert E. ‘The Dimensions of Middle Temple Hall.’ *Shakespeare
Quarterly* 37 (1986) 370 – 1. [Previously published figures for the dimensions of
the hall Manningham reported to have been the site of a performance of *Twelfth
Night* in 1602 are inaccurate. It is 39' wide and 98'5” long (including 8'9” behind
the screen and a screen width of 1'8”). He also corrects inaccurate dimensions of
the screen itself and provides a diagram of the hall.]

Burley, Anne. ‘Courtly Personages: The Lady Masquers in Ben Jonson’s *Masque
of Blackness.*’ *Selected Papers from the West Virginia Shakespeare and Renaissance
Association* 10 (1985) 49 – 61. [Examines the backgrounds of the ladies who
performed in the masque: Lucy, Countess of Bedford, Lady Wroth, Lady Anne
Herbert, Lady Elizabeth Howard, Countess of Derby, Lady Rich, Countess of
Suffolk, Lady Bevill, Lady Effingham, Lady Susan Vere and Lady Walsingham.
Considers the reasons why they were chosen to perform in the masque, and cites
one record relating to costumes for an earlier Christmas masque (1603 – 4, p 53).]

Burling, William J. ‘Four More “Lost” Restoration Plays “Found” in Musical
Sources.’ *Music and Letters* 65 (1984) 45 – 7. [Identifies four play titles referred to
in musical scores, *Grove’s Dictionary of Music and Musicians,* and the *British Union-
Catalogue of Early Music* but not mentioned in *Annals of English Drama* and *The
London Stage:* ‘The Match at Bedlam’ (possibly Lincoln’s Inn Fields, c 1696 – 8),
‘The Self-Conceit; or, the Mother Made a Property’ (possibly Lincoln’s Inn Fields,
1700 – 5), ‘The Supriz’d Lovers’ (possibly Lincoln’s Inn Fields, 1695 – 1706), and
‘The Midnight Mistakes’ (possibly associated with Aphra Behn’s *The Feign’d
Curtezans,* or *A Night’s Intrigue* or Joseph Williams’s *Have at All,* or *The Midnight
Adventures* 1694).]

Burstyn, Shai. ‘Gerald of Wales and the *Sumer* Canon.’ *Journal of Musicology* 2
*Sumer is icumen in.*]

— ‘Is Gerald of Wales a Credible Musical Witness?’ *The Musical Quarterly* 2
(1986) 155 – 69. [Argues that Gerald is in fact a credible witness and cites passages
from his description of Irish instrumental playing (c 1185) and Welsh singing (c
1188, pp 167 – 8).]

practices as reflected in *Bartholomew Fair* and Jonsonian masques, he argues that
‘early Stuart theater cannot be defined in terms of a radical opposition between
authority and subversion' (p 531). Apparently unaware of REED publications, he also cites at length records from Murray and Bentley for Norwich, Coventry, Somerset, Cambridge, Lancashire, and London as well as more general records such as proclamations.]

104 Butler, Guy. 'William Fulbecke: A New Shakespeare Source?' Notes and Queries 231 (1986) 363 – 5. [After suggesting two of his works as Shakespearean sources, Butler reviews Fulbecke’s life including his performance in the 1588 production of The Misfortunes of Arthur by Gray’s Inn at Greenwich and the contribution of two alternative speeches for that play. The Revels accounts are cited to demonstrate that six other plays were performed during the same period, involving the children of Paul’s and the queen’s players.]

105 Butler, Martin. 'Communications – A Case Study in Caroline Political Theatre: Brathwaite’s “Mercurius Britannicus” (1641).’ Historical Journal 27 (1984) 947 – 53. [Suggests that the play might have been performed by the Earl of Leicester’s players in Paris and cites records from printed sources, including an item from the Lismore Papers recounting an English performance at the Earl of Leicester’s on New Year’s Day 1639 (p 951).]

106 – ‘Politics and the Masque: The Triumph of Peace.’ The Seventeenth Century 2 (1987) 117 – 41. [In arguing that historically retrospective readings of masques from the 1630s have skewed our understanding of their political importance and historical significance, he examines the conditions of production for The Triumph of Peace (a co-operative affair involving a committee of lawyers with varying political views and personnel involving both Inns of Court gentlemen and retainers from aristocratic households, pp 126 – 7) and audience response (drawing upon comments by the king, Bulstrode Whitelock, and others who saw the preliminary procession through city streets, pp 122, 130, 133, 136 – 7). He identifies the piece as an important example of ‘outside-in’ communication, a conciliatory ‘public bridge’ which made it possible for at least three different audiences to hear different things in its text (p 139).]

107 – ‘A Provincial Masque of Comus, 1636.’ Renaissance Drama 17 (1986) 149 – 73. [Transcribes for the first time the full set of accounts (51 items) for the performance of this masque by the Clifford family at Skipton as well as two additional items concerning travelling players not previously published. The records include gloves and shoes for seven performers, considerable detail regarding other costumes and the materials to construct them, music by the York waits and leading roles taken by Adam and John Gerdler of the York waits, scenery costing over 7 and constructed over eight days, lighting involving ‘pulleys,’ a ‘Monsr Munjoy’ possibly arranging dances, and a designer with background in scenic staging in Holland (Hendrick de Keyser). The transcriptions are accompanied by a brief history of the Clifford family, their patronage of performers, and other theatrical events staged in
their homes (*The Knight of the Burning Pestle* and *A New Way to Pay Old Debts*) as well as a discussion of the masque based on the new accounts and substantial background information on the designer de Keyser. He concludes by connecting this masque with the series of plays staged with changeable scenery by Mildmay Fane at Aithorpe in the 1640s and suggesting that other scenic practices besides those of Inigo Jones at court may have influenced the development of scenic experimentation in England at this time.]

108 — *Theatre and Crisis 1632–1642*. Cambridge: Cambridge University Press, 1984. [A consideration of the way in which issues of state, society, and religion are treated in the drama of the period (primarily that of Shirley, Massinger, and Brome). He argues that 'the best courtly plays were vehicles of criticism rather than compliment,' that plays for the private theatres debated 'serious and pressing issues,' that 'puritanism was often compatible with theatre-going,' and that popular theatre traditions remained a vital force throughout this period (p. 4). Copious records are cited throughout from printed primary and secondary sources. Chapters are: 1) 'Some Contentions,' 2) 'Drama and the Caroline Crisis,' 3) 'Court Drama: The Queen's Circle 1632–37,' 4) 'Lovers and Tyrants: Courtier Plays 1637–42,' 5) 'Puritanism and Theatre,' 6) 'The Caroline Audience' (with particular reference to Sir Humphrey Mildmay and Sir Edward Dering, his diaries, accounts, and plays) 7) 'City Comedies: Courtiers and Gentlemen,' 8) 'The Survival of the Popular Tradition,' 9) 'Concepts of the Country in the Drama,' 10) 'Some Conclusions.' Appendix 1 provides a list of dramatic or semi-dramatic pamphlets published in 1641–2 drawn primarily from a search of the Thomason tracts in the BL. In Appendix II he argues against the conclusions of A.J. Cook in *Privileged Playgoers of Shakespeare's London*, which he finds to be 'seriously misconceived' (p. 32).]

109 — 'Two Playgoers, and the Closing of the London Theatres, 1642.' *Theatre Research International* 9 (1984) 93–9. [Draws attention to a record in the *Historical Collections* of Nehemiah Wallington of Eastcheap in which he recounts how in parliament Sir Peter Legh of Lyme Hall, Cheshire defended playhouses against suppression and then died after a duel which resulted from his attendance at a playhouse. Legh's grandfather had had players, and his opponent in the audience, Valentine Browne, was related to Sir Henry Herbert, Master of the Revels. Butler contends that members of parliament like Legh and even John Pym would not have put down players and plays purely out of puritan zeal, but out of concern for order and safety in times of unrest.]

110 Butler, R. M. 'York Palace, a Vanished Jacobean Mansion.' *York Historian* 8 (1988) 25–45. [Traces the history from 1616 to 1821 of the mansion of Sir Arthur Ingram near York Minster on the site of the former archbishop's palace. A banqueting house stood on the grounds as early as 1628 and a tennis court was later converted to a theatre in 1734. Records concern his moving an organ there
from his Sheriff Hutton estate (p 30). It was visited by a number of important
guests including the King and his trumpeters (1639; 1649 playing 'the Kings meate
up', p 31). The Duke of Buckingham entertained a party including the Earls of
Shrewsbury and Cardigan there in 1666 when the festivities included dancing.}

111 Butterworth, Philip. "The Baptisme of hir Hienes Darrest Sone in Stirviling."
evidence concerning fireworks, he analyzes the Lord High Treasurer's accounts
( previously printed) relating to the fireworks used to celebrate the baptism of James
1, 1566. The fireworks were preceded by banquet festivities devised by a French-
man (Bastien) and involving men dressed like satyrs and musicians dressed like
maidens playing and singing. The fireworks consisted of the besieging of a fort by
soldiers dressed as Highland wild men, devils, 'mores,' and horsemen (pp 45 – 6).
Butterworth examines the people involved in and the nature of the preparations at
Leith and Stirling; the fireworks devices, ingredients, packaging, fuses, and petards;
the building of the fort (detailed accounts); and the actual nature of the siege. Also,
a description from a fifteenth-century Whitsuntide Paris Resurrection play involv-
ing a fiery brand (p 29) and the full description of the 1572 fireworks display for
Elizabeth I (from the Black Book of Warwick, pp 48 – 50 are printed.)

112 – 'Gunnepowdryr, Fyre and Thondyr.' Medieval English Theatre 7 (1985) 68 –
106. [Draws attention to the record in the plan of The Castle of Perseverance
referring to the entry of belyal being marked by gunpowder, as the only medieval
dramatic record specifically mentioning gunpowder. He traces early references to
gunpowder and to its use in other medieval celebrations (Stirling 1566, p 72 and
see above; Canterbury 1504 – 5, Kingston-on-Thames 1520 – 1, Stoke-by-Nayland
1483, Coventry, Wymondham, York, p 73 n 2).]

113 Caldwell, John. 'Appendix: Music in the Faculty of Arts.' In The Collegiate Uni-
chapter on the Faculty of Arts, this notes the music requirement in the program, its
orientation towards Boethius, and the lack of interest in music theory – made more
evident by an examination of the book collections of the musician Robert Dowe (p
205) and others at Oxford. He also discusses the evolution of music degrees at both
Cambridge and Oxford and several well-known early graduates and musicians at
the schools. From all Cambridge University inventories containing book-lists he
extracts references to music and instruments (gitterns, virginals, lutes, citterns, and
a clavichord) from 14 of them (p 208 n 5). Records of theatrical performances
involving music are cited for 1512/3, the 1540s (De puerorum in musicis
institutione), 1566 (Palaemon and Arcyte), 1583 (Dido), 1591/2 (Ulysses redux) and
1603 (Narcissus, p 209).]

114 Camden, William. Remains Concerning Britain. Ed. R. D. Dunn. Toronto:
University of Toronto Press, 1984. [A new edition containing a chronology; general introduction; general introduction, textual introduction; commentary and translations; indexes of mottoes, proverbs, and verse; and a detailed general index. In addition to brief references to kings of the bean and Christmas lords in the section on surnames (p 107), it also contains a section on impreses with reference to tilts (pp 177 – 91).]

115 Capp, Bernard. ‘Popular Literature.’ In *Popular Culture in Seventeenth-Century England*, Ed. Barry Reay. London: Croom Helm, 1985. 198 – 243. [Surveys the wide variety of genres and themes encompassed by both literary and journalistic materials in this period. In examining the ballad, he cites records from printed primary and secondary sources concerning who sang ballads, and where and when they were sung.]

116 Carlton, Charles. *Charles I: The Personal Monarch*. London: Routledge & Kegan Paul, 1983. [Nearly all relevant references are to manuscript sources such as State Papers, and Bodleian and Cambridge Library mss. They include players’ performances for Charles’ household when he was a youth (p 16), Charles’ performance in *The Vision of Delight* (1617, p 150), his participation in the 1620 tilt at Whitehall (p 27), his attendance at plays and patronage of English and French players (pp 50, 149), his entertainment by Archie the fool and the Duke of Buckingham’s musicians aboard the *Victory* in Portsmouth (1627, p 92), his entertainment by the Earl of Newcastle at Bolsover Castle (1634, p 128), his being taught to play the viola by Giovanni Coperaria (p 146), masques performed before James, Charles I and Charles II (1618-40; pp 24, 92, 151-3), and the Duke of Buckingham’s 1623 masque for the Spanish ambassadors (p 49).]


118 Carpenter, Sarah. ‘Walter Binning: Decorative and Theatrical Painter (fl. 1540 – 1594).’ *Medieval English Theatre* 10 (1988) 17 – 25. [Examines records from the accounts of the Lord High Treasurer of Scotland and the city of Edinburgh in tracing Binning’s career as painter, primarily from a theatrical perspective. Theatrical records are for 1544 (painting ‘ij clakis and ij ymags’ for the Hammermen, possibly for a Corpus Christi procession involving biblical characters and minstrels, p 18), 1549 (two banners for the Hammermen, pp 18 – 19), 1554 (a trumpet banner for the court trumpeter; most probably for *Ane Satyre of the thrie Estatist* he provided specific props – mitre, crown, sceptre – pieces of costume – hats, wings, angels’ hair, chaplet – and painted banners as well as painting the players’ faces, pp 17, 19), 1558 (for the counterfeit wedding, triumph, and play of the seven]
planets – written by William Adamson and William Lauder – in Edinburgh to celebrate the marriage of Mary Stuart to the Dauphin, ‘paynting of the vij planets of the kart with the rest of the convoy’, pp 19 – 20, 1561 (for Mary’s entry into Edinburgh from France, which included a painted ‘port made of tymber’ ‘hungin with syndrie armes,’ a dragon, and a cloud opening and descending with a child, p 21) and 1566, 1567, and 1579 (painting of arms for court functions). In 1548 he was paid for painting the Lord Regent’s roof at the time of preparations for his daughter’s wedding, for which William Lauder also devised a play (p 18.)

119 Carroll, D. Allen. ‘Green’s “Vpstart Crow” Passage: A Survey of Commentary.’ Research Opportunities in Renaissance Drama 25 (1985) 111 – 27. [Provides a comprehensive survey of all commentary on this passage from Edmund Malone to the present and in the process cites general records from other contemporary publications.]


124 - ‘Sports and Recreations in Thirteenth-Century England: The Evidence of the Eyre and Coroners’ Rolls – A Research Note.’ Journal of Sport History 15 (1988) 167 – 73. [Reports on his work with eyre and coroners’ rolls for Berkshire, Wiltshire, Yorkshire, and London and the discovery of 74 sports or recreation-related cases – some involving water tilting. These documents are important because, unlike documents of control (royal or ecclesiastical statutes), they usually provide information about the social context.]

125 Cattin, Giulio. Music of the Middle Ages I. Trans. Steven Botterill. Cambridge: Cambridge University Press, 1984. [Chapters on tropes, metrical and dramatic offices, liturgical drama, and musical instruments contain brief reference to English examples (the Winchester Tropers), but the focus is primarily on continental music.]

126 Catto, J. I. ’Citizens, Scholars and Masters.’ In The Early Oxford Schools. Ed. J. I. Catto. Vol 1 of The History of the University of Oxford. Gen. ed. T. H. Aston. Oxford: Clarendon, 1984, pp 151 – 92. [This chapter refers to a hornpipe included in student inventories; student festivities at Christmas (Arundel Hall’s search for a ‘light of St Nicholas’ and the presentation of a hat to the cook; lords of misrule, Christmas kings, or kings of the beans); mock heroic letters sent between these kings (several excerpts given); town and country entertainments including bear-baiting, dancing, and plays.]

127 Caverni, Fernanda. ‘Il “Masque of Queens” e la magia rinascimentale.’ ACM 38 (1985) 5 – 29. [In exploring the connection between various aspects of magic (particularly black magic and witchcraft) in the Renaissance and this masque, Caverni draws not only upon records found in Orgel and Strong, but also upon the Declared Accounts for payments for setting up scaffolding, seating, and scenic devices (‘Greate Gates and turning doores belowe and a globe’ p 23) and a local record from North Berwick (dancing in the churchyard to a ‘Trump,’ p 21). All records are taken from secondary sources.]

128 Cawley, A. C., Jean Forrester, and John Goodchild. ‘References to the Corpus Christi Play in the Wakefield Burgess Court Rolls: the Originals Rediscovered.’ Leeds Studies in English ns 19 (1988) 85 – 104. [Provides fresh transcriptions of the three items referring to the Wakefield Corpus Christi play (1556, 1559, pp 87 – 8) which were originally published by J. W. Walker in 1929. Photographs of the two relevant court rolls are also provided (pp 89 – 93). Additionally, it is argued that the sources of the items added to his 1556 transcription were the Sleaford Holy Trinity Guild accounts and the churchwardens’ accounts of St Mary at Hill, London, and that, consequently, these items should not be used as historical evidence for the Wakefield Corpus Christi Play.]

129 – and Martin Stevens, eds. ‘The Towneley Processus Talentorum: Text and

130 Cerasano, S. P. ‘Anthony Jeffes, Player and Brewer.’ *Notes and Queries* 229 (June 1984) 221 – 5. [Recapitulates previously published records relating to Jeffes’ career as player with Pembroke’s-lord admiral’s men and cites new information from the records of the Worshipful Company of Brewers concerning his subsequent career as brewer and his close relationship with that company from October 25, 1608 to August 1648.]

131 – ‘The “Business” of Shareholding, the Fortune Playhouses, and Francis Grace’s Will.’ *Medieval and Renaissance Drama in England* 2 (1985) 231 – 51. [In a review of existing documentary evidence regarding player shareholders (all but one taken from standard printed sources), Cerasano challenges previous assumptions concerning the financial system at work in theatres. In Elizabethan companies the number of sharers was kept relatively constant with no recruitment of additional players or outsiders to spread financial responsibilities. Sharers collected money even when they did not perform; not all master players were sharers, and players who were not sharers were sometimes asked to contribute financially towards the company. The value of a share was determined by the player’s ‘active participation in performance’ (p 241) and his investment in the roles he had learned with the company, and the share was ‘valued more in the preservation than in the selling’ (p 242). Prices received for shares did not reflect the value of the company or the overall number of shares and such sales were seen as insurance against future claims by the player or his wife. Playhouse owners were at greater financial risk than sharers who could leave a particular playhouse if they wished. After 1622, however, sharers in the Second Fortune were buying into the lease of the land and the building of the house as well as the company’s profits. Sharers were no longer exclusively players, and players began to bequeath their shares to non-players. Because of a 1604 Privy Council warrant limiting the prince’s men to the Fortune Theatre only (p 248), they could not move and now had to answer to a group of sharers including non-players. In an appendix (p 249) she prints the will of the Fortune player Francis Grace, who in bequeathing his share in the playhouse reveals that he was gatherer there. She also reveals further information about other Fortune employees: Tomazin Tomason, Richard Grace, John Rhodes, and Andrew Cane.]

132 – ‘Continuing Research in Jacobethan Theatre History.’ *Shakespeare Newsletter* 194 (1987) 25. (A report (adapted and condensed by Louis Marder) on the History of Renaissance Theatre seminar at the 1987 Shakespeare Association meeting. Papers concerned entertainments at Richmond Palace (John Astington), the influence of *commedia dell’arte* on English acting styles (Muriel C. Bradbrook), the beginnings of the Red Bull theatre (J. Leeds Barroll III), the playing space in the Inner Temple and Middle Temple halls (Robert E. Burkart), playhouses in
Liverpool and Prescot, Lancashire (David George), the relative objectivity of historical facts (William Ingram), the assignment of plays to the chamberlain’s men (Roslyn Knutson), a re-examination of the original De Witt and Van Buchell documents (Richard C. Kohler), the ambiguity and unreliability of historical evidence — including the redating of the first October lord mayor’s show from 1535 to 1526 – 8 (Anne Lancashire), the plot of 2 Seven Deadly Sins, part 2 (Scott McMillin), performances incorrectly assumed to have taken place at Cambridge University (Alan Nelson), and the redating and circumstances surrounding the composition of The Obstinate Lady (Catherine Shaw).]

133 - ‘Edward Alleyn’s Early Years: His Life and Family.’ Notes and Queries 232 (1987) 237-43. [Presents the results of records research concerning Alleyn’s life up to 1606, primarily non-theatrical information. Alleyn’s father had an inn in St Botolph’s which was passed on to his son, and in that parish he may have encountered John Griggs the Rose Theatre carpenter and friend of Henslowe. Alleyn had two stepfathers, Richard Christopher and John Browne (a haberdasher); the latter along with his mother Margaret sold Alleyn and John Briggs land in Bishopsgate in 1585 (witnessed by James Tunstall of the lord admiral’s men). Browne’s colleagues included Robert Daborne (father of the playwright), Nicholas Bestney (who later opposed Alleyn’s first Fortune Playhouse), and Edmond Hensley (Philip Henslowe’s brother). Alleyn married Joan Woodward, Henslowe’s stepdaughter, in 1592. He had no children but apparently developed an attachment to John, his nephew, who was cited (as ‘a players sonne’) in the 1602/3 Bridewell Prison court minute book as having ‘had thuse and Carnall knowledge of a girl’s body and as living with his uncle. An incidental record is cited from St Botolph’s parish register concerning Bennett, reputed daughter of John Allen but ‘got by a stage player’ (1596).]

134 - ‘New Renaissance Players’ Wills.’ Modern Philology 82 (1985) 299 – 304. [Transcribes wills from the PRO and Guildhall for players connected with the Fortune playhouses: William Bird (alias Bourne), Francis Grace, John Robinson, and Ellis Worth. Other players or suspected players identified in the wills include Theophilus Bird, Thomas Burde, Richard Grace, Robert Gibbs, John Rhodes, Andrew Cane, John Fisher, and Roger Nore. Further biographical documentary evidence is cited in the introduction to each will and the notes.]

135 - ‘Revising Philip Henslowe’s Biography.’ Notes and Queries 230 (1985) 66 – 72. [Provides much new information regarding Philip Henslowe’s parents, siblings, marriage, and wife as well as an updating of W.W. Greg’s genealogical table for the Hensley/Henslowe family. See also a correction printed in Notes and Queries, 231 (1985), 506 – 7.]

records cited, but in doing a statistical analysis of the taxable population on the basis of the subsidy, Champion notes that although 'out-of-craft' groups are not regularly identified by occupation, there are some sporadic references which include waits (p 40].)

137 Chaudhuri, Sukanta. ‘Marlowe, Madrigals, and a New Elizabethan Poet.’ Review of English Studies 39 (1988) 199 – 216. [Argues that Christopher Morley (possibly related to Thomas Morley, the composer) rather than Christopher Marlowe was the author of the eclogue and 16 sonnets transcribed in the article. Two incidental records are cited from the Trinity College, Cambridge, senior bursar’s accounts for purchase of Mr Morley’s singing bookses (1596 – 8, p 215).]

138 Chestnutt, Michael. ‘Minstrel Reciters and the Enigma of the Middle English Romance.’ Culture and History 2 (1987) 48 – 67. [Considers the role of oral tradition in the development of metrical romances. He uses literary passages to establish the tradition of a minstrel chanting romantic tales in the banqueting hall, analyzes the influence of the oral tradition on the texts, and tests this tradition against descriptive references to actual performances. These include passages from Sidney and Puttenham, Laneham’s description of the performance of the ‘ancient minstrel’ at Kenilworth 1575 (p 54), records relating to the knightings of the Prince of Wales in 1306 and ‘le roi Robert’ who was king of both minstrels and heralds (pp 54 – 5), Edward vi’s decree limiting access of minstrels to households (p 55), Henry v’s prohibition against harpers celebrating the Agincourt victory (p 56), laws governing minstrels in Beverley and Chester, the regulations governing minstrels issued by Henry vi and Edward iv (p 57), a record of two fiddlers ‘that sang Graystiel’ for James iv at Stirling (p 58), and records of various performers and the performance of specific romances at religious institutions in Durham, Bicester, and Winchester (pp 60). The work of several individual minstrels is examined: Walter Haliday, John Cliff (both instrumentalists in the royal household), Alexander Mason, John Alisaundre, William Percival (geysters in the royal household, pp 57 – 8), and Richard Sheale (minstrel to the Earl of Derby, pp 59 – 600].

139 Chibnall, Jennifer. “‘To That Secure Fix’d State”: The Function of the Caroline Masque Form.’ In The Court Masque. Ed. David Lindley. The Revels Plays Companion Library. Manchester: Manchester University Press, 1984. 78 – 93. [Contains brief reference to descriptions of the staging of masques to support her argument that rather than a decline from the Jacobean ideal, the form and content of Caroline masques represented a modification of the ideal.] 

140 Childs, Wendy R., ed. The Customs Accounts of Hull 1453 – 1490. Yorkshire Archaeological Society Record Series 44 (1986 for 1984). [Accounts for 1463 list two lutes and a pair of ‘clavysymbelles’ (p 59). Those for 1483 list four pairs of clavichords, one ‘cistula cum scissoribus ligneis’ (p 190), 19 lutes (pp 191, 193 – 4), lute strings (p 193 – 4) and a pair of ‘clavysymballes’ (p 193).]
Chinnery, Allen. "The Muster Roll for Leicester of 1608." *Leicestershire Archaeological and Historical Society Transactions* 60 (1986) 24–33. [Muster papers contain references to four musicians and the ward in which they lived. Two of these musicians are also listed in the Freemen's Rolls (p 32).]

Christianson, C. Paul. *Memorials of the Book Trade in Medieval London: The Archives of Old London Bridge.* Cambridge: D. S. Brewer, 1987. [A study of the records and muniments of the Bridge House Estates for the information they offer regarding the early book trade. Contains a section on festivities associated with the bridge, payments for which appear in the bridge accounts (pp 10–13). Records relate to royal entries of Henry V and his queen (giants and lions), Henry VI (a giant), Henry VIII and Charles V (giants) and Catherine of Aragon (pageant involving St Catherine and St Ursula); other celebrations for the Duke and Duchess of Bedford 1426 (effigies of twelve worthies, singing children accompanied by organs, and a pastoral scene) and Elizabeth Woodville at her coronation (pageants involving St Catherine and St Ursula); and boughs, flowers, and candles decorating the bridge on the feast of the Nativity of St John the Baptist. Much valuable information is also found in the records regarding heraldic painters involved in numerous bridge decorations.]

Clare, Janet. ""Greater Themes for Insurrection's Arguing": Political Censorship of the Elizabethan and Jacobean Stage." *Review of English Studies* 38 (1987) 169–83. [Examines the effects of censorship on eight Elizabethan plays (mostly Shakespeare) in comparison with the apparently less restricted treatment of *Coriolanus* and a differing focus of concern for Jacobean censorship. Cites occasional records regarding Henslowe and the injunction against plays after the Southwark apprentice riot.]

Clark, Peter. *The English Alehouse: A Social History 1200–1830.* London: Longman, 1983. [Demonstrates that the role of the alehouse in English society increased as the social roles of guilds and the parish church became limited and declined. In suggesting that popular rituals and customs were transferred from guild and parish entertainments to the alehouse, he makes extensive use of documentary material from printed and archival sources and cites records relating to morris dancers travelling with a fiddler and performing in Canterbury 1589 (pp 129–30), an alehouse-keeper from Eccleshall, Staffordshire who led three minstrels and 100 inhabitants to destroy the puritan cleric's grass on Ascension Day 1599 (p 158), two men and a hobby horse in Moreton, Essex in 1636 (p 152), an alehouse in Springfield, Essex hosting a minstrel and revelling on Sundays (p 153), pipes, drums, and dancing at a North Riding alehouse involving 100 people on a Sunday (p 153), men and women dancing on the sabbath at a Norwich alehouse in the 1630s (p 153), a 'play called Henry the Eighth' performed by men of Warrington in an alehouse loft on a Sunday 1632 (p 153), fiddlers and garlands at an alehouse in Preston, Kent on Ascension Thursday 1607 (p 153), ballad singers]
in Essex (including East Hanningfield) and Lincolnshire alehouses (pp 155 - 6), a protest demonstration by alehouse-keepers on behalf of a bearward in Wilmslow, Cheshire (p 163, n 30) and a 1656 party involving men and women at a Lancashire alehouse (p 131). More general contemporary references argue the relative merits of plays, dancing, music, Lords of Misrule, ballad singers, etc (pp 27 - 8, 152, 155).

and Jennifer Clark, eds. *The Boston Assembly Minutes 1545 – 1574*. The Lincoln Record Society 77 (1987). [Mostly paraphrase and summary of the contents of the minutes with some direct quotations. The records relate primarily to civic ceremony and processions (including the appointment of the city jailer as Serjeant at Mace, p 90) which appear to be replacing an earlier play and/or procession involving ‘habrams rayment’ (1546, 1552; pp 2, 10). Other records relate to the schoolmaster’s play, and payments to the Cambridge waits in 1567 (the year in which a new school was built, p 46), and the musician Edward Astell who along with his ‘servauntes and apprentizes’ was appointed borough wait (1573, p 89).]

Cliffe, J. T. *The Puritan Gentry: The Great Puritan Families of Early Stuart England*. London: Routledge & Kegan Paul, 1984. [Cites passages relating to both theatre and music from the private papers and published writings of the following puritans: Lucy Hutchinson (p 9), Bulstrode Whitelocke (p 141), John Reynolds, Robert Bolton, Sir James Harrington (p 142), Edward Peyton, Sir Thomas Barrington, Sir Benjamin Rudyerd, William Perkins, Richard Shuttleworth (p 143), Sir Oliver Luke, Sir John Eliot, Sir Thomas Wodehouse, William Martyn (p 144), Edmund Rudyerd, Walter Yonge, Sir Simonds D’Ewes, and Harbottle Grimston (p 145). The majority of these references occur in the chapter on ‘Social Attitudes and Relationships,’ which, in particular, cites inventories (including musical instruments) and payments for music and morris dances as well as the training of children in music and dancing. A useful appendix lists 123 Puritan gentry families from 35 counties.]


Clout, Martin. ‘Appendix 2: Notes.’ In *The Bankside Globe Project: The Shape of
Cobban, Alan B. *The Medieval English Universities: Cambridge and Oxford before 1500*. Aldershot: Scolar, 1988. [In considering the origins and early development of these schools he refers to the well-known twelfth-century poem by the Canon of Hereford which indicates that both the trivium and quadrivium (including music) were taught at the cathedral school (pp 27 – 8). Other references are to lectures on Terence’s comedies at Cambridge (1492/3 – 1503/4, p 248); a publication modeled on Terence’s plays (p 250); Queen’s College, Oxford statutes prohibiting musical instruments, except on special occasions (1340, p 362); Christmas revels involving lords of misrule, Christmas kings, or kings of the beans (p 373); mock correspondence between rival kings included in Oxford (e.g. King Balthasar of Hinsey Hall to the ‘pretended’ principal of Greek Hall, 1432) and Cambridge (e.g. Balthasar, son of Jove, to John, ‘the suburban king of the most sordid neighbourhood of Stockwell Street,’ pp 373 – 4) formularies; boy bishops (p 374); minstrels (p 374 – 7, 411); players (Peterhouse, Cambridge, 1388 – 9, p 374); a tripudium or revels staged by players of Cambridge in Winchester College (p 374 n 106); performers associated with revels in the Cambridge churches of Great St Mary’s and All Saints in Jewry (p 375), and civic minstrels in Cambridge from 1394 – 5 (p 376). Material from King’s Hall, Cambridge accounts is cited and discussed in some detail (pp 374 – 8) including visits by parish, municipal, royal, and noble performers (e.g. folk players from the parish of All Saints, Cambridge; minstrels of the king and queen, the earl of Salisbury, the duke and duchess of Norfolk, the duke of Exeter and Richard de Goldynton; the king’s juggler); minstrel entertainment at feasts during the Christmas period; and college plays beginning in 1486 for Oxford and 1510 – 11 for Cambridge (pp 377 – 8).]


Cogswell, Thomas. ‘Thomas Middleton and the Court, 1624: A Game at Chess in Context.’ *Huntington Library Quarterly* 47 (1984) 273 – 88. [Suggests that Charles I, Buckingham, and Pembroke protected the initial production of the play because it conveyed an important political message to the public. Quotes references to the play and production from the letters of John Woolley (pp 273, 281), Lord
Haughton (pp 273, 281), John Chamberlain (p 273), and Columnna, the Spanish ambassador (p 281).

152 Cohen, Walter. *Drama of a Nation: Public Theater in Renaissance England and Spain.* Ithaca: Cornell University Press, 1985. [Contains general references to records information as dealt with in secondary sources, particularly in chapters 3) 'The Emergence of the Public Theater,' 5) 'The Crisis of the Public Theater' and 7) 'The Passing of the Public Theater.]

153 Colchester, L. S., ed. *Wells Cathedral Communars' Accounts 1327 – 1600.* [Wells]: The Friends of Wells Cathedral, 1984. [A translated transcription of these accounts. Records include costumes for Easter plays: a tunic for the 'Holy Saviour' (1407 – 9, pp 40, 46), beards for two palmers (1417 – 18, p 64), three blue cloaks for the Marys (1418 – 19, p 70), and wigs for the Marys (1470 – 1, p 147). Other entries not clearly identified as such may also refer to costumes. There is, for instance, a payment for silk to wrap 'the Lord's body on the Feast of Corpus Christi' (1417 – 18, p 64). A Nicholas Pelly is paid for making what may be a moveable stage (locande) in the Chapter House (1445 – 6, p 102). A dragon is repaired in 1449 – 50, and accounts for 1547 – 8 display a capital S in the form of a double-headed dragon (p 205). The King's players are rewarded in 1478 – 9 (p 158) as is a man commissioned 'to take Choristers for the King's chapel' (1504 – 5, p 179). There are 29 references to boy bishops (1327 – 8 to 1537 – 8). References to Corpus Christi and Rogation processions also occur. Choristers, choir books, organs, and organists (14 by name) are referred to throughout.]

154 Coldewey, John C. 'Plays and "Play" in Early English Drama.' *Research Opportunities in Renaissance Drama* 28 (1985) 181 – 8. [Presents several examples from Essex and Nottinghamshire records as well as one from the Works Accounts of Court for the use of the word 'play' to refer to gaming, sports, and music. He cautions theatre historians not to see all uses of the word 'play' as referring to drama, but suggests that the frequency and variety of entries relating to play in its broadest sense mean that life in the Middle Ages was not as grim as some have argued. Records cited include reference to the waits of Newark (1540s), musicians of Rotherham (1591), and plays performed in the church on two Sundays in West Ham, Essex (1576, pp 182 – 3).]

155 – 'Watersheds: Thames Valley Traditions.' In *Le Théâtre et la cité dans l'Europe médiévale: Actes du 1er colloque international de la Société internationale pour l'étude du théâtre médieval* (Perpignan, juillet 1986). Eds. Edelgard E. DuBruck and William C. McDonald. *Fifteenth-Century Studies* 13 (1988) 257 – 62. [Notes that the Thames Valley is the 'southernmost edge of a geographically bounded area of common theatrical practices' (p 260), and suggests that the river was the principal means of furthering the drama in that area and also a barrier to the spreading of its theatrical practice further south. References and records are taken from Murray,
Chambers, REED and Malone Society volumes, and from The Letters of John Holles (the 1624 letter on his going to the Globe via the river.)]

156 Coletti, Theresa. ‘Sacrament and Sacrifice in the N-Town Passion.’ Mediaevalia 7 (1981) 239 – 64. [Examines sacramental iconography in the play by comparing it with contemporary pictorial examples of similar subjects to reveal the ‘visual frame of reference that informed its creation and reception’ (p 241). Includes seven figures (mostly continental).]

157 Collins, Marie. ‘An Early Sixteenth-Century Comment on Audience Reaction to the Impersonation of Devils.’ Notes and Queries 229 (1984) 162 – 3. [Cites an excerpt from Richard Whitford’s A Dayly Exercye and Esperyence of Dethe concerning an audience’s response to ‘a personage, that in playe dothe represent the deuyll.’]

158 Colthorpe, Marion. ‘Anti-Catholic Masques Performed before Queen Elizabeth I.’ Notes and Queries 231 (1986) 316 – 8. [From a Cambridge Library ms identified as ‘W. Kytton boke,’ she prints a masque consisting of couplets for nine speakers (including a summoner, cardinal, bishop, monk, and friar). Because the book also contains a description of the Queen’s visit to Cambridge in 1564 and the masque contains lines and characters that agree with the Spanish ambassador’s account of the masque presented at Hinchingbrooke House by Cambridge students at that time (from which the Queen walked out in anger), she suggests this is the Cambridge masque. Similarities between the masque and that described by Il Schifanoya as performed at Whitehall 1559 lead her to speculate that the Cambridge masque may have been a revival of the earlier one. Revels accounts for the 1559 masque also suggest similarities.]

159 – ‘An Entertainment for Queen Elizabeth I at Wimbledon in 1599.’ Records of Early English Drama Newsletter 10.1 (1985) 1 – 2. [Transcribes verses of welcome from John Joye, ‘Porter,’ and suggests that they may have been part of a longer entertainment.]

160 – ‘Lord Compton’s Accession Day Speech to Queen Elizabeth I in 1600.’ Notes and Queries 231 (1986) 370 – 1. [Prints a speech by or on behalf of Lord Compton at the Accession Day Tilt 1600 which reveals that he, as well as the earl of Cumberland, appeared as a ‘distressed Knight worn with discontentement.’ The speech alludes to ‘This stone,’ which is glossed as his father-in-law, Sir John Spencer, and appears to be a plea to the queen to intervene in effecting a reconciliation between Spencer and his daughtîr, whom he had disinherited.]

161 – ‘The Marriage Dates of Lady Catherine Grey and Lady Mary Grey.’ Notes and Queries 231 (1986) 318 – 20. [In revealing the exact marriage dates of these two women, she uses the Calendar of State Papers (Spanish) and Guzmàn de Silva’s
account of the wedding festivities (tourney and two masques) which the queen attended at Durham Place at the Knollys-Cave marriage on 16 July 1565 (the date of the Lady Mary Grey's marriage, as well).

162 - 'Pageants before Queen Elizabeth I at Coventry in 1566.' Notes and Queries 230 (1985) 458 – 60. [Cites passages not included in REED's Coventry which provide further information regarding the exact location and subject matter of the four pageants for Queen Elizabeth 17 – 19 August 1566 (De L'Isle MS U1475 L2/1, Kent Archives Office, Maidstone). It is unlikely that the Corpus Christi plays were performed because one was a secular pageant involving 'Erle Leofrime sometyme Erle of Chester and Dame Goodwyve his wief.' Others presented the 'sacred counsell of Sion' and 'the Vision which St John sawe in the Revelacion betokenyng the vii churches of Asia' (p 459). The choir of Lichfield performed in one of the pageants.]

163 - 'A Pedlar's Tale to Queen Elizabeth I.' Records of Early English Drama Newsletter 10.2 (1985) 1 – 5. [Transcribes the 'pedlar's tale that was toulde to our Majesties grace at Sir Thomas Hennages house in London' from the Downing MS with variant readings from the Ditchley MS version. She sets the date for the Queen's visit between 1578 and 1590 with the occasion of Heneage's knighting in 1584 as a possibility.]

164 - 'A Play before Queen Elizabeth I in 1565.' Notes and Queries 230 (March 1985) 14 – 15. [Cites from letters by Paul de Foix, the French ambassador to England (PRO 31/3/25) and Sir Thomas Smith, the English ambassador to France (PRO SP 70/77, f 144) to identify a performance before the Queen on March 2, 1564/5 of the Latin tragedy, Massinissa and Sophonisba, followed by masques at York House, the home of Sir Nicholas Bacon.]

165 - 'A "Prorogued" Elizabethan Tournament.' Records of Early English Drama Newsletter 11.2 (1986) 3 – 6. [Transcribes a 1576 College of Arms proclamation referring to a challenge delivered in 1575 at Woodstock Palace in Oxfordshire for a May Day tournament which was prorogued after the death of the countess of Pembroke. Challengers for the tournament included Sir Henry Lee, whose 1592 entertainment for Elizabeth I may allude to a 1575 tournament, but there is no other evidence to suggest that the tournament ever took place. She also draws from records concerning other tournaments involving Henry, Lord Herbert and Sir Henry Lee (1565, 1578; 1571 with the earl of Oxford, Charles Howard and Christopher Hatton, 1575/6).]

166 - 'Queen Elizabeth I and A Midsummer Night's Dream.' Notes and Queries 232 (1987) 205 – 7. [Re-examines the evidence and arguments concerning the queen's attendance at the first performance of the play and the three suggested weddings to which scholars have related it: Derby-Vere, Berkeley-Carey, and Thomas Heneage]
to Mary, countess of Southampton. She quotes from John Smyth's account of the Berkeley-Carey wedding (containing no reference to the play or the queen), notes the queen's continued presence at Richmond during that period and the infrequency of her attendance at weddings, as well as the more usual combination of masques with marriage festivities, and concludes that there is no evidence to suggest that Elizabeth attended any performance of the play.

167 - 'Queen Elizabeth I and the Croydon Horse Race, with a Check-list of the Queen's Visits to Croydon.' *Surrey Archaeological Collections* 77 (1986) 181 – 6. [Along with this check-list (15 items running from 1559 – 1600) are transcriptions of the key documentary evidence, including a 1598 item from Henslowe's *Diary* concerning William Bourne who went to the Lord Admiral's Croydon residence 'when the queen came thether' (p 185).]

168 - 'Sir John Davies and an Elizabethan Court Entertainment.' *Notes and Queries* 231 (1986) 373 – 4. [Focuses on three letters concerning the masque, dancing, and barriers entertainment presented to the Queen 16 February 1602 at Whitehall by the Middle Temple: a letter from Father Anthony Rivers on the success of the event, one from Sir John Popham to Sir Robert Cecil regarding preparations with the Middle Temple for the show, and another from John Davies to Sir Robert Cecil in which he agrees to prepare an introductory speech for the barriers and reveals himself to be one of two people organizing the whole event. Because Davies asks that his identity as composer of the speech not be revealed to the speaker ('for then he will never learn it'), Colthorpe suggests that it was to be spoken by Richard Martin, the Prince D'Amour at the 1597/8 Middle Temple Christmas revels (whom Davies had struck at that time) and the lead in the Middle Temple's masque for the Court in 1597/8.]

169 - 'The Theobalds Entertainment for Queen Elizabeth I in 1591, with a Transcript of the Gardener's Speech.' *Records of Early English Drama Newsletter* 12.1 (1987) 2 – 9. [Reports the existence of a version of the Gardener's prose speech first printed by Dyce in 1839 (and communicated to him by Collier) in the Cecil Papers at Hatfield House. Although questioning the Hermit's speech for this occasion printed by Collier, she suggests that the other parts of the 1591 entertainment (a verse 'Written about the Box' and the Molecatcher's speeches) linked with Collier may be authentic. She transcribes the Hatfield version (with Egerton variants), which may be a revision as it is 'somewhat better' than the Egerton MS version, and considers three possible authors for the 1591 speeches: Robert Cecil (who wrote a 'Hermit's Oration' for the Queen's 1594 Theobalds visit), John Lyly (to whom a dialogue for the Queen's visit to Mitcham, 1598, and an 'Angler's Speech' for her visit to Chiswick, 1602, have been attributed) and John Davies (who wrote dialogues for the Queen's visit to Robert Cecil's London house, 1602). See a response to this article by Curtis C. Breight above.]
`Conferences: Fourteenth Annual Conference on Medieval and Renaissance Music
(King's College London, 15 – 18 August 1986).' Journal of the Royal Musical
in which he identifies the poem 'The maidens came when I was in my mother's
bower' as being taken from a 'Tudor song which formed the climax of a tour
through the streets of Durham on the Feast of St. Curthbert' (p 165).]

Cook, Ann Jennalie. 'Shakespeare and His Audiences.' In William Shakespeare: His
Scribner's Sons, 1985. 549 – 55. 3 vols. [Cites from Fynes Moryson, Thomas
Platter, Thomas Nashe, Philip Gawdy, and Puritan tracts in considering the types
of audiences that attended particular performance spaces and occasions as well as
their general behaviour at the theatre.]

Cook, Elizabeth. "'Death Proves Them All but Toyes': Nashe's Unidealising
Show.' In The Court Masque. Ed. David Lindley. The Revels Plays Companion
Library. Manchester: Manchester University Press, 1984. 17 – 32. [In examining
Summer's Last Will and Testament, which was devised for Elizabeth's visit to Arch-
bishop Whitgift's Croydon palace (1592), she quotes briefly from the 1592 letter
from the lord mayor of London to Whitgift requesting restrictions on players.]

Cooke, William G. 'Lexicographic Gleanings from the Cambridge Records.'
lexicographic discoveries derived from REED's Cambridge. Records cited refer to
church vestments and furnishings (their conversion to costumes and reconversion
under Mary to vestments), days from the church calendar ('festyngham Twesday'
and 'Washe wensdaie', p 3), the university 'disputacions,' social and academic
distinctions (in particular, a 1611 riot caused by a scholar demanding right of
admission to a play, p 4), music ('staplers' or mandrels used in making reed-
instuments, p 6), performer terminology ('emperor' for Lord of Misrule and 'Lord
of the Taps' at the Sturbridge Fair, p 6), performance locations ('howis greene'
outside Cambridge for games, p 6), costumes, properties, tools, accessories
(unlighted links used as batons for crowd control, p 6) and staging (eg, 'repeat'
meaning rehearsal, 'stager' meaning stage usher, 'ascends' meaning tiered seats; a
1638 document describes a 'dismantlable "stage" including 'stage-houses' for
properties and galleries for spectators, pp 4 – 5).]

'The Tournament of Tottenham: An Alliterative Poem and an Exeter Perform-
ance.' Records of Early English Drama Newsletter 11.2 (1986) 1 – 6. [Connects
the poem and the kind of mock combat it concerns with a 1432 – 3 item from the
Exeter receiver's accounts referring to a performance at Rougemont Castle: 'Item
datis lusoribur ludentibus in Castro de la Tornment de Totyngham per Preceptum
Maioris xxd.']
Cooper, Helen. 'Location and Meaning in Masque, Morality, and Royal Entertainment.' In The Court Masque. Ed. David Lindley. The Revels Plays Companion Library. Manchester: Manchester University Press, 1984. 135 – 48. [Explores the way in which plays, royal entertainments, and masques define the acting space in relation to the audience, particularly the landscape in outdoor performances. While most Stuart masques create 'a substitute landscape shut off from the larger world' (p 147), Comus identifies the space with the immediate locality and thereby restores a sense of wholeness between masque and landscape. References are to descriptions of numerous masques and entertainments (eg, The Lord Hay's Masque and Caversham Entertainment, Worcester's entertainment of Henry vii (1486), Elizabeth's coronation pageant, The Lady of May presented to Elizabeth at Wanstead (1578), and entertainments at Kenilworth and Elvetham.]


The Corsini Correspondence 1569 – 1601: England, France, Germany, Italy, Portugal, the Low Countries, the Republic of Venice, Ragusa. London: Christie's, 1984. [A catalogue of letters to be sold on September 4, 1984 and including a letter written while Giles, Lord Chandos was entertaining Elizabeth at Sudeley (p 21).]


Coss, Peter R. and Trevor John, eds. The Early Records of Medieval Coventry. Records of Social and Economic History ns 11. London: Oxford University Press for The British Academy, 1986. [Non-performance references to Roger the Bearward (c 1210 – 25; pp xxxvi, 76), Richard le Harper (c 1269, 1293 – 7; pp 89, 138), Roger le Harpour (1260s; p 125), Roger son of Hugh le Harpur (before 1232; p 360), William Harpuris (1240s; pp 68, 77), William son of William le Pipere of Brackley (1262; p 54), and Craddock le Taborer (1306; p 58).]

Cowan, Edward J. 'Fishers in Drunalie Waters: Clanship and Campbell Expansion in the Time of Gilleasbuig Grumach.' Transactions of the Gaelic Society of Inverness 54 (1984 – 6) 269 – 312. [Brief reference to the MacEwans who were hereditary bards, genealogists, and historians to the Campbells (p 272); Gill-Anndrais, a piper in Dingwall (p 290); and an assault against the Campbells in Ardnamurchan and Sunart by the MacDonalds with 'grite pypis blowing afore thame' (p 295).]
181 — 'Myth and Identity in Early Medieval Scotland.' The Scottish Historical Review 63 (1984) 111–35. [Brief reference to a timber grandstand resembling the *cuneus* of a Roman theatre in Old Yeavering (p 115) and excerpts from Anderson's *Scottish Annals* in which Walter Espec tells the English army that 'The Scots are preceded (in battle) by actors, dancers and dancing girls' (pp 131 – 2).]

182 Craig, W. J., ed. 'James Ryther of Harewood and His Letters to William Cecil, Lord Burghley. Pt 1. The Description of Yorkshire.' Yorkshire Archaeological Journal 56 (1984) 95–118. [As lord of Harewood manor and a member of the East Riding commission of the peace, Ryther wrote a series of nine letters and papers to Burghley between 1587 to 1590. In 1588 he wrote a description of Yorkshire which contained reference to the custom and song of 'haymanha' (p 103), the cry of 'Yule, Yule' and carolling (p 104), and their 'rude & wilde kinde of musick, to which ar settable rymes and songs entwneyd and soonge eyther of wanton or warlyke actions' (p 108).]

183 Crane, Mary Thomas. “‘Video et Taceo’: Elizabeth I and the Rhetoric of Counsel.” Studies in English Literature 1500–1900 28 (1988) 1–15. [Uses references (from standard printed sources) to the coronation pageants and entertainments for Elizabeth at Warwick 1572 and Wanstead 1578 (pp 5–6, 15 n 2) to consider her openness to and use of counsel in establishing her authority.]

184 Creaser, John. “‘The Present Aid of This Occasion”: The Setting of *Comus.*’ In *The Court Masque.* Ed. David Lindley. The Revels Plays Companion Library. Manchester: Manchester University Press, 1984. 111–34. [In exploring the circumstances of presentation, he cites the Ludlow bailiff's accounts for records of the attendance of civic officials at the masque (1633–4, p 123, n 15). Other references to printed sources are to the musical background of Alice, the daughter of the earl of Bridgewater, who performed in the masque, as well as to Lawes' dedication of music to her and William Prynne's castigation in *Histrio-Mastix* of kings who act in or frequent plays and women who dance or act.]

185 Cross, Claire, ed. *York Clergy Wills 1520–1600: 1 Minster Clergy.* Borthwick Texts and Calendars: Records of the Northern Province 10. York: Borthwick Institute of Historical Research, 1984. [William Harris, singing man, is cited as owing money to John Steell, vicar choral 1547–73, at the latter's death (p 131). Edward Kellett, precentor, owned a copy of Seneca's tragedies at the drawing up of his will in 1539 (p 44), and William Melton, chancellor, owned a copy of Terence's comedies at the drawing up of his will in 1528 (p 18). Other references occur throughout to music books and choristers.]

cited to the archdeacon’s court for allowing a play or interlude in the church in 1584. In 1620 a place called ‘the dancings’ on the West End common is mentioned (p 212).


190 Cummings, L.A. ‘A New Basis for the Hand of George Chapman: The 1577 Rea Lamblichus Volume.’ Explorations in Renaissance Culture 9 (1985) 120 – 7. [Reports his examination of a copy of Lamblichus which provides four new signatures (plus one overwritten signature) and seven additional words in Chapman’s hand. These he compares with signatures found in a legal document and a dedication thought not to have been seen by Collier, and he notes the value of this ‘reliable stock’ of handwriting in determining the authenticity of items in Henslowe’s Diary. Reproduces the three documents examined.]

191 Cutts, John P. ‘Original Music for Two Caroline Plays – Richard Brome’s The English Moore; or The Mock-Mariage and James Shirley’s The Gentlemen of Venice.’ Notes and Queries 231 (1986) 21 – 5. [From a Drexel ms (NYPL) formerly owned by John Gamble (whom an annotation identifies as having been an ‘apprentice to Ambrose Beyland, a noted musician who was afterwards musician at one of the playhouses’), he identifies a bass and treble version of ‘Love, where is now thy Deity’ from the Brome play, as well as variants of the lyrics. The ms ascribes the words to Brome and the setting to John Whithy, a lyraviol player who was a teacher of music in Worcester. In addition to ‘Cupid calls com Louers com’, which may be for the Shirley play, the ms contains eight (possibly nine) incidental song settings for plays.]

192 – ‘Wee Happy Heardsmen here’: A Newly Discovered Shepherds’ Carol Possibly
Belonging to a Medieval Pageant. *Comparative Drama* 18 (1984) 265 – 73. [After identifying an implied stage direction in the text, he compares this song (found in Bishop Smith’s part-song books, Carlisle Cathedral Library) to similar shepherds’ carols from medieval pageants and stage directions accompanying them and suggests that the song was originally used in such a pageant.]

193 Daniell, David. ‘Shakespeare’s Life.’ In *The Shakespeare Handbook*. Ed. Levi Fox. Boston, Massachusetts: G. K. Hall, 1987. 27 – 52. [A general biography with occasional reference to records and illustrations including Shakespeare’s entry in the baptismal register, the family’s grant of a coat of arms, and his will.]

194 Davidson, Clifford. ‘The Anti-Visual Prejudice and the Holy Week Ceremonies on Good Friday and Easter.’ *EDAM Newsletter* 9 (1987) 6 – 8. [Cites passages from Barnabe Googe’s *The Popish Kingdome*, translated from Thomas Kirchmeyer’s *Regnum Papisticum*, which in satirizing customs surrounding Depositio and Elevatio rites on Good Friday and Easter also cast light on the practice of these rites, particularly sepulchre watching and the music-drama of the Visitatio Sepulchri.]

195 – ‘The Conclusions of the Moral Life and the Last Judgment.’ *EDAM Newsletter* 10 (1988) 30 – 3. [Discusses depictions of the judgment of a dead man’s soul from the *Uppsala Breviary* and a wall painting at South Leigh, Oxfordshire as providing a visual context for the kind of scene characters such as Everyman look forward to at their death.]


197 – ‘The Iconography of the Stage.’ *EDAM Newsletter* 10 (1988) 36 – 41. [In identifying the need for a book similar to R.A. Foakes’ *Illustrations of the English Stage*, 1580 – 1642, for earlier periods, Davidson draws attention to the problematic nature of woodcuts used for the publication of early plays. The fact that these woodcuts (specifically those for *Everyman* and *Youth*, and *A Merry Jest of Robin Hood*) were often recycled from other, often non-dramatic publications qualifies their value as iconographic evidence for the stage.]

198 – ‘The Lost Coventry Drapers’ Play of Doomsday and its Iconographic Context.’ *Leeds Studies in English* 17 (1986) 141 – 58. [By placing the play in its local and iconographic context, he attempts to ‘deduce something of the theatrical spectacle’]
provided by the play. He makes considerable use of previously printed records and provides three relevant plates (pp 144, 152), including two of the Last Judgment.

199 – 'Medieval Art in Stratford-Upon-Avon in Shakespeare's Time.' *Shakespeare Newsletter* 184 (1984) 46. [Reports on iconography of interest to Shakespeareans at Holy Trinity Church and notes that although many of the wall paintings in the Guild Chapel were whitewashed before Shakespeare could have seen them, the painting of the dance of death was still visible when John Leland visited in 1576.]

200 – 'Medieval Puppet Drama at Witney, Oxfordshire, and Pentecost Ceremony at St. Paul's London.' *EDAM Newsletter* 9 (1986) 15 - 16. [Calls attention to William Lambarde's *Dictionarium Angliae Topographicum et Historicum* as a source for an account of a puppet show at Witney dramatizing the Resurrection and including the characters of Christ, Marie, and the watchmen – in particular a waking watchman called Jack Snacker of Witney because of the noise he made. Lambarde also describes a Pentecost ceremony at St Paul's Cathedral, London incorporating a white pigeon and a long censer coming out of a hole in the roof to symbolize the coming down of the Holy Ghost. Similar shows including 'disguisinge in Garmentes' occurred on other special occasions.]

201 – 'The Middle English Saint Play and Its Iconography.' In *The Saint Play in Medieval Europe*. Ed. Clifford Davidson. Early Drama, Art, and Music Monograph Series, 8. Kalamazo: Medieval Institute, Western Michigan University Publications, 1986. 31 – 122. [Draws from REED, Malone Society, and a great variety of other publications a useful survey of records of English saint plays and analogous scenes and representations from contemporary visual arts (19 relevant plates are appended). In dealing with the play of St Thomas Becket, he draws upon previously unpublished information for Canterbury supplied by REED's Kent editor, James Gibson (pp 55 - 60).]

202 – 'More on Medieval Puppets.' *EDAM Newsletter* 10 (1988) 33 – 6. [Draws a parallel between the introduction of puppetry into medieval church drama as in Witney (see above under 'Medieval Puppet Drama') and York (in records of the Doomsday pageant) to puppet-like effects created by moving parts in images at the shrine at St Albans and Boxley Rood. Refers to marginal illustrations by Jehan de Grise in Bodleian ms 269 as records of the secular puppetry tradition.]

structures.' Reference is also made to depictions of musicians in the Chester misericords and marginal illustrations of a puppet theatre in a Bodleian MS, as well as analogous depictions of biblical scenes and characters in other visual arts of the period. This volume contains 59 illustrations ranging from a nude hunter with a trumpet to the well-known *Castle of Perseverance* drawing and the title page for *Doctor Faustus*.


205 - "What hempen home-spuns have we swagg'ring here?" Amateur Actors in *A Midsummer Night's Dream* and the Coventry Civic Plays and Pageants.' *Shakespeare Studies* 19 (1987) 87 – 99. [Using primarily guild documents from Ingram's *Coventry*, Davidson compares what we know of civic drama in Coventry with corresponding elements in the performance by Shakespeare's rustics: the occasion of Midsummer; the casting (including the use of men for female roles); the function of the director/pageant master; the place, number, and nature of rehearsals; properties, costumes, masks, and disguises; the payment of players and the use of music and musicians. He suggests the possibility that amateur actors would have been distinguished in Shakespeare's play and in actual performance by the use of masks and cites pictorial examples of animal heads and ass disguises in Bodley MS 264.]

206 - 'Women and the Medieval Stage.' *Women's Studies* 11 (1984) 99 – 113. [Examines the practical involvement of women in medieval theatre as playwrights, actresses (the 'Frauncy's Cocckes' who played Salome in *The Destruction of Jerusalem* in Coventry in 1584 might have been a woman), and organizers (Katherine of Sutton, abess of Barking 1363 – 76; Isabella de Lenne and her husband who contributed towards a play of the *Children of Israel* at Cambridge 1350; the Chester 'Wyfus' who mounted the *Assumption of the Virgin Mary* in the Whitsun play and did a special performance before Lord Strange 1489 – 90), as well as the depiction of women in cycle and saints' play (the earliest being about a woman, St Catherine of Alexandria at Dunstable). Other references to English records include: the 'Rybe cerryd Red' in the Norwich Grocers' pageant; and a *Depositio, Elevatio, and Visitatio Sepulchri* at Barking.]


[References to and illustrations or plates of various types of musical instruments, musicians (pp 1 – 2, 17 – 18, 57, 69, 80, 84 – 6, 88, 103 – 4, 109, 138 – 40, 167, 173 – 8; pls 60 – 71), a tournament (p 166), a jester (p 80), masks (pp 80, 138, 168), tumblers (pp 80, 167), clown figures, and a double man (p 57). Other items of possible relevance to drama include representations of King David (p 18), St John the Evangelist (pp 41 – 2), St Catherine of Alexandria (pp 44 – 5), St George (pp 46 – 8), St Margaret (pp 49 – 50), St Mary Magdalene (p 50), the Virgin Mary (p 21), the Annunciation (p 21), the Adoration of the Magi (pp 23 – 4), the Passion (pp 27 – 33), the Last Judgment (pp 36 – 7, 69 – 72), and the apostles (p 41).]

208 Davies, Gareth Alban. 'Crosscurrents, Commercial, Cultural and Religious, in Hispano-Welsh Relations, 1480 – 1630.' Transactions of the Honourable Society of Cymmrodorion (1985) 147 – 85. [Discusses the Hispano-Welsh significance of the London Bridge pageant for Catherine of Aragon, 1501 – in particular, the choice of St Catherine and St Ursula as speakers. Davies also cites a record of the ‘wild Welsh harpers chanting their interminable, dirge-like ballads’ for Arthur and Catherine at Ludlow (pp 148 – 9).]

209 Davies, R. R. Conquest, Coexistence and Change: Wales 1063 – 1415. Oxford: Clarendon, 1987. [Discusses the role of the court bard in Wales, particularly at the Christmas mead banquet (p 63); their loyalty to their lords, the rewards they received (p 64) and the changes in their art and profession necessitated by the elimination of the native princely dynasties at the conquest of Wales (p 379).]


211 Davis, Nicholas. ‘Allusions to Medieval Drama in Britain (4): Interludes.’ Medieval English Theatre 6 (1984) 61 – 91. [A list of allusions to ‘performances or kinds of performance called interlude’ including metaphorical references. He attempts to present a complete list from c 1300 through 1560 and a more selective
list up to 1639. The list contains 159 items, and he requests additional items, particularly from Reed editors.

212 – "He Had a Great Pleasure upon an Ape": William Horman's Vulgaria. Allusions to Medieval Drama in Britain (6). Medieval English Theatre 7 (1985) 101 – 6. [He lists 54 items from Horman's Vulgaria (1519) which gives English phrases together with their Latin equivalents. These include references to dancing, plays and players, a may king, songs, a juggler, a jester, puppets, interludes, stages, a minstrel, a bagpiper, disguising, and a comedy.]

213 – The Meaning of the Word "Interlude": A Discussion. Medieval English Theatre 6 (1984) 5 – 15. [Traces the modern use of this term (from Collier through Chambers), its medieval origins and the usage reflected in the list of references to the term he published in the same issue (see above). The term appears to be of exclusively English provenance and, unlike other medieval terms associated with drama, its meaning was restricted to dramatic works. The term could be applied to small or even solo performances, and although they could happen almost anywhere during the Middle Ages, after the Reformation they were cast out of churches and confined to the houses of the noble and wealthy. A distinction made between miracles and interludes indicates that the subject matter of interludes was usually closer to the everyday lives of the audiences.]

214 – Spectacula Christiana: A Roman Christian Template for Medieval Drama. Medieval English Theatre 9 (1987) 125 – 52. [Examines the relationship between attitudes towards drama (particularly those expressed by men of the church from Tertullian and Augustine to John Stockwood in 1578) and their influence on the formation of medieval dramatic traditions. From the early times of Christianity the rejection of heathen shows was 'a badge of cultic affiliation and identity' (p 130), but Augustine talks of godly spectacula and the positive potential of theatre. This dichotomy of attitudes towards theatre informs the approach to medieval religious drama: theatre can be used to lead audiences to a more 'spiritual,' 'reflective transcendence' of theatre and its 'heathen' connections (p 147).]

215 Dawson, Jane. The Fifth Earl of Argyle, Gaelic Lordship and Political Power in Sixteenth Century Scotland. The Scottish Historical Review 67 (1988) 1 – 27. [Argyle was the patron of a family of bards (the MacEwans) and of bards who regularly visited his castle.]

216 Dean, Christopher. The Simpson Players' Tour of North Yorkshire in 1616. Notes and Queries 231 (1986) 381. [Provides additions and corrections to records cited in an earlier article by G. W. Brody. The Simpson players were harboured by John Garbutt of Cawton on 3 January and Cuthbert Thompson of Yarm on 31 January. Corrections: Will Strong for Will Story, Will Slater for Will Slator, Peter

217 Denley, Marie. ‘Strictures on Interludes and Plays to Religious and Lay People in the Earlier Sixteenth Century.’ Notes and Queries 233 (1988) 444 – 5. [Cites a passage from Richard Whittingford’s The Pyge or Tonne of the lyfe of perfection in which he advises the godly (principally those at Syon monastery) against listening to minstrels, interludes, and plays, but admits that the latter two contain ‘many thynges ful deuot/and that myght edifie.’]

218 Denvir, Bernard, ed. From the Middle Ages to the Stuarts: Art, Design and Society, before 1689. A Documentary History of Taste in Britain Series. London: Longman, 1988. [A collection of documentary excerpts (only partially documented) prepared as a text for students of social, economic, and political history. There is an introduction and a brief biographical glossary for people mentioned in the text (including Thomas Dallam, Ben Jonson, Inigo Jones, Nicholas Lanier, John Lydgate, Thomas Nabbes, and John Webb). Records related to performance include a detailed description of a sepulchre for the church of St Mary Ratcliffe, Bristol, which the editor identifies as having a striking resemblance to mystery pageants and costumes (1470, p 86); a description of Henry viii as a Renaissance man interested in music (1539, p 104); a scene description from the Masque of Blackness (1605, p 156); a detailed account of the setting up of an organ at York Minster (1632 – 4, p 190); an account of the purchases of the sculptor Nicholas Stone Jr in Italy, including books of prints of the wedding masque of Duke Ferdinando and the water entertainment of his mother in 1608, Vitruvius’ De Architectura, and lute strings (1638, pp 199 – 201).


220 Dessen, Alan C. Elizabethan Stage Conventions and Modern Interpreters. Cambridge: Cambridge University Press, 1984. [Relies primarily on internal evidence from 246 plays of the period for his exploration of stage directions, but draws occasionally upon Henslowe’s inventory (pp 32, 61). Other previously published references are to contemporary depictions of jailers and payments for keys for the jailers in the Revels accounts of Edward vi (p 174, n 19), the Deptford naval show of 1550, the Hock Tuesday Play at Kenilworth in 1575 (p 106) and R. Willis’ account of the performance of the lost play The Cradle of Security (p 110). Chapters are: 1) ‘The Arrow in Nessus: Elizabethan Clues and Modern Detectives,’ 2) ‘Interpreting Stage Directions,’ 3) ‘The Logic of “This” on the Open Stage,’ 4) ‘Elizabethan Darkness and Modern Lighting,’ 5) ‘The Logic of “Place” and Locale,’

221 – Shakespeare and the Late Moral Plays. Lincoln: University of Nebraska Press, 1986. [An examination of the late moral plays in conjunction with *Richard III, 1 and 2 Henry IV, and All's Well That Ends Well* as well as allusions to the moral plays. The majority of records are cited in his first two chapters 'The Problem and the Evidence' and 'The Public Vice and the Two Phased Moral Play' (well-known records from printed primary and secondary sources).]

222 Dickens, A. G. 'Early Protestantism and the Church in Northamptonshire.' *Northamptonshire Past and Present?* (1983–4) 27 – 39. [Churchwardens in Carlton reported that Robert Barker read the Bible in his house and went 'abowte to make interludes and plaies thereof,' and in Lowick four men were presented for reading the Bible 'not onely unto there selfe but also unto audyence' (1526; pp 33 – 4). At Oundle in 1546 one Antony Ward reported that in an interlude played recently in London, one of the players said 'how should *hoc est corpus meum* serve to certifie a C. persones' (p 35).]

223 Dictionary of the Middle Ages. Ed. Joseph R Strayer. 12 vols. New York: Charles Scribner's Sons, 1982 – 9. [Many references to English and continental records under the headings: Chester Plays; Corpus Christi, Feast of; Dance; Drama, Western European; Feasts and Festivals, European; Games and Pastimes; Guilds and Métiers; Joglar/Jongleur; Minstrels; Music in Medieval Society; Musical Instruments; Mystery Plays; N-Town Plays; Second Shepherds' Play; Towneley Plays; Waits; York Plays.]


225 Divert, Anthony W. 'An Early Reference to Devil's-Masks in the Nottingham Records.' *Medieval English Theatre* 6 (1984) 28 – 30. [Reports on the discovery of a 1372 record concerning a 'delesheued,' in forma visery' which one John Beverley was withholding from a Thomas Sheather, who was a maker of sword sheaths and possibly masks.]

226 Dobson, R. B. and J. Taylor. "Robin Hood of Barnsdale: A Fellow Thou Has Long Sought". *Northern History* 19 (1983) 210 – 20. [A review article concerned with J. C. Holt's *Robin Hood* (1982). They point out that although the surviving Robin Hood stories may have derived from minstrel repertoire, the medieval
household was not the indisputably 'primary' setting for the development of such stories since minstrels in this period did considerable touring to cities and towns. The 1427 Exeter record of a play of Robin Hood is cited from David Wiles' "The Early Plays of Robin Hood" (p 220).]


228 Dollimore, Jonathan. Radical Tragedy: Religion, Ideology and Power in the Drama of Shakespeare and His Contemporaries. Chicago: University of Chicago Press, 1984. [Contains brief references to records from familiar printed sources, particularly in the sections on censorship (pp 22 – 5) and poetry versus history (pp 71 – 3).]

229 Donnelly, Sean. 'An Irish Harper and Composer Cormac MacDermott (– 1618).' Ceol 8 (1986) 40 – 50. [Provides biographical information on MacDermott based on manuscript and previously printed records. Manuscripts at Hatfield House suggest that MacDermott joined the household of Sir Robert Cecil, Earl of Salisbury as early as the 1590s, received minor wardships through his patron, acted as a messenger to Ireland, and repaired Cecil's harp. Further information regarding MacDermott's family and music attributed to him (some transcriptions are printed) is provided. Speculations regarding his performance in court masques are further developed by Peter Holman (see below).]

230 Douglas, Audrey, ed. 'Cumberland/Westmorland.' In Cumberland/Westmorland/ Gloucestershire. Eds. Audrey Douglas and Peter Greenfield. Records of Early English Drama. Toronto: University of Toronto Press, 1986. [Excerpts from 27 mss of primarily civic, guild, and household or private records of drama, music, and public ceremonial 1345 – 1642, chronologically ordered (138 pp of text). Documents include parliamentary and council proceedings, chamberlains' accounts and the Carlisle Day Book, court leet rolls, the Carlisle Merchants' Book, the Carlisle Tailors' papers, eighteenth century transcriptions of Carlisle Tailors' and Tanners' records, a letter of Henry Scrope, agent's accounts for Augsburg miners, the Curwen account book, household books for the Howard family of Naworth, Sir Christopher Lowther's notebook, Clifford household accounts, the diary of Lady Anne Clifford, Thomas Crosfield's diary, the Life of John Shaw, Lowther estate accounts, Diocese of Chester Consistory Court papers and the State Papers Domestic. The records treat of such subjects as the Carlisle miracle play (1345); the Kendal Corpus Christi play; waits (possibly using smallpipes) in Carlisle, Kendal, and Appleby; drummers in Carlisle and Kendal; John Burton, 'intruder,' 'John Trumpeter,' and Willy the Fool, all of Carlisle; a Christmas lord at Carlisle, John Mulcaster at the Naworth household of the Howards; Bodell the fiddler and Anthony Troughton, piper, at the Workington household of the Curwens; a
"speach play" performed by the Carlisle Grammar School; Carlisle Ascension Day festivities involving 'trumpteres,' waits, musicians, a fool, a fiddler, a juggler, and a 'plaie'; travelling players (Kendal: 40, 1585 – 1637; Carlisle: 34, 1602 to 1639); visiting waits (from 31 locations); and performers of local patrons, the Parker and Wharton families. The introduction discusses the historical background for the area; local plays; civic waits, drummers, and other local performers; Carlisle's customary calendar; visiting players, waits, and musicians; the documents and editorial procedures. Apparatus includes a select bibliography, four maps, three appendixes, translations, endnotes, a table of patrons and travelling companies, glossaries, and an index.]

231 DuBruck, Edelgard E. and William C. McDonald, eds. Le Théâtre et la cité dans l'Europe médiévale: Actes du Vème colloque international de la Société internationale pour l'étude du théâtre médiéval (Perpignan, juillet 1986). Fifteenth-Century Studies 13 (1988). [For essays in this collection which make substantial use of records see Briscoe, Clopper, Coldewey, Davidson, Jaye, Johnston, Lindenbaum, MacLean, Norland, Stevens (Martin), and Twycross.]

232 Duer, Leslie T. 'The Painter and the Poet: Visual Design in The Duchess of Malfi.' Emblematica 1 (1986) 293 – 316. [Likens Webster's play to a 'speaking picture' whose final effect derives from the overlaying of emblematic elements similar to those found in contemporary portraits. Of the nine figures given, number six is of Hilliard's portrait of George, third duke of Cumberland dressed in his tournament gear as Knight of Pendragon Castle.]


234 Dutka, Joanna. 'The Fall of Man: The Norwich Grocers' Play.' Records of Early English Drama Newsletter 9.1 (1984) 1 – 11. [Prints a facsimile of the transcript of this play by eighteenth-century antiquarian John Kirkpatrick which was discovered during the re-cataloguing of his papers at the Norfolk Record Office.]

235 – 'The Lost Dramatic Cycle of Norwich and the Grocers' Play of the Fall of Man.' Review of English Studies 35 (1984) 1 – 13. [Compares the Kirkpatrick manuscript version of the Grocers' play (c 1720s; see above) with the Fitch and Waterhouse versions (late eighteenth century) collated by Norman Davis in Non-Cycle Plays and Fragments and lists variants as an appendix. Argues that the texts along with other extant local records show that Norwich 'had a religious drama equal in its treatment of material to the better-known plays of York, Chester, and Coventry' (p 2). Although the plays may have been sponsored by the Great Guild in the fifteenth century, the records do not indicate this, and the Grocers' Play was originally performed by the Grocers' Company.]

61
century and were transferred to the St Luke's Guild, the city took over responsibility for them in 1527 when they were shown on Whit Monday, possibly in conjunction with the annual Pentecost fair. Even before the last performance of the plays in 1565, the showings had been abbreviated with only four pageants being presented in 1541 (the Butchers' Resurrection, the Bakers', Brewers' and Innkeepers' Noah's Ship, the Worstedweavers' Holy Ghost, and the Smiths' Conflict of David and Goliath—all as assigned in 1527). Dutka suggests that the unity and integrity of the Norwich cycle was not based on the Corpus Christi Creation-to-Doomsday, seven ages model but rather on the Pentecost theme of the Holy Trinity: the Father, creator of the world; the Son, redeemer of the world; and the Holy Spirit, creator of the Church. From the Grocers' accounts, she quotes a description of the tree of knowledge (p 7), and payments to Stephen Prewett 'for making of a new ballad' and John Bacon, a grocer, for 'playing at the organs,' possibly in connection with the final song of the play (p 9).


Eccles, Mark. 'Ben Jonson, "Citizen and Bricklayer".' Notes and Queries 233 (1988) 445–6. [Corrects the Oxford editors' misdating of a Queen's Bench document identifying Jonson as 'Citizen and Bricklayer of London' (1599/1600) and reviews other previously published records relating to Jonson to suggest the following chronology: born 1572; taken from Westminster School and bound prentice as bricklayer 1587; worked with stepfather at Lincoln's Inn in 1588; completed apprenticeship in Low Countries, married and began paying quarterage to the Tylers and Bricklayers 1594.]

— 'Half a Yard of Rede Sea.' Notes and Queries 229 (1984) 164–5. [Cites numerous printed records referring to 'rede sea' and incorrect assumptions that they refer to the dramatic representation of the Red Sea. Citing other printed references, including those for 'say' in the OED, he notes that references to 'rede sea' are to a kind of cloth.]

— 'Mary Frith, the Roaring Girl.' Notes and Queries 230 (1985) 65–6. [Cites a previously printed record from the Consistory Court of London for January 27, 1612 containing the confession of Mary Frith to attending 'a playe at the Fortune in mans apparell', sitting on the stage, playing upon her lute, and singing a song. Goes on to cite several other court records (1600–24)
concerning suspicion of or conviction of illegal activities as well as records of her marriage.]

240 - 'Middleton's Comedy _The Almanac_, or _No Wit, No Help Like a Woman's._' _Notes and Queries_ 232 (1987) 296 – 7. [Through reference to 15 phrases drawn from Breton's almanac, he identifies _No Wit, No Help Like a Woman's_ as _The Almanac_, a play performed for James I at Whitehall by Prince Henry's players and earlier at the Fortune in 1611.]

241 Edmond, Mary. _Rare Sir William Davenant_. Revels Plays Companion Library. Manchester: Manchester University Press, 1987. [A biography heavily based on primary documents and well documented. It begins with the early history of the Davenant family in Essex and introduces the connection with dramatic entertainment as early as the celebration of his grandparents' wedding with a masque (p 3).]

242 Edwards, A. C. 'The Medieval Churchwardens' Account of St. Mary's Church, Yatton.' _Somerset & Dorset Notes & Queries_ 32 (1986) 536 – 47. [Discusses accounts running from 1445 to 1558 which demonstrate that the considerable care and expense lavished on the church was financed in part by regular church ales held in Yatton, Cleeve, and Claverham. A joint ale was held with Congresbury in 1534. Three men are paid 'to wake at the sepulchre' at Easter 1471. Accounts related to the organ run from 1460 and include payments to Lyon for playing (1480) and a Bristol organ maker for a new organ (1526 – 8, p 544).]

243 Edwards, John. 'The Mural and the Morality Play: A Suggested Source for a Wall-Painting at Oddington.' _Transactions of the Bristol and Gloucestershire Archaeological Society_ 104 (1986) 187 – 200. [Focusing on new evidence revealed during the cleaning of the smaller, fifteenth-century wall painting near the principal, late fourteenth-century painting of Doom in the church of St Nicholas at Oddington, he argues that the morality play rather than illuminated MSS were probably the source for such wall paintings. The painting contains a jester haranguing a praying friar, but he also compares the characters in _Magnificence_ with those found in the painting and concludes that 16 of the 18 play characters are in some way represented in the painting. As the play may be a satire on Wolsey, the painting may also satirize the Archbishop, who owned Oddington manor 1514 – 29. A blackened face in a Pickering painting and the distorted face of the emperor in paintings at Little Missenden and Sporle are also cited as examples of the possible influence of players' masks on wall paintings (p 191).]

244 Edwards, Philip. _Shakespeare: A Writer's Progress_. Oxford: Oxford University Press, 1986. [An introductory work for the general reader containing a sketch of Shakespeare's life and individual chapters on the poems, comedies, histories, tragedies, and tragicomedies. It is undocumented, but a list of secondary sources for further reading is appended.]
Edwards, R. W. Dudley and Mary O'Dowd. *Sources for Early Modern Irish History, 1534–1641*. Cambridge: Cambridge University Press, 1985. [A critical guide to written sources for the study of 1) 'Irish Civil Central Administration,' 2) 'Irish Civil Local Administration,' 3) 'English and Other Central Administrations and Ireland,' 4) 'Irish Ecclesiastical Administration,' 5) 'Contemporary Accounts and Descriptions,' 6) 'Maps and Drawings,' 7) 'Archival Collections,' 8) 'Historiography.' No specific records of relevance are cited.]

Egan, Geoff. 'A Late Medieval Trumpet from Billingsgate.' *London Archaeologist* 5 (1986) 168. [Reports the finding of a 'complete copper alloy straight trumpet in four sections' (made at three different times) dating from the late fourteenth or early fifteenth centuries. The first medieval trumpet to be found in archaeological digs, it appears to have been in playable condition when it was lost or discarded. A scale replica was nearing completion at the time of writing.]

Elliott, John R. 'Entertainments in Tudor and Stuart Corpus.' *The Pelican* 1982–3 pp 45–50. [Although musical and dramatic activities at Corpus Christi College, Oxford were not as elaborate or as regularly scheduled as at other colleges, Brian Twyne's collections of university documents reveal information about Corpus men involved in university entertainments for the queen in 1566: *Marcus Geminus*, a Latin comedy; *Progne*, a Latin tragedy by James Calfhill; *Palamon and Arcyte* by Richard Edwards. In the last, three Corpus men took parts: Miles Windsor (whose account of the occasion is in Bodleian ms Twyne xvii, pp 157–69), Thomas Twyne and John Rainolds (who played Hippolyta and went on to become President of Corpus and write *Th'Overthrow of Stage-Playes*). Transcriptions from the *Libri Magni* relating to performances within the college itself concern 'acters' (1557–8), minstrels (1567–8), musicians, a scholars' play performed before their fellow student Ferdinando Stanley, Lord Strange (1572–3), and visits of trumpeters, including those of the king and prince (1611–12, 1615–20, 1622–3, 1635–6).]

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'An "Learned Tragedy" at Trinity?' *Oxoniensia* 50 (1985) 247–50. [Prints and analyzes a letter – Surrey RO, I.M. 41.14 (8) – from Robert Rochester, John Bourne, and Francis Englefield requesting a loan of specific costumes from the Court for a 'learned Tragedy' at Christmas during the reign of Mary. Elliott suggests that the tragedy printed and identified by Feuillerat as being performed at New College may have in fact been intended for Trinity College in December 1556 but may not have actually been performed. Characters identified include three kings, two dukes, six councillors, one queen, three gentlewomen, one prince, six masquers, and four torch bearers. He cites further records relating to Trinity performances in 1559 from Thomas Warton's *History of English Poetry* ('the comedy of Andria' and 'the dinner of a Christmas Prince') and from Trinity records for 1565 (a 'spectacle' at the Feast of the Trinity), 1579, 1585 (Christmas plays). He also notes that in
1557 Anthony Wood is said to have been Christmas Prince or 'King of the Beans' at Merton College.

249 - 'Mr. Moore’s Revels: A "Lost" Oxford Masque.' *Renaissance Quarterly* 27.3 (1984) 411–20. [Identifies for the first time the manuscript source of this masque, referred to by Fleay, as a poetic miscellany, Bodleian Ashmole 47. Elliott prints the text of the masque, from which it is clear that it was performed three times 'nere Eastgate in Oxon. 1636' and that a Mr Moore (possibly Thomas More of Burford, Oxfordshire and Merton College) presided over the revels either as one for or by whom the masque was written. It is possibly a parody of the Christ Church and St John’s entertainments for King Charles I in August 1636.]

250 - 'Queen Elizabeth at Oxford: New Light on the Royal Plays of 1566.' *English Literary Renaissance* 18 (1988) 218–29. [Provides further information regarding the entertainment prepared for the 1566 visit of the queen to Oxford from two previously unremarked holograph versions of Miles Windsor’s account of that entertainment (Corpus Christi ms 257). Variants in the rough draft of the account reveal that the cast for Richard Edwards' *Palamon & Arcyte* included 'Lynhame' as Palamon, 'Banes' as Arcyte, 'Dalaper' as Trevatio and Windsor himself as Perithous. He also discusses other evidence identifying John Rainolds as Hippolyta and Peter Carew as Emilia and identifies all of the cast members but Lynhame. Further information concerns the possible use of one of Edward VI’s old cloaks in the performance, the use of canons’ chambers for rehearsal, the queen’s rewards to the playwright and the two players of female roles, the quality of the playing and the queen’s response to it, the nature of the disaster which killed three people during or prior to the show, and the author of a companion Latin play (*Marcus Geminus*), a Mr. Matthew who is identified as Toby Matthew; the future Archbishop of York.]

251 - and John Buttrey. 'The Royal Plays at Christ Church in 1636: A New Document.' *Theatre Research International* 10 (1985) 93–109. [Prints a transcription of a Christ Church expense account (Ch.Ch. Arch: D.p.i.a.15.f.23(b)) relating to the entertainment of Charles I and his queen at Oxford in August of 1636. It provides information about the two comedies, William Strode’s *The Floating Island* and William Cartwright’s *The Royal Slave*, performed at Christ Church on the evenings of August 29 and 30 (a third, George Wilde’s *Love’s Hospital* was performed at St John’s College on the afternoon of August 30 at the expense of Archbishop Laud, Chancellor of the University). The total expenses for the two plays were 43 15s 6d including payments for music to Henry and William Lawes, Davis Mell (all three of the King’s Musick), Thomas Day (master of the children of the Chapel Royal) and his sons, Thomas Holmes (Gentleman of the Chapel Royal), Edward Lowe (Christ Church organist), Stephen Goodall (Christ Church chaplain), David Jones (Christ Church chanter), and Mr Coleman (possibly a student); for the dancing...
master William Stokes of Oxford (who also taught John Evelyn); for the ‘Tyrewoman’ Mrs Morgan (possibly the woman mentioned in the 1635 will of King’s Company member John Shank); for the ‘Vniversity Musicke’ or town waits; for ‘Mr. Caryes Suite’ and for ‘Mr. Taylor’ (possibly Joseph Taylor of the king’s men). Elliott cites other sources to identify another student actor (Richard Busby of Christ Church), another performance of The Royal Slave at Hampton Court in 1637 and two potentially eyewitness accounts of the productions including one which links their design with Inigo Jones. An earlier version of this article was published under the title of ‘Plays at Christ Church in 1636: A New Document’ in Theatre Notebook 39 (1985), 7 – 13 and an apology from the editor for duplication appeared on p 160 of the same volume.]


254 – , ed. Essex Wills. The Archdeaconry Courts 1577 – 1584. Chelmsford, Essex: Essex Record Office in collaboration with The Friends of Historic Essex, 1987. [Wills in the Essex Record Office include that of ‘Marscelin’ Owtred of London (1582) who left 20s to Mr Charnocke, virginal maker (possibly related to Hugh Charnocke of Hornchurch) and that of Thomas Fairstead of St Botolph, Colchester (1582) who bequeathed tenements and a garden he bought from ‘Stephen Mounforth the minstrel and Rt. Burgess innholder’ (p 148).]


256 Evans, Deanna Delmar. ‘Ambivalent Artifice in Dunbar’s The Thrissill and the Rois.’ Studies in Scottish Literature 22 (1987) 95 – 105. [Analyzes the poem as written for the occasion of the marriage of James IV to Margaret Tudor and alludes
to previously published records relating to the jousts and pageants associated with those festivities (p 98).

257 Evans, G. Blakemore, ed. *Elizabethan-Jacobean Drama: A New Mermaid Background Book.* London: A & C Black, 1987. [An anthology of excerpts from well-known records and contemporary writings with introductions and notes. It is divided into two parts - the first providing materials specifically concerned with the theatre, the second, materials relating to everyday life. Documents in Part I (concerning attitudes towards drama, the audience, London companies and travelling players, play genres and repertories, costumes, properties, scenery, acting, actors, country festivals, and entertainments) include letters from the lord mayor and aldermen of London to the Privy Council against stage plays, the licence of the king's men, the Fortune contract, excerpts from Henslowe's *Diary*, a theatrical stock list in the Harvard University Library, Thomas Platter's account of his visit to the theatre, R. Willis' account of visiting players in Gloucester, Laneham's account of the Hock Tuesday play performed before Elizabeth, excerpts from the writings of Stubbes, Gosson, John Rowe, Gayton, Dekker, Nashe, John Stephens, Thomas Heywood, Munday, Sidney, and Fynes Moryson. The second part has sections on bear-baiting (drawn from Stubbes) and the jig (a broadside drawn from the Pepys collection). There is also a glossary, an index of plays, a general index, and 30 illustrations.]

258 Evans, Nesta, ed. *The Wills of the Archdeaconry of Sudbury.* Suffolk Record Society 29 (1987). [Evans transcribes the will of George Kirby, musician of Bury St Edmunds (1633/4, pp 286 – 7). Other wills include reference to 'certene singeng Bookes' (1630, p 213); virginals (p 300), and a viol (1634, p 327).]


260 "Men That Are Safe, And Sure": Jonson’s “Tribe of Ben” Epistle in its Patronage Context. *Renaissance and Reformation* 21 (1985) 235 – 54. [In the process of examining the various levels of patronage reflected in this epistle and their implications, he cites biographical material on Jonson and two items from the letters of John Chamberlain, one recounting the event which precipitated the epistle– the trip by 'Inigo Jones and Allen the old player' (without Jonson) to Southampton to arrange for 'shewes and pageants' (1623; p 238) for the arrival of the Infanta– and another concerning his satire of George Wither in *Time Vindicated to Himself* (1623; pp 242; 254, n 7).]

261 "Whome None But Death Could Shakes": An Unreported Epitaph on Shakespeare. *Shakespeare Quarterly* 39 (1988) 60. [Reports an epitaph (c 1625)
found in Folio no. 26 in the Folger Library supporting the argument that Shakespeare was held in high regard in his own day.

262 Farr, M. W. ‘Midsummer Riding– A Seventeenth-Century Custom of the Millers of Warwick.’ Warwickshire History 7 (1988) 80 – 2. [Transcribes depositions from a 1633 lawsuit in the Court of Exchequer concerning the Midsummer custom of loaders for the various mills going about with different kinds of music: horse bells, a pipe and tabour, bagpipes, and a fiddle. Payments in the Castle accounts to the miller for this ceremony run from the 1570s into the late seventeenth century, and in 1688 new bells were purchased for the horse’s collar.]

263 Fehrenbach, Robert J. ‘When Lord Cobham and Edmund Tilney “Were att Odds”: Oldcastle, Falstaff, and the Date of 1 Henry iv.’ Shakespeare Studies 18 (1986) 87 – 102. [Sheds new light on the Oldcastle episode by identifying an allusion in a letter written by Tilney to an earlier disagreement between himself and Lord Cobham as referring to the Oldcastle affair. Through examination of biographical information relating to Cobham and information about the players’ season, he determines that Cobham’s protest was most likely registered after he saw a performance of the play at court 26 or 27 December, 1596 or 1 or 6 January, 1597 and before his daughter’s death on 24 January. He cites considerable additional evidence to demonstrate that Cobham was not prejudiced against players during his time as lord chamberlain and that, in fact, evidence more readily confirms his support.]

264 Fenlon, Iain, chairman. ‘14th International Congress of the IMS – Round Table iv: Production and Distribution of Music in 16th- and 17th-Century European Society.’ Acta Musicologica 59 (1987) 14 – 17. [Identifies the singer and composer Pierre Alamire as a spy for Henry vii from 1515 to 1518 at Malines, and the Venetian organist Dionisio Memmo as a spy at the English court for Charles v. Documents preserved at the Casa Real at Simancas demonstrate that Philip ii of Spain took several musicians to England with him in 1554 (including Antonio de Cabezon and Philippe de Monte). In 1611 several Danish musicians were sent to England to serve Queen Anne of Denmark and shortly thereafter Danish repertoire begins to appear in English manuscripts. The musicians were Jacob Orn, Mogens Pederson, Hans Brachrogge and Martinus Otto. The influx of Italian musicians (many of whom are ‘known to have been of Jewish extraction’ p 16) to England under the Tudors is explained by the Italian persecution of Jews at that time.]

265 Finkelpearl, Philip J. “The Comedians’ Liberty”: Censorship of the Jacobean Stage Reconsidered.’ English Literary Renaissance 16 (1986) 123 – 38. [Demonstrates that Jacobean censorship was not so successful as has been claimed. In support he cites records from Chambers and Bentley (pp 125 – 6), William Crashaw’s 1607 sermon attacking players, and John Melton on libellous ‘playmaking’ (p 127). From the State Papers Domestic he cites a 1617 performance
which mocked the King and from various ambassadorial accounts he cites records regarding a libellous 1620 performance mounted by Prince Charles and his players for James (p 127) and a 'Scots' Mine' play mounted by the children of Blackfriars (p 129).]

Fletcher, Alan. 'The Civic Drama of Old Kilkenny.' Records of Early English Drama Newsletter 13.1 (1988) 12 – 30. [Reference to records of a Gaelic minstrel tradition before 1170, the Statute of Kilkenny restraining Irish minstrels (1366), 'cantilenis teatralibus, turpibus, et secularibus' (14th c.), the performance of two plays by John Bale (1553), a Corpus Christi play (from at least 1556), characters from the Corpus Christi play 'going in stations,' a pageant of the Nine Worthies sometimes also performed at Corpus Christi, musicians for the Corpus Christi play (1637), and minstrels retained by the Earls of Ormond (17th c.). An appendix contains transcriptions of two documents concerning the Corpus Christi play, its organization (the frequent involvement of particular families in organizing and acting), staging (stationary, place-and-scaffold), and content (a Passion play with episodes on the Crucifixion, the Harrowing of Hell, and the Resurrection). A second appendix lists the names of 78 personnel involved in Kilkenny civic drama 1580 – 1639 and additional information about characters involved in the plays (the 'Maryes', Christ, John the Evangelist, St Michael, the Devil). Two maps relating to staging are included.]

267 — "Coveytse Copbord Schal Be at he End of the Castel be the Beddis Feet": Staging the Death of Mankind in The Castle of Perseverance.' English Studies 4 (1987) 305 – 12. [In considering the role of the cupboard referred to in the Castle diagram and its staging implications, Fletcher examines the word order of the description and compares the use of the cupboard to similar references in exempla collections and fifteenth-century illustrations of deathbed scenes in which a chest is located at the foot of the dying man's bed.]

Fletcher, Anthony. Reform in the Provinces: The Government of Stuart England. New Haven: Yale University Press, 1986. [In the section on 'The Reformation of the People' (pp 262 – 81), he cites records concerning the suppression of dancing, singing and/or 'wanton songs' (Staffordshire, 1618); bull- and bear-baiting (Somerset, 1608); pipers and dancing (North Riding, Yorkshire, 1614); morris dancing involving a minstrel (Longdon, Worcestershire, 1616); piping, dancing, bear- and bull-baiting (Lancashire, 1616); dancing (London; Norfolk, 1664); bull-baitings (Bath, 1638); a drummer and fiddler (Marlborough downs); and a bower for dancing and revels (Keevil, Wiltshire, 1611, 1624). References are also made to Richard Baxter's accounts of dancing around the maypole; sermons attacking dancing and maypoles; statements concerning piping, morris dancing, and maypoles in the Book of Sports; and statutes forbidding May games, bear- and bull-baiting, 'interludes and common plays' on Sunday (1621, 1625). Fletcher concludes that more research is required in order to determine the extent to which
magistrates felt a responsibility for inculcating moral values and became a part of organized campaigns against alehouses and popular festivities.]


270 Foakes, R. A. Illustrations of the English Stage 1580 – 1642. London: Scolar Press, 1985. [79 illustrations including maps and panoramas; drawings, plans and vignettes relating to the stage; illustrations relating to the stage in printed play texts; miscellaneous illustrations connected with the stage and illustrations in play texts with no connection to the stage. Each illustration is accompanied by a description of size and format, a discussion of the information that it supplies, and a list of other printed sources in which it has appeared.]

271 Ford, Boris, ed. The Cambridge Guide to the Arts in Britain. Vol 1: Prehistoric, Roman and Early Medieval. Vol 2: The Middle Ages. Cambridge: Cambridge University Press, 1988. [Volume one contains a full chapter on music (by Christopher Page) with sections on vernacular and Latin song, string-playing (a request from the Abbot of Monkwearmouth and Jarrow to an Englishman in Mainz for a rota player, p 250), professional musicians, and popular music. An illustration from the Vespasian Psalter featuring King David with musicians and dancers is included. A chapter on the cultural and social setting of early medieval Britain (by Richard N. Bailey) includes brief reference to records of Easter drama and quadri-dramatic liturgical presentations in Cambridge and Lindisfarne. A chapter on the cultural and social setting of Roman Britain (by Peter Salway) identifies a mosaic at Keynsham, near Bristol, depicting the playing of pipes and tambourine and a chapter on Verulamium (by Sheppard Frere) discusses the theatre and a wall painting depicting a lyre. In volume two the use of records is too substantial to catalogue. The following chapters are most immediately relevant: the section on Royal and Aristocratic Patronage in Derek Pearsall's 'The Cultural and Social Setting of the Middle Ages,' Stephen Medcalf's 'Literature and Drama,' Richard Axton's 'Festive Culture in Country and Town,' R.B. Dobson's 'The City of York,' and Nick Sandon's and Christopher Page's sections on music. Both volumes include numerous illustrations and append bibliographies of primary and secondary materials.]

272 Ford, Robert. 'John Ward of Canterbury.' Journal of the Viola da Gamba Society of America 23 (1986) 51 – 63. [Argues that scholars have confused the identity and accomplishments of four different John Wards associated with Canterbury Cathedral in the late 16th and early 17th centuries. All four John Wards began as choristers. John Ward the first (d 1593) was the father of John Ward the second (d
1617), who, along with George Marson the organist, took orders and became
director of the choir. It was this second John Ward who composed sacred music
and madrigals and whose postmortem inventory included only 'one old lute' (p 62).
John Ward the third, son of John Ward the second, became Attorney of the
Exchequer. Thomas Tomkins dedicated a madrigal to him, and he was probably a
musician and the composer of the viol music previously attributed to his father.
John Ward the second had been servant to Lady Elizabeth (Smith) Fanshawe, and
John Ward the third of Sir Thomas Fanshawe, her son (who had been left musical
instruments in his father's will). A fourth John Ward appears to have been only
distantly related to this family and not a composer. Other Wards mentioned
include Edward, player of the cornet or sackbut 1614 – 1634. Cathedral records
give several payments for viols and strings from the 1580s (p 61)– but none
associated with the second John Ward.]

273 Forker, Charles R. *Skull Beneath the Skin: The Achievement of John Webster.*
career and development as an artist, divided into four parts: a consideration of the
biographical facts within the overall religious, intellectual, social, and professional
climate of Jacobean London; a detailed, chronological study of Webster's career
with analysis of his writing; a detailed analysis of his major works; and a survey of
his reputation from the seventeenth century forward. Copious records are cited
from primary and secondary sources in print.]

274 Forrest, John. *Morris and Matachin: A Study in Comparative Choreography.* CECTAL
Publications 4. London: EFDSS; Sheffield: Centre for English Cultural Tradition
and Language, 1984. [An attempt to identify through choreographical comparison
the origins of the 'Cotswold morris dance' in the popular sixteenth-century dance,
matachin. There is copious use of local records, but from printed sources, espe-
cially Anna J. Mill. It is unfavorably reviewed by Philip Heath-Coleman in 'Forrest
and Matachin: An Assessment of John Forrest's "Morris and Matachin"," Folk

275 Foster, Andrew. 'Chichester Diocese in the Early 17th Century.' *Sussex Archaeological
Collections* 123 (1985) 187 – 94. [Reference to Thomas Weelkes, Chichester
Cathedral organist, who was found guilty several times of being 'a common
drankard and a notorious swearer and blasphemer' (p 191).]

276 Fotheringham, Richard. 'The Doubling of Roles on the Jacobean Stage.' *Theatre
Research International* 10 (1985) 18 – 32. [Argues that doubling analysis should be
seriously applied to seventeenth century plays, which sometimes reveal evidence of
major alterations at the 'point of saturation' (the scene with the greatest number of
actors) to allow for much doubling. He examines several plays, including *Antonio
and Mellida*, from which he determines that the children of Paul's numbered 14 in
1599, and The Poetaster and Eastward Ho, suggesting that the children of the Chapel numbered 20 in 1601. Analysis of Othello and The Alchemist is used to suggest a touring cast of 12 for the king's men's performances at Oxford in 1610-4 fewer than would have been used in London.]


278 Frampton, George. 'St. Christopher, Hob-Nob and the Salisbury Morris.' English Dance & Song 45.3 (1983) 13-17. [Traces the use of the Giant, whose head may be as much as 400 years old, and Hob-Nob, a tourney hobby-horse which once belonged to the Tailors' Guild, from the earliest records to the present. They would have been used to celebrate Midsummer Eve, St Peter's Day and St Osmund's Day. Records from our period are for a 1444 Tailors' Guild celebration involving a garland placed around a statue of their saint and a procession with a minstrel; the use of five morris coats and bells in 1564; a 1570 Midsummer pageant involving a giant, three black boys, a devil, and morris bells and coats; a hobby-horse and a Maid Marian's coat in 1572 and again in 1618; dancing on Sunday 1611; failure to mount the giant or hobby-horse entertainments because of the plague in 1625; mocking of the morris dancers in 1633; and the borrowing of morris coats in 1667. Both the Giant and the hobby-horse are on display at the Salisbury Museum.]

279 Fulton, R. C. Shakespeare and the Masque. New York: Garland, 1988. [In focusing on the masques in Love's Labour's Lost, As You Like It, Timon of Athens, The Tempest, and the late Romances, he cites numerous records (drawn from familiar primary and secondary sources) relating to contemporary masques and royal entertainments.]

280 Gair, Reavley. 'In Search of "the Mustie Fopperies of Antiquity".' In Play-texts in Old Spelling: Papers from the Glendon Conference. Ed. G. B. Shand with Raymond C. Shady. AMS Studies in the Renaissance 6. New York: AMS, 1984. [In demonstrating that an editor is never a neutral commentator, Gair works with an unfinished play (c 1638-40) by Sir Thomas Salusbury of Lleweni and prints Act i.i (pp 124-6). Salisbury had been a dependent of the Myddletons of Chirk Castle, and wrote and produced an Antimasque of Gipseys for a marriage there in December 1641. Other plays and masques (performed by family members, including women) were presented in a variety of Welsh manor houses, including Lord Strange's house at Knowsley and Chirk Castle (p 128). Both performance and textual references are to ms Peniarth 5390d in the National Library of Wales.]
‘Takeover at Blackfriars: Queen’s Revels to King’s Men.’ In _The Elizabethan Theatre: Papers Given at the Tenth International Conference on Elizabethan Theatre Held at the University of Waterloo, Ontario, in July 1983_. Ed. C.E. McGee. Port Credit, Ontario: P. D. Meany, 1988. 37–54. [In examining the complaints raised in the 1596 petition against the Blackfriars playhouse, he cites previously published records for the earlier presentation of plays at Blackfriars and excerpts from bills of complaint. Inhabitants of the area included theatre people: Paul Backe, player; John Browne, ‘one of the play boys’ (from St Anne parish register, p 46), Ben Jonson, Henry Evans, and Nathan Field. From the requirements of plays performed there, he determines the nature of the stage façade constructed by Burbage and Evans and notes its similarity to that of Paul’s after 1599. It was the presence of the boys’ company at Blackfriars that made the adult actors acceptable neighbours at the later date, and the King’s men may have adopted ‘theatrical tricks’ (scenes of resurrection and restoration) popularized by the children’s company in order to satisfy the tastes of the audience which the children had cultivated. There is appended a table of St Anne Blackfriars baptisms, marriages, and burials 1570 – 1642.]

Gallenca, C. ‘Ritual and Folk Custom in _The Merry Wives of Windsor._’ _Cahiers elisabethains: Études sur la pré-Renaissance et la Renaissance anglaises_ 27 (1985) 27–41. [Contains references to a plaster bas-relief of cowlstaff riding involving a man on a staff playing a flute and surrounded by men and women (Grace Hall in Montacute House, Somerset, 1600, p 30); a charivari involving reed pipes, horns, and cowbells inflicted on Thomas and Agnes Mills at Calne in 1618 (p 31); Lenton, who accompanied the King of Christmas at a 1443 Norwich Shrovetide riding ‘in whyte and red heryngs skinns’ (p 39 n 34) and the ‘green man’ associated with Rogationtide processions who appears on a fourteenth century sedilia at Weston Longville, Norfolk (pp 36, 40). More general references are to the Twelfth Night King of the Bean at Oxford and Cambridge (p 35), mummers, and maying festivities.]

Galloway, David, ed. _Norwich. Records of Early English Drama_. Toronto: University of Toronto Press, 1984. [Excerpts from more than 75 MSS relating to drama, music, and public ceremonial 1539 – 1642, chronologically ordered (342 pp of text). Documents include assembly minute books and proceedings, chamberlains’ accounts and vouchers; mayors’ court books; clavers’ accounts; foreign receivers’ accounts; Quarter Session minute books; the Mayor’s Book of Oaths; the Liber Albus; the Register of Freemen; apprenticeship indentures; the Liber Ruber Civitatis; a landgable rent book; interrogatories and depositions; St George’s Guild accounts and inventory; the Grocers’ accounts; Dean and Chapter minute books, ledger books, and accounts; Consistory Court wills and inventories. Records identify five currently surviving playing spaces (Blackfriars Church, the Guildhall assembly chamber, the cathedral and its precincts, the grammar school, and the

73
yard of the Red Lion). Other playing spaces include the White Horse, the King's Arms, the pageant house, the duke of Norfolk's palace, Mr Castleton's 'place' and 'Thorpp'. Records of drama and pageantry include 'commodies,' 'Interludes,' and 'tragedes' played by the waits; comedies and interludes performed by the Grammar School boys; the duke of Norfolk's players and bearward; the children of the chapel playing before the duke of Norfolk at Christmas; the Red Lion affray 1583; a prohibition against freemen attending plays 1589 (and resulting fines from 1616 on); incidents involving players and city administrators (Francis Wambus 1624; Lord Chandos' players 1591; the earl of Worcester's players 1583). Churchyard/Garter entertainments for the Queen's visit (1578), rewards to Will Kempe (1600), pageants (including the 'pageant of kyng salamon,' 1547), 'puppinge playes,' bearwards, a Turk dancing on ropes, a French woman dancing on ropes, an 'Italian motion,' Spaniards and Italians 'who dawnsyd antyck,' a child with two heads, a woman without hands, jugglers, dromedaries, baboons, and a 'Basehooke'. Records of music include reference to the city waits (four in 1540, five in 1552 – 3), their substantial 'fringe benefits,' their Sunday night concerts, their presentation of pageants (1556) and plays, their performance as singingmen at the cathedral, their preparations to join Drake on the voyage to Portugal (1589), the numerous instruments owned by the city and by the waits, and unwelcome minstrels and ballad singers. An introduction discusses Norwich history, the city government, the Guild of St George, dramatic, musical, and other entertainments, the documents, and editorial procedures. Apparatus includes a select bibliography, maps, seven appendixes (including 'vii: Patrons and Travelling Companies'), translations, endnotes, glossaries, and index.

284 Gangwere, Blanche. *Music History from the Late Roman through the Gothic Periods, 313 – 1425: A Documented Chronology.* Music Reference Collection 6. Westport, Connecticut: Greenwood, 1986. [An annotated and fully documented chronology of western music divided into four major periods (late Roman Empire and Carolingian Age, Romanesque period, early and late Gothic periods). Sections concern instruments, liturgical drama, minstrels and song, individual musicians, manuscript sources, and performance practices. The early and late Gothic periods have entire sections on English music.]

285 Ganzel, Dewey. 'The "Collier Forgeries" and the Ireland Controversy.' *Shakespeare Newsletter* 181 (1984) 6. [Argues that a Mr H., possibly George Steevens, with some help from William Henry Ireland, was the forger of the Bridgewater and Dulwich forgeries.]

dancing, tilting, plays, seasonal customs, and celebrations including religious pageants, morris dancing, mummers, and masques. No records cited.]

287 Garry, Jane and Fred R. Shapiro. 'Earlier Uses of Terms Relating to English Folk-Dance.' Notes and Queries 229 (1984) 303 – 4. [Provides five usages of dance-related terms pre-dating the earliest OED references (some of which could be further antedated by reference to REED publications). Three are from play texts (country-dance, 1577; country-dancer, 1634; Morris-dance, c 1589) and two from records: Maid Marian's 'kendale... huke' in Lysons' Environ of London (1509) and the Fanchurch maypole in Machyn's Diary (1552).]

288 Gauvin, Claude. 'Sur quelques problèmes du théâtre médiéval anglais.' In Arts du spectacle et histoire des idées: Recueil offert en hommage à Jean Jacquot. Ed. Jean-Michel Vaccaro. Publications de la Société des amis du centre d'études supérieures de la Renaissance. Tours: Centre d'études supérieures de la Renaissance, 1984. 117 – 26. [Reviews the nature of recent research into medieval theatre, in particular, research concerning processional staging (primarily as related to York and Coventry), the play in sixteenth-century Dorset (citing records from Malone Society Collections 9), and the identification of 'N-Town'.]

289 George, David. 'Blood-Sports and the Evolution of the English Playhouse 1576 – 1642.' Shakespeare Newsletter 190 (1986) 25. [A summary of a seminar paper presented at the Shakespeare Association of America meeting 1986. He argues that the architecture of bull- and bear-baiting houses as well as cockpits influenced the nature of playhouses in London and Liverpool and that audiences for blood-sports were 'very probably the main predecessors of audiences for the legitimate drama.' Records relating to cockpits are cited.]

290 – 'The Walmesley of Dunkenhalgh Accounts.' Records of Early English Drama Newsletter 10.2 (1985) 6 – 15. [Out of 191 entries 1612 – 42 relating to players and other entertainers (fiddlers, 15 records; a hobby-horse man; a juggler; a merye man; minstrels and musicians; 7 records; pipers, 46 records; a singer; trumpeters and waits, 28 records), he notes those items which are a 'significant addition' to Bentey. He gives a table of entries for players from towns (Downham, Ribchester, Clitheroe, Whalley, Burnley – 10 items), private (36) and royal (none after 1624 – 17) patrons, as well as companies identified by players' names (Distley, Bradshaw, Perry, Guest – 20 items), country of origin ('the dutch men'), or not identified (6). In addition to the king and queen, Lady Elizabeth and the prince, players' patrons include Lords Monteagle (1614 – 5), Derby (1614 – 25), Stafford (1614 – 18), Shrewsbury (Nov 1616), Evers (1617), Dudley (1619 – 30) and Strange (1634 – 6); Sir Edward Warren (1612 – 18), Sir Cuthbert Halshay (1616), and Mr. Shireburn (1629). Stewards' lists of visitors present for meals include both players and those who would have been their audience (22 families listed).]
291 George, J. Anne. "Decent" Doggerel. Records of Early English Drama Newsletter 12.2 (1987) 23 – 5. [Transcribes a song found in a 1616 Star Chamber case against two men who composed a libellous song about Elizabeth Bourne of Stafford and sang it 'in comon alehouses and in great assemblyes.]

292 Gerritsen, Johan. ‘De Witt, van Buchell, the Swan and the Globe: Some Notes.’ In Essays in Honour of Kristian Smidt. Eds. Peter Bilton et al. Oslo: Institute of English Studies, University of Oslo, 1986. [Provides a fresh description of the Utrecht manuscript containing the Swan drawing, biographical information about de Witt and van Buchell and an examination of manuscript notebooks with travel sketches sent by de Witt to van Buchell. The notebooks provide information regarding the form in which de Witt’s drawing may have reached van Buchell and allow for a comparison between sketches of the same objects by the two men. While de Witt appears to have been capable of creating reasonable likenesses, he sent copies of his drawings, not the originals, to van Buchell, who in turn combined somewhat impressionist tendencies with the process of enlarging the scale of such drawings. Gerritsen concludes by drawing attention to the need to find two drawings of the second Globe alluded to in The Library in 1930 and apparently unseen since.]

293 Gibson, Colin A. ‘Another Shot in the War of the Theatres (1630).’ Notes and Queries 232 (1987) 308 – 9. [Through satirical allusions in his poem ‘To the pious Memory of my deare Brother-in-law Mr Thomas Randolph’ (1638), Richard West is identified as participating in and being aligned with his brother-in-law against Carew and Davenant in the War of the Theatres.]

294 – ‘Elizabethan and Stuart Dramatists in Wit’s Recreations (1640).’ Research Opportunities in Renaissance Drama 29 (1986 – 7) 15 – 23. [Prints 15 epigrams (on Suckling, Beaumont and Fletcher, Jonson, Shakespeare, Randolph, Middleton, Shirley, Massinger, Ford, Heywood, Goffe, and Holiday) and two epitaphs (on Shakespeare and Burbage) from this collection as ‘one more contemporary index of dramatic reputation’ (p 15). Epigram 60 may suggest that the writer was present at the performances of Thomas Goffe’s plays at Christ Church Hall, Oxford 1617 – 8.]

295 Gibson, Gail McMurray. ‘The Play of Wisdom and the Abbey of St. Edmund.’ Comparative Drama 19 (1985) 117 – 35. [Provides a useful model for placing a play or performance within its context as suggested by play manuscript, ecclesiastical and local records, archeological evidence, and government documents. Drawing together numerous previously printed records, she provides a context and place for the performance of Wisdom and supports the theory that the play was performed at Bury for Edward iv in 1474. This article also appears in The Wisdom Symposium: Papers from the Trinity College Medieval Festival. Ed. Milla Cozart Riggio. 39 – 66 (See below).]
Gittings, Clare. *Death, Burial and the Individual in Early Modern England.* London: Croom Helm, 1984. [Immediately relevant records include only brief reference to singing and the use of music at funerals in Lincoln and Oxford (p 136), but the book is a good source of primary material relating to festivities, processions, and pageantry connected with funerals.]

Given-Wilson, Chris. *The Royal Household and the King’s Affinity: Service, Politics and Finance in England 1360–1413.* New Haven, Connecticut: Yale University Press, 1986. [Cites from Edward IV's Black Book regarding entertainments such as 'pyping, harpyng, synging' and notes that music by court and visiting minstrels was common (p 61). Edward III had five to nine minstrels, Richard II 13 to 16, and Henry IV four in 1408–9 (p 298). Although this book does not contain many records of immediate interest to Reed scholars, it is based on considerable records research and is potentially of significant use to scholars interested in the context of the royal household and Chaucer.]

Gooch, Bryan N. S. ‘The Shakespeare Music Catalogue.’ *Canadian Association of Music Libraries Newsletter* 13.1 (1984) 14–7. [Discusses the background and goals of this project at the University of Victoria. They will record ‘all music in any way related to Shakespeare’s work’ including materials of interest to Reed scholars: incidental and unpublished music, music antedating the plays and music associated with the songs and ballads named in the plays.]

– ‘A Shakespeare Music Catalogue: “What’s in a Name?”’. *Canadian University Music Review* 7 (1986) 127–40. [Provides further detail concerning the information to be included in the catalogue.]

Goring, Jeremy. *Godly Exercises or the Devil's Dance? Puritanism and Popular Culture in Pre-Civil War England.* London: Friends of Dr. Williams’s Library, 1983. [A published lecture containing numerous references to all kinds of entertainment (particularly maypoles, Maids Marion, bearwards, minstrels, and dancing) from documents of control, puritan tracts and sermons and defenders of popular entertainments. Specific records concern a man killed while trying to take down a maypole in Warbleton, Sussex (1572, p 3), the setting up of a maypole in Rudgwick, Sussex (1611, p 7), complaints about the maypole in Bewdley, Worcestershire (1607, pp 12–3), cutting down a maypole in Yardley, Hertfordshire (1602, p 4), the suppression of dancing and play-acting in Stratford-upon-Avon (p 6–7), a Christmas play at Wyley, Wiltshire (1620, p 7), an attack on musicians at Leeds (1615, p 7) and pipers, fiddlers, bearwards, and players at Tarvin, Cheshire (p 7).]

Gossett, Suzanne. “Man-Maid, Begone”: Women in Masques. *English Literary Renaissance* 18 (1988) 96–113. [Considers the Jacobean and Caroline ambivalence towards women as reflected in the changing levels of audience consciousness called for in the casting and presentation of women in the masques. Cites records
from printed sources (eg, Orgel and Strong, *Inigo Jones*; Bentley; Harbage, *Cavalier Drama*) concerning the performance of women—particularly Queens Anne and Henrietta Maria—in masques.

302 Grandey, Darryll. 'Producing Miracles.' In *Aspects of Early English Drama*. Ed. Paula Neuss. Cambridge: D. S. Brewer, 1983. 78–91. [An examination of English and French texts and records (eg, Richard Maydston’s 1392 descriptions of ascents and descents, p 79; the description of ‘clockwork’ machinery in the pageant for the 1522 visit of Charles V to London, p 90; and the inventory of *Old Tobit* including ‘a firmament, with a fiery cloud and a double cloud,’ p 90) which demonstrate the varied and sophisticated technical devices used to create special effects in saints’ plays.]

303 Graves, R. B. 'Stage Lighting at the Elizabethan and Early Stuart Courts.' *Theatre Notebook* 38 (1984) 27–36. [Examines Revels accounts (as printed by Feuillerat and Stamp) and Jacobean Office of Works accounts (from Bentley) for information about the lighting of plays at Court. From numerous quoted records, Graves deduces that tallow candles placed in small and great branches (normally 28 or 29) and suspended above the halls on wires strung from wall to wall were used. Lighting was not focused on the stage until the refurbishing of the Cockpit-in-Court in the 1630s when 12 out of 15 branches were placed near the stage (p 33). Branches could be raised or lowered, possibly by the Jacobean wiredrawer’s six assistants, but no evidence suggests that this was done in conjunction with special lighting effects for plays. Graves concludes that lighting would have been what the audience was normally used to and that it would have been much like lighting at professional indoor theatres.]


305 Greatrex, Joan, ed. *Account Rolls of the Obedientiaries of Peterborough*. Northamptonshire Record Society Publications 33 (1984). [Payments are made for boy-bishops (1404/5, pp 16, 131; 1433/4, p 170); boys of the chapel (1504/5, p 183; 1505/6, p 197); *cantatoribus* (1504/5, p 182; 1505/6, p 196; 1520/1, p 240); an organist (1520/1, p 240); minstrels (of Henry V as prince, 1404/5, pp 131, 133; of Lord de la Zouche, 1414, p 143; of the duke of York, 1433/4, p 170; unspecified 133, 149, 151, 182, 185, 196, 199); *ludentibus, lusoribus, jocundatoribus*, and *histrionibus* (1404/5, p 131; 1414, pp 153, 170; 1504/5, p 185; 1505/6, p 199); John Harpour (1404/5; p 133) and a ‘Cithariste’ (1404/5, p 131; of Sir Peter de Boughton and of Lord de Roos, p 133).]

by John Guillim, Rouge Croix Pursuivant; of a feast (involving minstrels and trumpeters) which was part of the festivities held at Bruges to celebrate the wedding of Margaret and Charles. Part of the account is taken from a Burgundian source, but it also includes highly complimentary, personal comments. Reference is also made to John Paston II's account of the same festivities.]

307 Greene, Thomas M. 'Magic and Festivity at the Renaissance Court: The 1897 Josephine Waters Bennett Lecture.' Renaissance Quarterly 40 (1987) 636 – 59. [Reference to records from secondary sources concerning court entertainments in Italy and France as well as England.]

308 Greenfield, Peter H. "All for your delight/We are not here": Amateur Players and the Nobility.' Research Opportunities in Renaissance Drama 28 (1985) 173 – 80. [Provides records from Gloucestershire to support his suggestion that patrons may have occasionally employed local, amateur performers to take plays to locations where the patron wished to solidify his influence, and these instances might account for isolated records of players for a particular patron, especially if the performers travel only a short distance from the patron’s seat. Such occasions may have led the patron eventually to patronize professional players and the amateur performer to turn professional. Records are cited for performers with local connections at Berkeley Castle, Thornbury Castle ('luiore domini de Writell', Christmas 1507 – 8, p 175), Gloucester (Sir Anthony Kingston’s players, 1550 – 2, and abbot of misrule, 1550; Lord Chandos’ players, 1558 – 9; p 177) and Bristol (Lord Berkeley's players, 1557, p 178).]

309 – ‘Gloucestershire’ in Cumberland/Westmorland/Gloucestershire. Eds. Audrey Douglas and Peter Greenfield. Records of Early English Drama. Toronto: University of Toronto Press, 1986. [Excerpts from 36 mss and six printed sources relating to drama, music, and public ceremonial 1283-1642, chronologically ordered (100 pp of text). Manuscript sources include consistory court depositions and cause books; Statutes of St Peter’s Abbey; Cathedral treasurers’ accounts; churchwardens’ accounts; manorial court records; Gloucester custummal; Gloucester Bakers’ and Tanners’ minutes and accounts; civic minute books, memoranda books, bailiffs’ accounts, chamberlains’ accounts; the journal of Sir Simonds D’Ewes; household and stewards’ accounts (for the Berkeley and Stafford families), and letters. Records concern a play of St Nicholas and a boy-bishop at Gloucester 1283; visiting professional players playing mostly at the Bothall (four per year in Gloucester during the 1580s and 1590s); R. Willis’ account of such visits; a 1580 Gloucester ordinance limiting the number of allowable performances according to the patron’s status; Gloucester waits; Elizabeth’s visit to Gloucester 1574 (construction of pageant stages, an antelope, unicorns and a dragon); a ‘pageant for the turke’ at Gloucester Midsummer watch 1595; plays performed ‘within the abbey’ and rental of ‘players gere’ at Tewkesbury (a sheepskin garment for Christ, wigs and beards for apostles, a mask for the devil); a play involving
Richard Clerke and Guido Dobbins prohibited at Cheltenham 1611; maypole dancing at Bisley; Robert Dover’s Cotswold Games; disguisings, minstrels, and local players in the household of Elizabeth Berkeley; minstrels, trumpeters, waits, a female tumbler, and players (including a French troupe with two women playing ‘the passion of oure lorde by a vise’); a pageant for an interlude and morris dancing costumes at Thornbury Castle; and ‘speeches’ presented to Elizabeth at Sudeley in 1592. The Introduction discusses historical and geographical background; the drama, music, and ceremony in Gloucester, Tewkesbury, and other parishes, and in the Berkeley, Stafford, and Brydges households; the documents and editorial procedures. Apparatus includes a select bibliography, three maps, three appendixes, translations, endnotes, a table of patrons and travelling companies, glossaries, and an index.

310 ‘Professional Players at Gloucester: Conditions of Provincial Performing.’ In The Elizabethan Theatre X: Papers Given at the Tenth International Conference on Elizabethan Theatre Held at the University of Waterloo, Ontario, in July 1983. Ed. C. E. McGee. Port Credit, Ontario: P.D. Meany, 1988, pp 73 – 92. [Examines the relationship between players, patrons, and their Gloucester audiences as well as the use of music in and staging of plays by travelling performers in Gloucester 1560 – 1600. He cites numerous records (which have since been published in his Reed volume) and provides a table of the number of companies visiting Gloucester from 1550 – 1642.]

311 Gurr, Andrew. ‘Hearers and Beholders in Shakespearean Drama.’ Essays in Theatre 3 (1984) 30 – 45. [Using passages from plays and other records (from well-known printed sources), he explores the usage and evolution of the terms ‘audience’ and ‘spectator’.


313 – ‘Intertextuality at Windsor.’ Shakespeare Quarterly 38 (1987) 189 – 200. [Uses records information (from printed sources, particularly Henslowe’s Diary) to demonstrate an increasing rivalry between the chamberlain’s and admiral’s men and suggest that this resulted in parallel, competing repertoire throughout the 1590s. In particular, he sees Merry Wives of Windsor as the rival’s response to The Two Angry Women of Abingdon. In Shakespeare Quarterly 39 (1988), Rosemary
Knutson (see below) takes issue with Gurr's approach, and he responds (pp 394–8) by reference to Privy Council documents in order to demonstrate that the chamberlain's and admiral's men were perceived as being rivals and that other London companies 1594–1600 had 'insecure and intermittent tenure' by comparison. He also questions Knutson's view of Henslowe's passive 'banker' role in the choice of repertoire and reasserts the intertextual link between Merry Wives and The Two Angry Women.

`Lights, Ho! (i).' Essays in Criticism 34 (1984) 271–7. [A refutation of the Keith Brown article (see above) arguing for the use of background lighting in the outdoor theatres. Points out that external evidence for this cannot be found in the Swan drawing, the Fortune and Hope contracts, or the other Henslowe papers. Notes that the stages were usually situated in permanent shade which would have been little affected by the sinking of the afternoon sun, and that theatre owners clearly preferred indoor theatres for winter performances—perhaps because provision for lighting was not made outdoors. Depending on Wickham's conclusion that the Cross Keys was an indoor space, he cites the lord chamberlain's 1594 request to the lord mayor that his players be allowed 'to plaie this winter time within the citye at the crosse Keeyes' (p 275).]

Money or Audiences: The Impact of Shakespeare's Globe. Theatre Notebook 42 (1988) 3–14. [Examines the precedents and policies that grew out of the building of the first Globe within the context of previous policies and situations relating to the lord chamberlain's company and other companies—particularly Christopher Beeston's players at the Red Bull, the Cockpit, and the Phoenix. The financial necessity forcing the Burbages to include players as householders in the building of the first Globe set an important precedent which was perpetuated in 1608 with the Blackfriars. Whereas Richard Burbage, a financially astute theatrical innovator from the time of the Red Lion at Whitechapel, must have initially bought the Blackfriars in order to eliminate the difficulties involved with outdoor theatres, in 1608 (and again with the rebuilding of the Globe in 1613) the players chose the financially extravagant course of having one company performing in two theatres. Whether or not this decision was motivated by the tradition of alternating summer and winter spaces or by a concern for the groundlings who could not have afforded to go to Blackfriars, their decision may have saved them the difficulty with the apprentices which Beeston encountered. All records are from standard printed sources.]

Playgoing in Shakespeare's London. Cambridge: Cambridge University Press, 1987. [A history of the changing nature of playgoing at the commercial theatres of London from 1567 to 1642. Chapters concern the physical conditions provided by the playhouses, the playgoers' social and philosophical composition and the evolution of their tastes. Evidence examined in the book is gathered in two appendixes: 1) 'Playgoers 1567–1642,' an alphabetical list of 162 people known
to have attended the playhouses with brief information about them and known occasions when they attended; 2) 'References to Playgoing,' a chronological listing of 205 contemporary references to real and fictional audiences taken from published sources. 22 Illustrations.]


319  Guy, John. Tudor England. Oxford: Oxford University Press, 1988. [A narrative of English history 1460 to 1603 synthesizing recent research in the period and containing occasional references throughout to playwrights, musicians, and connections between their work and historical events. Drawing mostly on familiar secondary sources, Chapter 15 on 'Political Culture' discusses tournaments, disguisings, and other royal entertainments: players and their theatres; and the connection between several playwrights (Shakespeare, Marlowe, Jonson, Chapman) and key political figures.]

320  Haigh, Christopher. Elizabeth I. Profiles in Power. London: Longman, 1988. [A reassessment of Elizabeth's political role and the way in which she managed her power. Chapters focus on her relationship with the institution of the monarchy, the church, the nobility, the council, the court, the parliament, the military and the people. References are to her coronation procession (pp 7, 150 – 1), pageantry on the Thames on St George's Day 1559 (p 146), Accession Day festivities including tilting, bell ringing, and fireworks (pp 146 – 7, 157 – 8) and her progresses (pp 147 – 8, 151). Records are drawn from printed primary and secondary sources.]

321  Hallas, G. M. 'Archiepiscopal Relations with the Clergy of the Diocese of York 1279 – 99.' The Yorkshire Archaeological Journal 60 (1988) 47 – 63. [As an example of a pluralist, non-resident, secular clergyman in the diocese of York, Bogo de Clare, son of the Earl of Gloucester and Hertford is cited. His household
accounts show that the kept a troupe of actors, Adam the harper, and a champion, Thomas Bruges (p 49.)

322 Hamilton, Charles. In Search of Shakespeare: A Reconnaissance into the Poet's Life and Handwriting. San Diego: Harcourt Brace Jovanovich, 1985. [Approaches the subject from the perspective of a 'handwriting expert and historian' rather than a 'Shakespearean scholar' (p xi). He provides an introduction to Renaissance handwriting and its analysis with 50 handwriting samples for contemporary figures including Elizabeth, James, men of state, playwrights, patrons, and poets. He provides a thorough reanalysis of Shakespeare's six signatures, The Booke of Sir Thomas Moore, and his will (which he argues is a holograph and which he uses to suggest that Shakespeare was murdered) and analyzes Bacon manuscripts (in which he discovers editorial markings in Shakespeare's hand). Of Shakespeare's handwriting he notes that the 'only consistent thing about it is its inconsistency' (p 198), but he presents nine documents which he argues are all or partly in Shakespeare's hand and 23 new Shakespearean signatures. He provides a glossary of 520 words in Shakespeare's handwriting for the use of editors wishing to decipher printers' errors in reading Shakespeare's writing.]


324 Hammond, Antony and Doreen Delvecchio. 'The Melbourne Manuscript and John Webster: A Reproduction and Transcript.' Studies in Bibliography 41 (1988) 1 – 32. [Examines this play fragment ('first quarter of the seventeenth century') at Melbourne Hall, Derbyshire and after considering the characteristics of the manuscript, previous arguments concerning its authorship, the paleography, vocabulary, spelling, and linguistic features, as well as its style and subject matter, they conclude that the fragment could not be by Shirley, as has been suggested (see below Shapiro), and is most likely by Webster (as initially suggested by a sale catalogue provided for Bloomsbury Book Auctions; see below Pryor, Proudfoot). They identify the ms as the only set of foul papers in the Jacobean period. For proof to the contrary see 'Another Warwickshire Playwright' by T. Howard-Hill below. A diplomatic transcript and photographs of the ms are appended.]

325 Hanawalt, Barbara A. 'Keepers of the Lights: Late Medieval English Parish Gilds.' Journal of Medieval and Renaissance Studies 14 (1984) 21 – 37. [Investigates the religious activities of parish guilds and in so doing cites previously published records of performance activity not found in REED or Malone Society publications including a play 'setting forth the goodness of the Lord's Prayer' at York (p 27), a
saint’s day dance of the sisters of the guild of St. John the Baptist in Baston, Lincolnshire (p 29), and an annual ritualistic bull-baiting by the guild of St. Martin in Stamford, Lincolnshire (p 29).

326 Hanham, Alison. *The Celys and Their World: An English Merchant Family of the Fifteenth Century*. Cambridge: Cambridge University Press, 1985. [Extensively documented with references to records including dancing, harp, and lute lessons taken by George Cely from Thomas Rede, a harper at Calais (1474, pp 33 – 4), payment to a minstrel on an outing to Boulogne (1479, p 43), the words of a song George Cely was trying to learn in French (p 50), payments for and inventory including a lute and strings (1480, pp 210, 283), and money received ‘of him that keepeth the lions’ (p 323).]

327 Hanks, D. Thomas. “‘Quike Bookis’—The Corpus Christi Drama and English Children in the Middle Ages.” In *Popular Culture in the Middle Ages*. Ed. Josie P. Campbell. Bowling Green, Ohio: Bowling Green State University Press, 1986. [Considers the drama as a means of education and inculcating values in medieval youth. Cites William Kettell’s 12th century account (p 119) of a boy who fell and was restored to life during the presentation of a resurrection play in the Beverley churchyard (noted in Chambers). Also quotes from a Wycliffite sermon in *Reliquiae Antiquae*, ii, which calls the plays ‘quiue bookis’ (p 124).]

328 – ‘Not for Adults Only: The English Corpus Christi Plays.’ *Children’s Literature Association Quarterly* 10 (1985) 21 – 2. [A general discussion of the Corpus Christi plays as children’s literature. Children who attended the plays would have been attracted to their counterparts who appeared as actors in the plays, to villains like Herod, and to the children’s games which are incorporated into the plays, some of which imply a condemnation of the upper classes. Included is a photograph of a Nottinghamshire alabaster depicting Christ at the center of a game of ‘Hot Cockles’.]


330 – ‘Recent Studies in John Bale.’ *English Literary Renaissance* 17 (1987) 103 – 13. [Includes several items dealing with records in reviewing recent research on Bale (biographical, general studies, sources, staging, style) and works by him.]
Haring-Smith, Tori. *From Farce to Metadrama: A Stage History of *The Taming of the Shrew* 1594 – 1983.* Contributions in Drama and Theatre Studies 16. Westport, Connecticut: Greenwood, 1985. [Chapter 1 is concerned with the early stage history (to 1800), and the chronological list of performances in Appendix B notes six performances before 1700: 1594 (chamberlain’s men at Newington Butts), 1633 (king’s men at court), 1663 – 4 (King’s Company at the Theatre Royal), April 9 and November 1, 1667 (King’s Company, Bridges Street, with John Lacy in the lead) and 1698 (at Drury Lane with Susanna Verbruggen and William Bullock in the leads).]

Harper, Richard I. ‘A Note on Corrodies in the Fourteenth Century.’ *Albion* 15 (1983) 95 – 101. [Examines the institution of the corrody as an important form of medieval charity whereby care could be provided for faithful servants or others who were unable to care for themselves. In 1440 the abbot of Humberstone Abbey sold a corrody to John Hardene, harper, for ten marks (p 96).]

Harper-Bill, Christopher. ‘Church and Society in Twelfth-Century Suffolk: The Charter Evidence.’ *Proceedings of the Suffolk Institute of Archaeology and History* 35 (1983) 203 – 12. [Reference to the Lords of Clare who in the twelfth century went on progress around their estates with ‘Roger the hornblower’ (p 204).]


Harris, Mary, ed. ‘The Account of the Great Household of Humphrey, First Duke of Buckingham, for the Year 1452 – 3.’ *Camden Miscellany* 28 (1984) 1 – 57. [A transcription of domestic household accounts containing the following entry: ‘xxv s. solutis pro expensis xii equorum et hacnecorum ix histrionibus domini tempore Natalis Domini mense Januaril’ (p 26).]

Harwood, Ronald. *All the World’s A Stage.* London: Methuen, 1984. [Published in conjunction with the television series by the same name, this is a general history of the theatre with numerous colour illustrations and some records drawn from secondary sources. Chapters of relevance for our period are: ‘Mysteries’ (pp 77 – 100), ‘A Muse of Fire’ (pp 101 – 128), ‘Such Stuff as Dreams Are Made On’ (pp 129 – 150) and ‘Silk Stockings and White Bosoms’ (pp 177 – 96).]

Haynes, Alan. *The White Bear: Robert Dudley, The Elizabethan Earl of Leicester.* London: Peter Owen, 1987. [Chapter 4 refers to Leicester’s involvement as Christmas Prince at the Inner Temple 1561 – 2; Chapter 11 to his players, the lord chamberlain’s, the children of Paul’s and the children of the Chapel, and to his
tilting armour for Kenilworth; Chapter 13 to the entertainment at Kenilworth; and
Chapter 15 to Sidney's Lady of the May at Wanstead. All references are to second-
ary sources.]

338 Haynes, Jonathan. 'The Elizabethan Audience on Stage.' In The Theatrical Space.
Press, 1987. 59 – 68. [With reference to records from secondary sources (the riot
during Macbeth which resulted from someone walking across the stage, p 60; the
performance of Fulgens and Lucre in Cardinal Morton’s hall c 1497, p 61; the
impersonation of Gabriel Harvey on the Cambridge stage, p 64), he considers the
way in which theatrical space relates to the ‘space of real life in social-historical
terms’ (p 59).]

339 Hazard, Mary E. 'Absent Presence and Present Absence: Cross-Couple Conven-
tion in Elizabethan Culture.' Texas Studies in Literature and Language 29 (1987)
1 – 27. [In exploring the system of conventions signifying the importance of the
absence of a sovereign or nobleman, she cites previously published records relating
to Elizabeth’s progresses and Garter ceremonies and the dancing of Sir Christopher
Harton at the wedding of Sir William Newport and Elizabeth Gaudy (1589,
pp 19 – 20). As well, she quotes from an unpublished Bodleian ms relating to the
masque presented at the wedding of Frances Radcliffe and Thomas Mildmay
(1566, pp 17 – 8).]

340 Heaney, Michael. 'Must Every Fiddler Play a Fiddle?' Records of Early English
Drama Newsletter 11.1 (1986) 10 – 11. [Demonstrates that references to fiddlers
may be to any kind of musician, ‘especially a musician low on the social scale, or,
perhaps, a musician playing to accompany dancing.’ Five records refer to ‘fiddlers’
playing the pipe and tabor (and climbing a maypole or accompanying morris
dancers).]

341 Henig, Martin. ‘A Cameo from Barnoldby le Beck, Humberside, Depicting a
[Prints a picture of this Roman cameo (pl xxxva) which depicts a bald, bare-footed,
lightly bearded man with a large nose, short tunic and a mantle draped over his
phallus.]

342 Herbert, N. M., ed. The City of Gloucester. Oxford: Institute of Historical
Research, University of London, 1988. Vol 4 of A History of the County of
Gloucester. The Victoria History of the Counties of England. [In his section on
medieval Gloucester, Herbert refers to ceremonies accompanying the visits of
Princess Mary (1525), and Henry viii and Anne Boleyn (1535, pp 21 – 2) as well
as regular civic processions on Easter Day (1527), Michaelmas, and at the time of
the annual visitation of the Crypt School by borough officers (after 1540, pp
56 – 7). In his section on public buildings he also notes the use of the Bothall by
visiting players in the sixteenth century (p 248), and in the section on the cathedral he discusses the new organ installed by Robert Dallam in 1640 and later restored and reconstructed (p 283). The section on early modern Gloucester by Peter Clark refers to the 1633 trial of the city lecturer for preaching before the assize judges against dancing (p 90), the disappearance of 'popular rituals, country lords or abbots of misrule' (after the 1560s), and morality plays (after the 1580s, pp 90 –1).


344 Hibbard, George, ed. The Elizabethan Theatre IX: Papers Given at the International Conference on Elizabethan Theatre Held at the University of Waterloo, Ontario, in July 1981. Port Credit, Ontario: P. D. Meany, nd. [See under Dessen, Huebert, King, Limon, and Rowan.]

345 Hibbert, Christopher. The English: A Social History 1066–1945. London: Grafton Books, 1987. [Cites records taken from secondary and some printed primary sources in the following chapters concerning the Middle Ages through the time of Milton: 1) 'Castles, Lords and Chatelaines' (household ceremony, jugglers, tumblers, musicians, and dancing), 5) 'Drinking and Playing' (folk customs at Christmas, May Day, and Midsummer; Robin Hood pageants; dancing; animal-baiting; tilting on land and water), 7) 'Tournaments, Pageants and Miracles' (including minstrels and dancing, guild pageants and processions for coronation and victory celebrations, the Feast of Fools, liturgical drama, cycle plays, mummers' plays, minstrels in royal and noble households), 17) 'Animals and Sportsmen' (Elizabeth I watching animal-baiting), 18) 'Readers and Music' (prominent musicians, Elizabeth I playing and dancing, household inventories of musical instruments, court masques), 22) 'Actors and Playgoers' (including animal-baiting, acrobats, tumblers, dancing, the playhouses, documents of control, and condemnatory tracts) and 23) 'Undergraduates and Tutors' (Oxford's Laudian Code prohibiting rope-dancers and players).]

346 Hidden, Norman. 'A Riotous Affray at Salisbury in 1610.' Wiltshire Archaeological and Natural History Magazine 82 (1988) 99 –114. [In discussing this riot he cites a reference to a bull-baiting at Hungerford in the week previous to Easter, 1610 (p 105).]

347 Hill, Christopher. 'Literature and the English Revolution.' The Seventeenth Century 1 (1986) 15 –30. [No records but considerable reference to recent secondary works by literary historians. Hill argues that 'Some of the best history of seventeenth-century England recently has been written by literary critics and literary
historians' (p 17) and urges historians to pay more attention to their work and to literature (including drama) as records of their period.]

348 Hilton, Julian. ‘Pickelhering, Pickleherring and What You Will.’ In Elizabethan and Modern Studies Presented to Professor Willem Schrickx on the Occasion of his Retirement. Ed. J. P. Vander Motten. Ghent: Seminarie voor Engelse en Amerikaanse Literatuur, 1985, pp 131 – 42. [Draws upon records of the Englische Komödianten on the Continent (Coryat's Crudities, Fynes Moryson, Baron Waldstein) in exploring the origins and nature of the character Pickelhering. Tarlton is credited with the characteristics and the name; the Browne-Green troupe (in particular Thomas Sackville, Robert Reynolds, John Spenser, and George Vincent) for popularizing the type through an apprenticeship system.]

349 Hingley, R. ‘Location, Function and Status: A Romano-British “Religious Complex” at the Noah’s Ark Inn, Frilford (Oxfordshire).’ Oxford Journal of Archaeology 4 (1985) 201 – 14. [Reports the discovery of a circular amphitheatre (65 metres in diameter) associated with an ‘extensive “religious complex”’ in Frilford in the second or third century. Similar complexes in Gaul were usually associated with theatres rather than amphitheatres, which were more commonly associated with military settlements.]

350 Hodges, C. Walter. ‘Van Buchel’s Swan.’ Shakespeare Quarterly 39 (1988) 489 – 94. [On the centenary of the first publication of the Swan drawing, Hodges reassesses its interpretation and reliability as a copy by examining its context in the commonplace book and van Buchel’s technique for ‘transcribing’ the drawing de Witt sent him. He concludes that van Buchel attempted to include everything in the de Witt drawing in his own, although the proportions may have varied. Three illustrations.]

351 Hoffman, John G. ‘The Puritan Revolution and the “Beauty of Holiness” at Cambridge.’ Proceedings of the Cambridge Antiquarian Society 72 (1984 for 1982 – 3) 94 – 105. [Examines the nature of the puritan revolution at Cambridge through an analysis of the efforts of John Cosin, a Laudian against whose artistic and musical innovations the puritans reacted. Records refer to ‘profane and scurrilous jests’ at St Mary’s Church (1636, p 96) and a small organ for the private use of scholars (1637, p 99). Other records relate to the organ in Peterhouse Chapel and numerous books of ‘prickt songs’ and organ music for use there (pp 98 – 9).]

352 Hogarth, Sylvia. ‘Ecclesiastical Vestments and Vestmentmakers in York, 1300 – 1600.’ York Historian 7 (1986) 2 – 11. [Discusses the Vestmentmakers’ involvement in the Skinners’ pageant ‘Jerusalem, with citizens and boys’ (from 1517, p 6) and their secular work, including ‘scutchyons’ for the city waits (1544, 1547; in 1561 an embroiderer did this job, p 7). More general information concerns gifts
to the city of bedhangings and gowns for vestments by royalty and an inventory from the time of Edward VI listing a vestment embroidered with 'the five wounds' (p 8). In 1510 the Minster had over 475 vestments.

353 Holdsworth, R.V. 'Ben Jonson and the Date of *Ram Alley*.' *Notes and Queries* 230 (1985) 482–6. [On the basis of parallels with Jonson's *Epicene* and *The Alchemist*, Holdsworth argues for a redating of *Ram Alley* from 1607–8 to mid-1610 and in the process cites several records from printed sources (mostly Chambers' *The Elizabethan Stage*). These references relate to the children of the queen's Revels, who occupied Whitefriars from the end of 1609 under the management of Robert Keysar and Philip Rossiter, and the children of the king's Revels, who performed in Norwich August 1611, May 1612, and in Norwich, Coventry and Leicester 1615–6. He uses these latter records to suggest that the children of the King's Revels survived as a company beyond the plague closures of 1608–9 and performed *Ram Alley* at Whitefriars in 1610. Other records (March 10, 1608 and February 1609) name Lording Barry 'with Mason and others, as a co-lessee of the Whitefriars and shareholder in "the Children of the revells there beinge"' (p 483) and refer to him as a poet (August 21, 1609) and a player (June 1615). Finally, he cites a reference to William Pollard and Richard Gwynn who allowed a play to be acted at Whitefriars November 16, 1608.]

354 Hollister, C. Warren. 'Presidential Address, North American Conference on British Studies 1987: Courtly Culture and Courtly Style in the Anglo-Norman World.' *Albion* 20 (1988) 1–17. [Discusses festivals and ceremonies at the Anglo-Norman courts and cites Orderic Vitalis' description of William the Conqueror's man, Hugh, earl of Chester as 'a great lover of the world and its pomp, which he regarded as the greatest blessing of the human lot. He was . . . lavish to the point of prodigality, a lover of games and luxuries, entertainers. . . .' (p 7). Quoting from the *Gesta Regum* as the source, Hollister refers to musicians at the court of Henry I who were patronized particularly by Queen Edith-Matilda (p 15).]

355 Holman, Peter. 'The Harp in Stuart England: New Light on William Lawes's Harp Consorts.' *Early Music* 15 (1987) 188–203. [Provides numerous records relating to harpers in Stuart England and corrects some information given in Woodfill's *Musicians in English Society*. Harpers for whom records are quoted include William More (1520), Cormack MacDermott (from 1605, including a photofacsimile of accounts in his hand), Darby Scott (1621), Philip Squire (from 1617), Lewis Evans (from 1618), Daniel Cahill (from 1629/30), Jean la Felle (from 1629, including records which identify him as Orpheus in *The Temple of Love*, 1635) and Thomas Bedoes (1634). He suggests that MacDermott and Squire were the two harpers who performed in *The Irish Masque at Court* (1613/4) and the *Masque of Flowers* (1614). Other records relate to John Lanier, flutist (1605); Thomas Simpson and William Brade, bass viol players; Robert Johnson, John Stanley, and Christian Brade, lutenists; John Woodington, violinist; and Daniel
Norcombe and Roger Maior, viol players. Many of these records connect the musicians and/or their instrument with specific patrons.

Homo, Memento Finis: The Iconography of Just Judgment in Medieval Art and Drama. Early Drama, Art and Music Monograph Series 6. Kalamazoo: Medieval Institute Publications, Western Michigan University Press, 1985. [Contains papers by David Bevington, Hutson Diehl, Richard Kenneth Emmerson, Ronald Herzman, and Pamela Sheingorn and 28 illustrations drawn from English and continental sources. Occasional references are to the records of Chester (p 97) and York (pp 130, 142), 1576 Diocesan Court rulings against the playing of God or the depiction of the administration of sacraments (p 185), and the Willis description of The Cradle of Security (p 186).]

Honigmann, E. A. J. 'Shakespeare and London's Immigrant Community Circa 1600.' In Elizabethan and Modern Studies Presented to Willem Schrickx on the Occasion of His Retirement. Ed. J. P. Vander Motten. Ghent: Seminarie voor Engelse en Amerikaanse Literatuur, 1985. 143 – 53. [Demonstrates Shakespeare's familiarity with the London Huguenot community in and after 1599 by presenting non-theatrical records relating to Peter Street (carpenter for the first Globe and Fortune theatres), Gheerart Janssen (stonemason for the Shakespeare monument in Holy Trinity Church), Martin Droeshout (Shakespearean engraver), and Christopher Mountjoy (with whom Shakespeare lodged). The Dorothy Soer, wife of John Soer, and Anne Lee who are named along with Shakespeare and Francis Langley in a surety of the peace obtained by William Wayte in 1596 may also be from the Huguenot community.]

Shakespeare: The 'Lost Years': Manchester: Manchester University Press, 1985. [By discovering a possible connection between the Stratford schoolmaster, John Cottom of Tanacre, and the Hoghton family, he further substantiates the argument, put forward earlier by Oliver Baker and Chambers, that Shakespeare may have spent time in the Catholic household of Alexander Hoghton of Lea, Lancashire (who bequeathed musical instruments and players and requested that 'William Shakeshafte' be well taken care of). In fact, four out of five consecutive schoolmasters during Shakespeare's youth had Lancashire connections, and several had clear connections with the Jesuits as well. As Hoghton's will appears to direct, Shakespeare (along with the Hoghton musical instruments, some of which may possibly be those listed in a 1620 Hesketh inventory: 'vyolls, vyolentes, virginalls, sagbuttes, howboies and cornetts, cithron, flute and taber pypes,' p 33) may have joined the household of Sir Thomas Hesketh of Rufford for a time (or returned to work in Stratford with his father), and Hesketh may have helped him to the patronage of the earl of Derby and involvement with his son's players, Lord Strange's men. He suggests that the phoenix in The Phoenix and the Turtle was an illegitimate daughter of Henry Stanley. Other connections are made with John Weever, an admirer of Shakespeare who dedicated his Epigrammes to members of
the Hoghton circle, and the Thomas Savage of Rufford who was involved in the purchase of the Globe. With particular attention to wills (extracts of five of them are printed in Appendix A), he demonstrates that there were numerous other Lancashire families with whom Shakespeare may have been directly or indirectly connected and suggests that future research into neglected family papers may reveal other connections. In Chapter 9, he considers Shakespeare’s early Catholic upbringing as well as his father’s possible Catholic sympathies and speculates on continued Catholic sympathies reflected in Shakespeare’s plays. He provides a useful chronology of Shakespeare’s life based on the above assertions (pp 128 – 9) and 12 illustrations. He also appends genealogical tables for four families and a discussion of possible connections between the Stanley family and Midsummer Night’s Dream and Henry VI Parts 2 and 3.

359 Honneyman, David. ‘The Family Origins of Henry Condell.’ Notes and Queries 230 (1985) 467 – 8. [Identifies Condell’s parentage and family connections through references in his will (reg 18 Barrington, 1627) and in the parish registers of St Peter Mancroft, Norwich and New Buckenham, Norfolk. Honneyman suggests that after the death of his father Robert Condell, a Norwich fishmonger, (c 1592 – 3) he came to live with a kinsman in St Ethelsburga’s parish near the Theatre and Shakespeare’s house in St Helen’s Bishopgate.]

360 Horne, R. C. ‘Two Unrecorded Contemporary References to Shakespeare.’ Notes and Queries 229 (1984) 218 – 20. [Identifies Shakespeare as the subject of the poem, Envyes Scourge, and Vertues Honour (?1599; stc 15107.7), and notes an allusion to The Rape of Lucrece in the poem, The Strange Fortune of Alerane or My Laides Toy (1605; stc 17135). The latter poem was written by ‘H.M of the Middle Temple’ (Henry Mervyn?) and Horne suggests possible connections with the Inns of Court for the first one as well, although he does not identify the poet ‘M.L.’.]

361 Hosley, Richard. ‘The Stage Superstructures of the First Globe and the Swan.’ In The Bankside Globe Project: The Shape of the Globe and The Interior of the Globe. Eds. Ronnie Mulryne and Margaret Shewring. The Renaissance Drama Newsletter Supplement 8 (1987) 42 – 79. [In a paper for a 1986 seminar on the Bankside Globe Project, he identifies the Swan drawing and the Hollar sketch of the second Globe as the two principal pieces of evidence for stage superstructures of Elizabethan and Jacobean public playhouses and notes that John Orrell’s suggestion (see below) of a third, transitional type of superstructure based on Norden’s view of the Globe in his London panorama of 1600 and Theo Crosby’s rendering of that structure for the Globe reconstruction have several convincing features. He argues, however, that Norden’s depiction does not show the ridge of the superstructure as joining the ridge of the playhouse frame as the Orrell/Crosby design would do, and he notes several discrepancies and contradictions of detail in Norden’s rendering of playhouse structures which cause him concern regarding Norden’s reliability.

91
While he agrees with Orrell’s substitution of the Norden drawing for Visscher’s as primary evidence, he argues on the basis of the Swan drawing (with a substantial re-examination of its evidence, merits, and implications, pp 61 – 78) and the 1597 view of the Theatre, for a turret-like superstructure. For discussion on this and Orrell’s companion paper see under Andrew Gurr.

362 Hotine, Margaret. ‘Contemporary Themes in The Tempest.’ *Notes and Queries* 232 (1987) 224 – 6. [Reports from a number of contemporary documents relating to themes in the play, including a February 1609/10 sermon by William Crashaw in which he refers to players who ‘abuse Virginia’ and attempts to explain why they have done this.]


364 Howard, Skiles. ‘A Re-Examination of Baldwin’s Theory of Acting Lines.’ *Theatre Survey* 26 (1985) 1 – 20. [Takes issue with Baldwin’s theory that casting was determined by lines of business and in so doing examines the roles of Robert Benfield, Richard Robinson, Richard Sharpe, and Eyllærdt Swanston of the king’s company.]

365 Howard-Hill, T. H. ‘Another Warwickshire Playwright: John Newdigate of Arbury.’ *Renaissance Papers* 1988: 51 – 62. [Identifies Newdigate (1600 – 42) as the author of four ms plays in the Warwickshire Record Office: *Glausamond and Fidelia* (the earliest surviving example of foul papers beside *The Booke of Sir Thomas Moore*), *The Twice Changed Friar* (with allusions to Buckingham), *The Emperor’s Favorite* (with allusions to the Fortune, Ben Jonson, and Buckingham) and *The Humorous Magistrate*. Included in the same collection is a ms of *Baiazet* (written before mid-1618) by Thomas Goffe with a title page stating that it had been acted by the students of Christ Church and a copy of ‘The Style of Henry the Second Prince of Gray’s Inn’ (published in *Gesta Grayorum*). *Glausamond* also exists in a partially revised holograph at Arbury Hall, Nuneaton and a scribal transcript at the British Library. Family documents record Newdigate’s visit to his brother’s school in Coventry ‘to see a comedy’ and his acquisition of a play (*The Widow*) in 1617. He attended Trinity College, Oxford (c 1618 – 20 from which time the transcription of *Baiazet* dates), Gray’s Inn, and the Inner Temple. In 1621 he along with different male and female companions visited the London theatres seven times (including Blackfriars February 3 and 22 and May 16).]

366 ‘The Bridgewater-Huntington ms of Middleton’s *Game at Chess.*’ *Manuscripta* 28 (1984) 145 – 56. [One of six surviving ms apparently prepared around the time of the play’s 1624 production, it contains the hands of the author, two inexperienced scribes, and an editor who pencilled in textual alterations. Although
the MS does not appear to have been prepared for presentation or sale, Howard-Hill speculates that it may have found its way into the earl of Bridgewater’s possession through Ralph Crane, who is known to have been responsible for at least three Game transcripts and who dedicated his Works of Mercy to the earl in 1621 and presented another MS to him in 1632.

367 – ‘Buc and the Censorship of Sir John Van Olden Barnavelt in 1619.’ Review of English Studies 39 (1988) 39 – 63. [Studies 71 pen and pencil markings in the MS of the play to determine Buc’s influence on it and concludes that his role was not only that of censor but also that of an interested historian with personal knowledge of the people and events concerned. The lack of authorial markings suggests that Crane, the scribe, may have been left to adapt the play according to the censor’s requests. Thomas Locke’s accounts of the preparation and reception of the play are printed from the State Papers (1619, p 42).]

368 – ‘Crane’s 1619 “Promptbook” of Barnavelt and Theatrical Processes.’ Modern Philology 86 (1988) 146 – 70. [In examining BL Add MS 18653 for indications of the stages such a topical play passed through from composition to its practical realization in performance (including a casting table), he again quotes from Thomas Locke’s accounts of the preparation and performance of the play in 1619 (pp 147, 170).]

369 Howarth, David. Lord Arundel and His Circle. New Haven: Yale University Press, 1985. [A study of Thomas Howard, Earl of Arundel (1585 – 1646), based on primary sources and focusing on his roles as patron and art collector. He notes Howard’s early involvement in the entertainments of Sir Henry Lee of Ditchley (p 5) as a precursor to his involvement in Stuart entertainments and his association with Inigo Jones, with whom he toured Italy (p 99). Records relate to Arundel’s involvement with tilting and barriers (1606, pp 25 – 6), Lady Arundel’s involvement in the Masque of Queens (Plate 15), the performance of Richard II at the Hoby family home (1595, p 32), Edward Alleyn’s association with Arundel (pp 104, 232 n 6), a comedy with dances attended in Italy by George Conn (p 243 n 38), proposals for a London amphitheatre (p 185), a list of Arundel’s creditors including Nicholas Lanier (p 243 n 40), masques and entertainments possibly seen by Arundel and Jones in Italy (pp 47 – 8, 99), numerous masques designed by Jones and the influences of Italian art on them (pp 25, 48, 99, 108 – 11, 114 – 15, 120, 230 nn 41 and 42; Plates 15, 74, 79, 80, 85).]


372 Huebert, Ronald. 'The Staging of Shirley's The Lady of Pleasure.' In The Elizabethan Theatre IX: Papers Given at the Ninth International Conference on Elizabethan Theatre Held at the University of Waterloo, in July 1981. Ed. G. R. Hibbard. Port Credit, Ontario: P.D. Meany, nd. 41 - 59. [Begins with a review of contemporary accounts by John Greene and Sir Humphrey Mildmay of the performance of the play and proceeds to explore the performance's actual nature by augmenting these accounts with reference to Bentley and others for records relating to the place of performance (The Cockpit in Drury Lane, 1635), individual players in the queen's company at that date, their physical characteristics, and roles that may have been tailored to them.]

373 Hulse, Lynn. 'Francis and Thomas Cutting: Father and Son?' The Lute 24 (1984) 73 - 4. [Examines the possibility that Thomas Cutting, the lutenist, was the son of Francis Cutting, the composer, through reference to the will of Francis Cutting's widow, parish registers, and a bill of complaint connecting Francis Cutting with East Anglia. In his mother's will, Thomas Cutting was bequeathed a 'scale Ringe of the Lute'.]

374 'Hardwick ms 29: A New Source for Jacobean Lutenists.' The Lute 24 (1984) 63 - 72. [Reports the discovery of a ms which extends information about the musical patronage of William Cavendish, 1st earl of Devonshire, beyond the date of 1606 (after which David Price argues his interest in music waned) up to 1623. Before 1608 his musicians included Starkey, Oates, Bruen (who tutored the children on the lute and viol), Thomas Banes (the children's singing master), William Hewett, one Ham, Michael Cavendish (the composer), and Lambert (a French lutenist). After 1608 Hewett and Molsoe (a lutenist) were his full-time servants and Cavendish and Oates were part-time. He also hired six London lutenists: Thomas Cutting (previously servant to Lady Arabella Stuart, Christian IV of Denmark, and Henry prince of Wales; played in Chapman's 1613 Masque of the Inner Temple; and now the most senior musician in the Cavendish household), John and Robert Dowland (the latter played in the royal wedding masque 1613), Mr Maynard (who played the lute and viol and may have been either a kinsman of Cavendish's brother-in-law, William, 1st Baron Maynard or the lutenist/composer John Maynard), Mr Pierce (possibly either the court musician Walter Piers or Edward Pearce, master of the boys at St Paul's Cathedral) and Monsieur Louis. Cavendish instruments included a recorder, lutes, a bandora, a cittern, virginals, a trumpet, and viols. In 1616, he rewarded Lord Dudley North's men for playing on three lutes (p 66). She discusses and appends a list of over 90 music books which Cavendish collected 1598 - 1614.]
375 ‘Sir Michael Hickes (1543 – 1612): A Study in Musical Patronage.’ *Music and Letters* 66 (1985) 220 – 27. [Quotes records from BL and Hatfield House mss linking Hickes with John Bull (pp 226 – 7), composers Antony Holborne (p 221) and Ferdinando Heybourne (pp 223 – 4), musicians Cuthbert Bolton (p 222) and Henry Oxford (p 226), and instrument maker Arthur Gregory (p 226). Other records link him with musical patrons: Henry Howard, earl of Northampton; Lord Buckhurst; Sir John Swinarton; and Sir Robert Cecil. In 1568 he helped to arrange for the refreshments for a dance at the Middle Temple (p 221), in 1604 he devised a masque for a friend’s wedding (p 223), in 1607 he lent his organ to the Merchant Taylors’ company for an entertainment (p 223), and in 1609 a Twelfth Night masque was performed at his home, Ruckholt (p 223).]

376 Hulton, Mary H. M. ‘Company and Fellowship: The Medieval Weavers of Coventry.’ Dugdale Society Occasional Papers 31 (1987). [Hulton compares the number ten ranking held by the Coventry weavers in the order of precedence given in the 1445 pageant list with the rankings (numbers 19 and 18) held respectively by the weavers of Beverley (1390) and Norwich (1449, p 6). She also notes that 1380, the date generally assigned to the ms of the craft’s pageant play (pp 2, 10), coincides with an upsurge in the profitability of manufacturing and in the keeping of guild records. Other brief references are to festivals at Corpus Christi and Michaelmas.]

377 Hume, Robert D. ‘Dr. Edward Browne’s Playlists of “1662”: A Reconsideration.’ *Philological Quarterly* 64 (1985) 69 – 81. [Reprints the complete playlists which he analyzes to redate them as representing occasional theatre visits between Spring 1661 and October – November 1663. He provides a table dividing the playlists by season and suggesting that the lists correspond with a minimum of four London visits. Browne saw plays at Vere Street between Spring 1661 and late 1662 or early 1663. He saw the duke’s company at Salisbury Court before Lincoln’s Inn Fields opened, and he saw three plays at Bridges Street after its opening in May 1663. Hume compares Browne’s list of Norwich plays with local records for 1660 – 1 and 1663 and notes that both at Norwich and Cambridge Browne paid more than usual to see plays.]

378 Hunnisett, R. F., ed. *Sussex Coroners’ Inquests 1485 – 1558*. Sussex Record Society 74 (1985). [Among the 243 inquests in this calendar, No. 15 (1505, p 4) concerns Arnold Bulner of Horsham, harper, who pleaded self defence in a murder case, No. 18 (1506; p 5) concerns the suicide of James, a fool (*stultus*) living at Downley with Thomas, earl of Arundel, and No. 67 (1527; p 17) concerns the suicide of John Curriar of Arundel, singingman.]

379 Hunter, G. K. ‘The Beginnings of Elizabethan Drama: Revolution and Continuity.’ *Renaissance Drama* 17 (1986) 29 – 52. [Draws briefly on records from Chambers (on Robert Wilson) and general references to theatre from the writings of Nashe and Greene in examining the conflict which developed when university
wits attempted to redefine the conditions of playwriting and were forced to work within traditional popular forms by the established theatrical institutions.

380 Hunter, William B. 'The First Performance of A Midsummer Night's Dream.' Notes and Queries 230 (1986) 45 - 7. [Reports having discovered that there was a new moon on 18 February 1596 and notes that this aligns with allusions in the play and the dates of the Elizabeth Carey/Thomas Berkeley marriage to further support the performance of the play during those marriage festivities.]

381 - 'John Donne and Robert Greene.' American Notes and Queries 21 (1982) 6. [Identifies lines from Donne’s second satire (c 1593) as alluding to Robert Greene, who 'gives idiot actors meanes/(Starving hemselfe) to live by his labor'd scene's' (ll. 13 - 14). Greene had recently died in August 1592.]


384 - 'Ridings, Rough Music and Mocking Rhymes in Early Modern England.' In Popular Culture in Seventeenth-Century England. Ed. Barry Reay. London: Croom Helm, 1985. 166 – 97. [Examples are drawn from ms and printed material and include a stage erected by Alice Mustian for the performance of a play about the adulterous liaison of one of her neighbours (1614) and William Brunne, a lord of misrule in Chichester (1586).]

385 - 'Ridings, Rough Music and the "Reform of Popular Culture" in Early Modern England.' Past and Present 105 (1984) 79 – 113. [Draws on numerous examples of skimmington rides, rough music, and charivaries primarily from legal documents. Examples with the most pronounced theatrical features (songs and musical instruments, costume and transvestite dressing, lords of misrule, may games, plays, mock ceremonies) relate to Malmesbury (1615) and Quemerford (1618), Wiltshire; Beckington (1611), Wells and Yeovil (1607), Somerset; Chichester, Sussex (1586); South Kyme, Lincolnshire (1601); and Nottingham (1617).]

registers including those from St Stephen's and St Giles Cripplegate, and apprenticeship records of the Carpenters' and Grocers' companies, he provides additional biographical information regarding the Burbage family and those of fellow joiners John Street and Edmund Tuckney, tailor John Brayne and one John Perkin. With this background concerning the 'cast of characters', he examines deeds and documents from the lawsuit relating to the Red Lion playhouse in 1567. He provides two figures showing a conjectural location for the Red Lion Inn and determines that the scaffolds, which were constructed in an open yard, were probably for seasonal use.]

387 – ‘The Globe Playhouse and Its Neighbors in 1600.’ Essays in Theatre 2 (1983/4) 63 – 72. [Identifies the surviving documentary sources for evidence relating to St Saviour's parish and examines token books and subsidy assessments to determine the relative wealth of inhabitants (including Edward Alleyn and Philip Henslowe) and their patterns of residence. In particular, he provides a table for inhabitants of Brend's Rents (including Edward Dutton who was probably the player with the Lord Admiral's men) for 1598 – 1603 and notes that this area immediately next to the playhouse was viewed as a desirable location by the wealthier members of the parish.]

388 – ‘Minstrels in Elizabethan London: Who Were They, What Did They Do?’ English Literary Renaissance 14 (1984) 29 – 54. [Provides a 'Preliminary Finding List' for over 100 London minstrels in selected parishes up to 1610 (mostly from St Giles Cripplegate, but also from St James Garlickhithe, St Botolph Aldgate, St Dunstan Stepney, St Stephen Coleman Street and St Michael Bassishaw). Cites records and source for each and speculates on the reason for the clustering distribution of the minstrels and on connections between particular minstrels and known actors of the same period.]

389 – ‘The Playhouse as an Investment, 1607 – 1614; Thomas Woodford and Whitefriars.’ Medieval and Renaissance Drama in England 2 (1985) 209 – 30. [Begins with an historical survey of Whitefriars Theatre and supplements previously available documentary information with new information (The Gerry referred to in the St Dunstan's parish register as 'out of the playe howse in ye ffryers' (p 211) had a wife and son and was therefore not, as Nungezer presumed, one of the boy players.) Records cited include references to the purchase of hats (possibly for Edmund Sharpham's Cupid's Whirligig); the selling of shares and payment of money for the players' 'dyettes' (p 212); loans, debts, leases, and lawsuits involving the sharers (Lording Barry, William Trevell, Edward Sibthorpe, John Mason, Michael Drayton, George Andrews, William Cooke, Martin Slater, whom they engaged as master of the children of the king's revels) and individuals concerned with the children of the queen's revels and their move to Whitefriars as the second tenants (Phillip Rosseter, Robert Keysar, Richard Hunt, Emanuel Read, Thomas Woodford, Philip Kingman, Philip Henslowe). On the basis of documentary
analysis, Ingram conjectures that the first lease for the playhouse began on 5 July 1607. He determines the chain of rental payments deriving from concurrent leases on Whitefriars and demonstrates that Thomas Woodford (whom on the basis of his purchase of the play 'The Old Joiner of Aldgate' from George Chapman (p 227) previous scholars had elevated as high as a theatrical manager) was, in fact, a financial middleman between investors and borrowers who, like his father, spent time in debtors' prison.

390 — 'Robert Keysar, Playhouse Speculator.' Shakespeare Quarterly 37 (1986) 476–85. [Attempts to redress the lack of interest in theatrical financiers, by providing a biography of Keysar based on primary documentary research for his earlier years and previous documentary studies (Hillebrand, The Child Actors; Smith, Shakespeare's Blackfriars Playhouse) for the period 1605–42. Born in Edmonton, Middlesex, he became a goldsmith's apprentice in 1591, two years after his father's death, and received his freedom of the company in 1598. Until he disappears from the company's records in 1605 (when he may have gone into the cloth business), he is frequently found to be selling defective goods and investing his money in unwise ventures.]

391 Irving, John. ‘Consort Playing in Mid-17th-century Worcester: Thomas Tomkins and the Bodleian Partbooks Mus.Sch.E.415–18.’ Early Music 12 (1984) 337–44. [Notes with regret the rarity of first-hand accounts of seventeenth-century music meetings, such as those at Oxford and Cambridge documented by Anthony Wood and Thomas Mace, and analyzes partbooks for information about contemporary performance of these pieces. He concludes that the partbooks were intended for use in Worcester during the early 1640s by Thomas Tomkins (Worcester Cathedral organist), Humphrey and John Withy (viol players), and possibly Richard Browne (Tomkins, deputy at the cathedral), Robert Tomkins (brother to Thomas and viol player for Charles I), John Toy, Archdeacon Edward Thornburgh, John Browne, and other members of the Worcester waits. From the performers' markings he deduces information concerning the rehearsal process, the standard of performance, the composition of the consort (viols, violins, and support from organ or harpsichord). He quotes records from the S. Bond edition of The Chamber Order Book of Worcester relating to Thomas Tomkins' payment as organist (1636) and the suppression of the Worcester waits in 1642 (p 340).]


394 James, Mervyn. Society, Politics and Culture: Studies in Early Modern England. Cambridge: Cambridge University Press, 1986. [Chapter 1, ‘Ritual, Drama and Social Body in the Late Medieval English Town,’ is concerned with the cult of Corpus Christi in the ‘county town,’ the theatrical and ceremonial rites and the social needs and context associated with it. Numerous references to records are related primarily to religious drama in Coventry, Chester, York, Beverley, Lincoln, Bristol, Exeter, Norwich, London, and Newcastle, but some references also concern folk festivals (e.g. a Norwich carnival at Lent, 1443; the Hox play at Coventry; the Yule Riding at York, p 47). Records are mostly drawn from primary documents in print with some reference to secondary sources. Chapter 8, ‘English Politics and the Concept of Honour, 1485 – 1642,’ contains occasional references to Accession Day tilts, masques, and the subject of honour in Stuart drama.]


396 Jeans, Susi. ‘The English Chaire Organ from its Origins to the Civil War.’ The Organ 65 (1986) 49 – 55. [Speculates that Greate and Chaire Organs were housed in the same cases. Records references are to organs in Exeter Cathedral (and organist Matthew Godwin); King’s College Chapel, Cambridge (built by Thomas Dallam with a ‘shaking’ stop; p 52); St. Paul’s Cathedral (Thomas Hamlyn builder); Sir Thomas Middleton’s Chapel, Chirke Castle (John Burward builder); the Royal Chapel, Hampton Court (John Burward builder); Worcester Cathedral (Thomas Dallam builder); Holyroodhouse Chapel (Thomas Dallam builder); York Minster (Robert Dallam builder) and Lichfield Cathedral.]

397 Johnson, D. A. “Johnson is Beaten”: A Case of “Rough Music” at West Bromwich in 1611.’ South Staffordshire Archaeological and Historical Society Transactions 25 (1983 – 4) 31 – 3. [Transcribes a West Bromwich petition describing an incident of rough music in which one man from the town dressed up as the local minister, Thomas Johnson, and another as his wife. The mock minister was carried on a ladder to Johnson’s home and then through the town to the cries of ‘Johnson is beaten’. Johnson compares this incident with a similar attack on William William and Margaret Simons alias Cripple in Burton upon Trent in 1618.]
Johnston, Alexandra F. 'The Audience of the English Moral Play.' In Le Théâtre et la cité dans l'Europe médiévale: Actes du Vème colloque international de la Société internationale pour l'étude du théâtre médiéval (Perpignan, juillet 1986). Eds. Edelgard E. DuBruck and William C. McDonald. Fifteenth-Century Studies 13 (1988) 291 – 7. [Argues that by identifying the social standing of morality protagonists, it would then be possible to identify the social standing of the intended audience and thereby make important links with external evidence made available by REED. Like examinations of the intended audiences for other types of plays from this period could be similarly useful. Records references are to published REED volumes and work in progress for Berkshire, Shropshire, and Devon.]

‘Chaucer’s Records of Early English Drama.’ Records of Early English Drama Newsletter 13.2 (1988) 13 – 20. [Identifies references to miracle plays in the Miller’s Tale and the Wife of Bath’s Tale as early records of a fully developed dramatic tradition which pre-date other external evidence by 25 years and surviving texts by as much as 100 years. Reviews early records related to biblical drama to draw attention to comfortable, universal assumptions cast into doubt by recent research—in particular the episodic, Creation-to-Doomsday pattern and the sequential, processional performance of the cycles at Corpus Christi. Records cited relate to York, Coventry, Chester, Beverley, Carlisle, Cambridge, West Wittenham (Berkshire), Bicester, King’s Lynn, Bury St Edmunds, Selby, Lincoln, and London. Other references are taken from works by Robert Mannyng of Brunne, Bromyard, and Wycliffe as well as Pierce the Ploughmans Crede and ‘Treatise of Miracle Pleying’.

‘The Churchwarden Accounts of Great Marlow, Buckinghamshire.’ Records of Early English Drama Newsletter 12.1 (1987) 9 – 12. [Reports the deposit of these accounts (with inventories) in the Buckinghamshire Record Office. The first book, running from 1593 to 1674, contains records of morris gear (‘fower paire of garters of morris bells’/‘fower morris Coates and a fooles Coate’/‘fower ffeathers’) and its rental (to Maidenhead and Bisham, Berkshire), mending bells at the visit of Elizabeth to Bisham 1592, nine church ales, and players playing in the Church loft 1594. Records of similar morris gear are cited for Bray, Berkshire (‘fower coates for morrice daunsers and for mayd maryan & a payre of breeches & dooble for the foole & a cupp’).]

‘From Alexandra F. Johnston, Co-Editor of REED York Regarding Entry 254 in Ian Lancashire’s Bibliography of Printed Records in the Last Issue (p 46).’ Records of Early English Drama Newsletter 10.1 (1985) 17. [A communication about a 1484 York item concerning a ‘Canes’ for the King’s royal entry in 1483 (omitted from York), but probably used for a procession at that time rather than the Creed play.]
402 - ‘Lille: The External Evidence, an Analysis,’ Research Opportunities in Renaissance Drama 30 (1988) 167 – 72. [Focuses on the processional theatre of Lille, but cites records relating to the York Corpus Christi play to show both the similarities and the differences between the circumstances of performance in Lille and those of its English counterparts in York and Coventry. The chief difference is that in England the same plays were performed year after year whereas a contest in Lille assured different plays every year.]

403 - ‘Wisdom and the Records: Is There a Moral?’ In The Wisdom Symposium: Papers from the Trinity College Medieval Festival. Ed. Milla Cozart Riggio. New York: AMS, 1986. 87 – 102. [Considers the likelihood of the performance of Wisdom for Edward iv’s visit to the Abbey of Bury St Edmunds. She draws on Lancashire's Dramatic Texts and Records of Britain to demonstrate the lack of records evidence for the performance of morality plays (one record from East Retford, Nottinghamshire for a ‘ludó de Mankynd,’ p 88) and draws on records relating to her recent work on Eton to demonstrate the kinds of information accounts provide (1538 Privy Purse payments to 'Woodall the schoolmaster of Eton' for playing; Eton accounts from 1470 – 1 for interludes and comedies, props for a Christmas play and costumes: for 'our lady,' the boy-bishop, and the fool, beards, masks, a mace, pp 92 – 3). Before Nicholas Udall the school probably performed liturgical plays, but afterwards they performed humanist interludes. Other records from Chelmsford, Essex and Buxford, Suffolk for plays performed outdoors and directed by 'property players' probably do not relate to Wisdom because the text of the play seems to suggest an indoor performance by professionals, possibly in a noble household. She also cites records from published sources for players at Bury (1506/7, 1530/1) and other monastic houses to demonstrate that we have no evidence of plays 'as lavish as Wisdom' being 'generated from inside a religious house' (p 99). She suggests the households of the dukes of Norfolk or Suffolk as possible venues.]


history, and the nature of the mss. She draws from the records of Chester and York in establishing clear distinctions between the two cycle texts. Whereas the guilds had ultimate control over the texts in York (and could therefore transfer individual plays to other locations, as the Mercers may have done for players in the West Riding), the city had control over them in Chester. Whereas York had 'a verbal cycle', Chester had a spectacular one. She concludes with a call for reasonably priced editions of the plays published in fascicles with apparatus materials that would make them usable for students and scholars at various levels. For other relevant articles from this volume see also Meredith and Somerset.

406 Jonassen, Frederick B. 'Elements from the Traditional Drama of England in Sir Gawain and the Green Knight.' Viator 17 (1986) 221 – 54. [In identifying connections between the mummers' play and Sir Gawain, he cites records (primarily from Chambers) of mumming at court (1377, pp 224 – 5), at Revesby (p 234) and at Norwich (1440, p 250), as well as prohibitions against mumming (p 234).]

407 Jones, Dave. 'Morris Dances of the Welsh Border: Herefordshire, Worcestershire and Shropshire.' English Drama and Song 48.2 (1986) 14 – 15. [Refers to morris dancing at the Hereford Races (12 dancers, four whifflers, two musicians, 1609), at Longdon (along with may games on the sabbath, 1614) and Nordley (where a team from Broseley, Shropshire caused a disturbance at an ale house, 1652). A map of morris sides reported 1800 – 1940 is included.]

408 Jones, E. D., ed. 'Three Fifteenth Century Peniarth Poems.' Journal of the Merioneth Historical and Record Society 10 (1986) 157 – 68. [He edits three poems composed by three different bards (Lewis Glyn Cothi, fl1447 – 89; Howel Cilan, fl1435 – 70; Rhys Pennardd, fl1480) on the occasion of their visit to Peniarth. The poems are an elegy for Gruffydd ab Aron, a eulogy for his son Rhys and his wife, and a cywydd to solicit a gift from Rhys to the bard's patron.]


410 Judge, Roy. 'May Morning and Magdalen College, Oxford.' Folklore 97 (1986) 15 – 40. [Examines the history of a May morning vocal concert (before the Reformation, a requiem) given by the choir at the top of Magdalen Tower. Earliest ms and published references date from the late seventeenth century.]

107. [In demonstrating that medieval drama was 'one of the most assuredly popular forms of literature to survive' (p 104), he quotes from REED's Coventry (royal visits, Corpus Christi plays, and their writer/revisers) and Malone society volumes for Lincolnshire (bann criers, Lincoln Corpus Christi procession, and plays sponsored by the Lincoln guild of St. Anne) and Norfolk and Suffolk (a King's Lynn interlude of St. Thomas, a play taken to Lord Scales' home at Christmas, and a Corpus Christi play).

412 Kawachi, Yoshiko. Calendar of English Renaissance Drama 1558–1642. New York: Garland, 1986. [A chronological listing of dramatic performances including the company (when known), the place, the play title (when known), the type of play, the author, and the earliest text. It also includes indexes to play titles, playwrights, and dramatic companies. The calendar includes information not found in supplements to Harbage's Annals, but it is based on an unevenly reliable mixture of printed sources ranging from Murray's English Dramatic Companies to REED publications through Newcastle, 1982. Malone Society publications were apparently not consulted. Only 'a very few of the Corpus Christi Plays, Pater Nosier Plays, Hock Tuesday Plays, and other civic pageants' (p xv) from the REED publications are included.]

413 Keen, Maurice. Chivalry. New Haven: Yale University Press, 1984. [Frequent reference to records concerning tournaments, jousting, heralds, jongleurs and minstrels. Chapters of particular interest are: 5) 'The Rise of the Tournament,' 7) 'Heraldry and Heralds,' and 9) 'Pageantry, Tournies and Solemn Vows.' Records include references to Englishmen and Scots performing in tournaments or jousts both in and outside England (William the Marshal, Geoffrey de Mandeville, Sir James Douglas, Lord Scales – pp 20 – 1, 87, 201, 212), Arthurian tournaments in England (1299, Kenilworth 1279, Nefyn 1284, p 93), tournament ordinances and administration under Richard I and Edward I (p 86), general contemporary remarks concerning the tournament (pp 99, 207, 256), payments by Edward I and Edward III to minstrels and heralds (p 136), the works of English herald-minstrels (p 139) as well as the patronage of troubadours by Eleanor of Aquitaine (p 22). Plates include contemporary illustrations of a 1233 tournament at Monmouth (no. 6) and the earl of Warwick jousting at Calais 1414 (no. 21) and sending jousting challenges to the French court (no. 44).]


415 Keene, Derek. Survey of Medieval Winchester. 2 pts. Winchester Studies No. 2. Oxford: Clarendon, 1985. [A mammoth and comprehensive work providing important biographical and statistical information from original documents as well
as other sources. Table 26 showing the distributions of occupations by period includes the categories (under miscellaneous) organ-maker, harper, minstrel, singing man, and viol player. The biographical register in Part II lists Thomas Bath, singingman (p 1157); John Broune, minstrel (p 1176); John Chappington, organ-maker (p 1189); John le Fythelere, viol-player (1239); John Perker, fiddler (p 1318); and John Tyes, organist and choirmaster (p 1372). Numerous entries for le Waytes are listed as well (pp 1271, 1380), but it is unclear how many are in fact waits. A Richard Harper of London (1414, p 1148) is also cited. Keene notes that while liturgical drama was an important part of early medieval Winchester, it did not figure prominently in later medieval Winchester, but he does refer to a 1409 incident concerning a St Agnes play and its producer and players: Richard Syngere, John Fromund (cf p 1236), Richard Trobwyk, William Silvere (cf p 1347), and John Yerd (p 393). Records of Winchester College note payments to players (1400) and Richard Kent, 'somerkyng' (1417; pp 393, 1276). Minstrels were hired for the feasts of Corpus Christi and the Nativity of St John the Baptist by the fraternity of St John the Baptist (p 817). Other references are to the Corpus Christi procession (pp 333, 338, 398, 817), jousting (pp 398, 579), bull baiting (p 257), and the importance of women in ceremonial activity (p 338).]

416 Kelliher, Hilton. 'John Denham: New Letters and Documents.' The British Library Journal 12 (1986) 1–20. [Using multiple manuscript sources, he traces the life of John Denham. He briefly refers to Denham's original play, The Sophy, supposedly performed by the king's men, and the translation of Corneille's Horace begun by Katherine Phillips and completed by Denham in February 1668. For the latter play he supplements the Pepys diary entries with a letter of 4 February 1668 identifying 'the Dutchess of Monmouth Countess of Castlemain and others' (17) as the actresses in its court premiere (at: Add. ms. 36916, f 62). He also cites several records (p 14) concerning the singing and lute playing of Lady Isabella Thynne (1623–57) whose family were important patrons of musicians.]

417 Kelly, Henry Ansgar. The Devil at Baptism: Ritual, Theology, and Drama. Ithaca: Cornell University Press, 1985. [Examines the 'initiation rites of Christendom in their conceptual and dramatic aspects with brief reference to liturgical drama, including the optional deposition play for Good Friday and the Visitation, both as referred to in the Regularis Concordia Anglicae (p 225 n 67).]