Records of Early English Drama

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

(continued)


419 Kent, Joan R. The English Village Constable 1580 – 1642: A Social and Administrative Study. Oxford: Clarendon, 1986. [Discusses the powers and duties of constables, their procedures and problems, their place in and relation to their community, and their conduct. Through substantial primary research (especially with constables' account books), she demonstrates that although constables in some locations had important roles in local rituals and festivities ('drawinge the feild' on Plough Monday in Waltham, drink at the bonfire on the 'kings holydaie' in Pattingham and Branston, 'expenses' from the 'perambulation' in Waltham, pp 52, 294), they were frequently pitted against popular customs in their role of enforcing increasingly Puritan social decorum: a constable at Fincham confronted the village clerk and minstrels carousing on Midsummer Night in the alehouse (p 257); one at Alton, Hampshire suppressed Sunday dancing and arrested the minstrel (pp 257-8); one at Brinklow, Warwickshire tried to stop the setting up of a Maypole and arrest the minstrel; one at Longdon, Worcestershire attempted to
suppress May games and morris dancing and arrest the minstrel (p 258); and one in Wells, Somerset tried to suppress May games, morris dancing, and pageants and arrest the minstrels involved, but the townspeople responded by mounting three pageants ridiculing the constable and circulating satirical ballads (pp 258-9, 261). Some constables, however, supported local customs: the wake involving minstrels and ‘vagrant rogues’ at Walsall, Staffordshire, 1610 and the church ale involving minstrelsy and dancing in the church house on Sunday at Yeovil, Somerset, 1607 (p 294).]


422 Kindermann, Heinz. Das Theaterpublikum der Renaissance. Vol 1. Salzburg: Otto Muller, 1984. [A study of the Renaissance theatre audience which focuses primarily on continental performance but which includes some English examples (drawn from printed primary and secondary sources). Chapter 2 on the audience for street-theatre considers triumphal and royal entries – including those of Charles V into London, 1522 (pp 72 – 5); Elizabeth I into London, 1558 (pp 82 – 3, fig. 16) and the Field of the Cloth of Gold, 1522 (p 76) – and tournaments (under Richard I, Edward III, and Henry VIII, pp 102 – 3). Chapter 3 on ballet and dancing at court devotes some attention to records of English masques (pp 147 – 8) and their precursors in revels, disguisings, and other entertainments (particularly under Henry VIII and Elizabeth, pp 144 – 7). Unfortunately, this volume is not indexed.]

423 King, Pamela M. ‘Dunbar’s The Golden Targe: A Chaucerian Masque.’ Studies in Scottish Literature 19 (1984) 115 – 31. [Argues that this poem is related in a metaphorical sense to the masque rather than simply to court festivities as an occasional poem. In exploring its borrowings from the presentational form of court entertainments she cites previously printed records for tournaments (1501, 1503, 1507, 1508; pp 121, 124 – 6), the royal entry of Margaret Tudor into Edinburgh (p 123), disguisings at Richmond Palace and Edinburgh (p 124), and the Fishmongers’ pageant at the birth of Edward III in 1313 (p 125) – the last two with particular reference to pageant cars in the shape of a ship.]

424 – ‘Spatial Semantics and the Medieval Theatre.’ In The Theatrical Space. Themes
in Drama 9. Ed. James Redmond. Cambridge: Cambridge University Press, 1987. 45 - 58. [Examines the different theories concerning the staging of medieval theatre (with reference to the Castle of Perseverance drawing) and concludes that a ‘multi-systems approach’ is desirable and ‘not at all incompatible with the traditional figural method’ (p 57).]

425 King, T. J. ‘The King’s Men on Stage: Actors and Their Parts, 1611 – 1632.’ 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. 21 – 40. [Draws from Henslowe’s papers and Diary as well as other records from Bentley and Chambers to support his analysis of the casting of 11 plays performed by the king’s men in this period. He concludes that parts were assigned on the basis of the size of the part—not character traits—and that actors had to be flexible enough to play very different roles. He provides a chart for king’s men identified in principal parts during this period.]

426 Kipling, Gordon. ‘The Queen of May’s Joust at Kennington and the Justes of the Moneths of May and June.’ Notes and Queries 229(1984) 158 – 62. [Corrects the date of a joust held at Kennington in honour of the Queen of May—previously transcribed by Richard Firth Green, ‘A Joust in Honour of the Queen of May, 1441,’ Notes and Queries, 225 (1980), 386 – 9—to May 1507 and identifies it as that performed by Charles Brandon, Thomas Knyvet, Gyles Capell, and William Hussy and documented in the poem ‘The Justes of the Moneths of May and June’. Also quotes passages from the poem identifying Richard Grey, earl of Kent and Charles Brandon as participants in the ‘Justes of the Moneth of June’. Makes occasional reference to other jousts (1494, 1501, 1506, 1509) in which Sir Rowland Vielvill participated.]

427 – ‘Richard II’s “Sumptuous Pageants” and the Idea of the Civic Triumph.’ In Pageantry in the Shakespearean Theater. Ed. David M. Bergeron. Athens: University of Georgia Press, 1985. 83 – 103. [With reference to descriptions of Richard II’s reconciliation triumph by Holinshed and Maydiston (as well as occasional reference to descriptions of similar pageants), he examines the nature and purpose of such pageantry, placing more emphasis on connections with the biblical and liturgical entries of Christ into Jerusalem and heaven than with the pageantry of cycle plays or pageants used as trade-symbols in civic processions and shows. Reference in Henry VIII’s Household Ordinances (1494) to ‘a sight with angelles singing’ to be erected on city conduits whenever a queen was received into London suggests that particular scenic features became traditional.]

accompanying the *Comedy of Errors* performance during the Prince of Purpoole's Christmas Revels, December 20 through Shrove Tuesday, for information regarding the nature of staging. Records concern the erecting of scaffolding for seating; the seating of the lord of mistrule, his train, and important dignitaries on the dais; the riding of a horse around the hall fireplace; the staging of the *Masque of Amity* at the side of the hall using a curtain (p 78) and a reference to the area between the dais and the fireplace as the 'Stage' (p 77). Knapp concludes that an area 9' by 34'8" may have been used for the performance of *Comedy of Errors*, and it may have been seen from four sides. Other staging records from the Inner Temple (p 75) and Middle Temple (p 78) are also used to suggest that there was no single method of staging plays at the Inns and that Elizabethan players had to be flexible in their staging expectations. Accompanied by an engraving of the Hall, a ground plan of the Hall during term and a list of events during the 1594/5 Revels.

429 Knowles, James D. 'Identifying the Speakers: "The Entertainment at Ashby" (1607).’ *Notes and Queries* 233 (1988) 489–90. [Draws attention to frequent mistranscriptions and incorrect identification of speakers amongst editors of the 14 verses attached to John Marston's 'Entertainment at Ashby' in the Huntington Library. The speakers for this gift-giving ceremony for the betrothal of Anne Stanley and Grey Brydges would have involved three servants, most likely gentle-women waiting on Elizabeth Countess of Huntingdon: Katherine Fisher; her sister, Mary Fisher; and Mistress Clavers.]

430 - 'WS MS.' *Times Literary Supplement* 29 April 1988: 472, 485. [An examination of Peter Levi's edition of the Ashby gift-giving verses with a point by point refutation of his arguments (both paleographical and circumstantial) which leads to the conclusion that William Skipwith is the more likely author of the verses. Knowles carefully considers and then rejects the possibility of Collier's intervention in the ms, and most importantly, he connects the participants assigned to the verses with those attached to a mock 'chancorye bill' apparently devised for a similar Midlands entertainment 1604 – 8, probably the summer progress of Alice, countess dowager of Derby in 1607. The mock bill, like the verses and other works associated with William Skipwith, are signed with the initials – 'W:Sk.' William Skipwith had close connections with the Hastings family and had a reputation for being the deviser of 'Epigrams, Poieses, Mottoes, and Devices, but chiefly Impress.']

431 Knutson, Roslyn. *Henslowe's Diary and the Economics of Play Revision for Revival, 1592 – 1603.* *Theatre Research International* 10 (1985) 1 – 18. [Makes copious use of receipts and payments recorded in Henslowe's *Diary* in order to disprove G.E. Bentley's assertion that plays remaining in the active repertoire of a company would have been revised by the author or another playwright. She compares the usual pattern of receipts for new plays and revivals for 1592 – 4 and 1594 – 7, examines the expenditures related to new and revived plays for 1597 – 1603 and determines that only one play – *The French Comedy* – was treated in the
way Bentley suggests. She concludes that plays were revived and revised only when necessary—and then only with the minimum of revision and expense: 'If they invested in substantial revisions, they did so because of pressing circumstances in their commercial world' (p 15). However, Knutson does identify cases where plays are altered early in their initial run or for court, and she also identifies some cases where the circumstances of revival may suggest revision (eg, *The Spanish Tragedy* revival of 1597, five plays revived between 25 September 1601 and 22 November 1602—*The Spanish Tragedy, Tasso's Melancholy, Sir John Oldcastle, Cutting Dick, Dr. Faustus*).

432 — 'Influence of the Repertory System on the Revival and Revision of *The Spanish Tragedy* and *Dr. Faustus.*' *English Literary Renaissance* 18 (1988) 257–74. [Draws substantially from Henslowe's *Diary* in trying to explain the reason why these two plays were not only revived but also revised with considerable expense in 1601–2. She concludes that the admirals's company revived plays with a history of commercial success and according to available company personnel and an apparent quota on tragedies. Plays were revised in order to update them and exploit currently fashionable motifs in particular genres.]

433 — 'Intertextuality at Windsor: A Rejoinder.' *Shakespeare Quarterly* 39 (1988) 391–3. [While agreeing with the general premise 'that companies competed by duplicating each other's subject matter,' she uses records information to question the means by which Andrew Gurr arrives at the conclusions in his article 'Intertextuality at Windsor' (see above). She notes that there were more companies active in London 1594–1600 than the admirals's and chamberlain's men and that the success of the other companies must temper any attempt to set up a polarized rivalry. She reminds Gurr that Henslowe's role with the admirals's men was that of 'banker' not 'corporate manager' and questions the degree of scheming attributed to him. She also suggests that Gurr lacks sufficient evidence about company repertoire (eg, that *Two Angry Women of Abingdon* was performed in 1597) to draw his conclusions. References are to Henslowe's *Diary* and records in secondary texts.]

434 — 'Play Identifications: *The Wise Man of West Chester* and *John a Kent and John a Cumber, Longshanks and Edward 1.*' *Huntington Library Quarterly* 47 (1984) 1–11. [She argues that contrary to prevailing assumptions *Wise Man* and *Longshanks* were genuinely new plays (as suggested by markings in Henslowe's *Diary*) and not revisions of *John a Kent and Edward 1.* She notes that the *Diary* only gives examples of revisions within the maiden run of a play, in preparation for a court performance or before a revival (to be given under the same title). The common practice (made clear by the number of magician plays mounted in the 1590s) of different companies presenting competing plays on the same subject makes it dangerous to identify automatically play titles suggesting a similar subject as referring to the same play. She connects a 1601 revival of *Wise Man* and a 1602 revision of *Faustus* (possibly introducing the lost leg) with Kent's wooden leg listed
in the Henslowe inventory. Other records relate to Francis Henslowe and the establishment of the queen’s men at the Swan 1595–8, their performance of Edward I, and their touring in York.

435 – ‘The Puzzle of Short Runs in Henslowe’s Diary.’ Publications of the Arkansas Philological Association 13 (1987) 54 – 67. [Examines the Diary to determine possible reasons for short runs and argues that these, like many other features of the Diary, can offer more information regarding the Elizabethan repertory system. Not seen.]

436 – ‘The Repertory of the Chamberlain’s Men, 1594 – 95, with Observations on Its Commercial Value.’ Explorations in Renaissance Culture 8 – 9 (1982 – 3) 74 – 84. [Drawing from information in Henslowe’s Diary and elsewhere relating to the repertoire of the chamberlain’s men and other companies; the dating of Shakespeare’s plays, later revivals and sources; and the transfer of plays from Pembroke’s and Sussex’s men, she reconstructs the 1594 – 5 season of the chamberlain’s men to include 21 plays: seven comedies, eight histories, six tragedies. The selection of plays suggests an intended range of genres and popular motifs, a tendency to revise works only for commercial reasons and a pattern of play types (pastoral drama, domestic tragedy, revenge plays, serials) to be continued throughout the company’s history. Only the biblical history seems to be dropped by the way and these may have been lost.]

437 – ‘Valid Evidence of Repertory Membership for Elizabethan Plays.’ Publications of the Arkansas Philological Association 10 (1984) 57 – 67. [Examines title-page advertisements, the Stationers’ Register, and booklists as well as ‘accidental features of the texts’ to determine what evidence concerning repertory membership may be derived from such evidence and argues that by using it scholars may be able to ‘draw up a full and accurate calendar of plays for the chamberlain’s-king’s men during Shakespeare’s tenure’ (p 66).]

438 Kohansky, Mendel. The Disreputable Profession: The Actor in Society. Contributions in American Studies 72. Westport, Connecticut: Greenwood, 1984. [Provides an historical survey of the acting profession from Greek times to the present with a focus on the actor’s public acceptance and ambivalent social role as a ‘sacrificial goat’ (p 5). In exploring the way in which the actor can become the object of praise for taking ‘upon himself the spectator’s uncommitted sins’ (p 5) and the object of criticism when he becomes associated with those sins, he provides chapters on the Middle Ages, Renaissance and Restoration. Records (eg, Bishop Thomas de Chabham’s distinction between good and bad histriones, documents of control issued by the city of London and parliament, the patent for Leicester’s men, and puritan attacks on players) are drawn primarily from familiar secondary sources.]

439 Kohler, Richard C. ‘Vitruvian Proportions in Theater Design in the Sixteenth and
Early Seventeenth Centuries in Italy and England.' Shakespeare Studies 16 (1983) 265–325. [Suggests the influence of Vitruvius on the design of the Elizabethan outdoor playhouse, and argues that *ad quadratum* symmetry does not exclude such an influence. He traces Vitruvian influence from Serlio to Palladio to Inigo Jones and John Webb designs for an unidentified theatre, the designs for the Cockpit at Whitehall and the Cockpit in Drury Lane, the theatre plan for Christ Church, Oxford and the outdoor theatre. Cites a few records from standard printed sources in his endnotes. 34 figures.]


441 Kowaleski, Maryanne. Review of Reed's *Devon.* Devon and Cornwall Notes and Queries 36 (1988) 148–9. [Reviews Devon as 'a valuable addition' to works on early Devon and notes the huge number of mss edited in such a project. Offers the following additions: the election of John Eget and Gregory Piper as waits (Mayor's Court Rolls 1398/9), a debt case involving Thomas Wayte and John Clere 'pipere' (Provosts' Court Roll 1–23 Rich ii) and a gift to the minstrels of the earl of Arundel (Courtenay Account Roll, Bl. Add Ch 64321 1396/7).]


443 Kuriyama, Constance B. 'Marlowe, Shakespeare, and Biographical Evidence.' *Shakespeare Newsletter* 193 (1987) 10. [An abstract of a paper given at the Central Renaissance Conference 1986. She suggests three criteria for determining the admissibility of hearsay biographical evidence and tests the use of these criteria in examining John Manningham's 'William the Conqueror' anecdote and Richard Baines's note on Marlowe's blasphemies.]

444 Laing, Lloyd and Jennifer Laing. 'Archaeological Notes on Some Scottish Early
Christian Sculptures. *Proceedings of the Society of Antiquaries of Scotland* 114 (1984) 277–87. [In arguing that Pictish culture owed a strong debt to Roman Britain and Anglo-Saxon England, they discuss several musical instruments carved on Pictish stones: large, standing harps in a triangular shape (8th century); trumpets; a triple pipe; a barrel drum; cymbals, and an unidentified kind of percussion instrument (p 285).]

445 Lancashire, Anne. 'The Emblematic Castle in Shakespeare and Middleton.' In *Mirror up to Shakespeare: Essays in Honour of G. R. Hibbard* Ed. J. C. Gray. Toronto: University of Toronto Press, 1984. 223–41. [In addition to castles found in the plays of Shakespeare and Middleton, she refers to castles used in earlier plays and pageants: the coronation of Richard II, the court entertainment of 1581, the fireworks display for the 1613 royal marriage, and the lord mayor’s shows of 1610–13 (including the destruction of castles by fire) and 1617. Reference is made as well to records of the Coventry Drapers’ Judgment pageant, which featured a destruction of the world by fire, to records of mock battles involving Turks and Christians in royal entertainments (1518, 1610, 1613), London midsummer watch (1521), and an entertainment involving a Pope’s castle on boats at Leith, Scotland (1581).]


447 — *Dramatic Texts and Records of Britain: A Chronological Topography to 1558.* Studies in Early English Drama 1. Toronto: University of Toronto Press, 1984. [Draws together all previously published evidence of dramatic activity in Britain from the first century to 1558. A Chronology of Dramatic Texts lists 190 records containing 160 extant texts or fragments. A Topographical List of Records contains more than 1810 records for 395 sites or dioceses as well as 207 references to performers according to the place they come from. Appendixes index players identified by place-name (207), players identified by patron (129), playwrights (179), playing places and buildings (more than 318), and provide a Chronological List of Salient Dates and Entry Numbers. There is an extensive and invaluable index. The book also contains 4 maps identifying all listed locations and 23 illustrations of playing places or pictures of relevant artifacts or manuscripts.]

448 — 'History of a Transition: Review Article.' *Medieval and Renaissance Drama in England* 3 (1986) 277–88. [In reviewing the second volume of *The Revels History of Drama in English 1500–76*, he uses numerous records (drawn largely from the above volume) to demonstrate the fallacy of the evolutionary theory used to organize this series in such a way that Corpus Christi cycles, saints’ plays, and folk drama (which enjoyed wide popularity in the sixteenth century) are dealt with
exclusively in the first volume while moral plays and interludes after about 1490 are
dealt with in the second volume. He finds Sanders’ case for the Tudors’ attempts
to stamp out the cycles to be overstated, and he notes that Southern’s argument
concerning the influence of hall staging on the development of the playhouse fails
to consider sufficiently the importance of costume or the influence of scaffold
stages. He also notes that T. W. Craik was misled by secondary sources into
conclusions about the composition and development of troupes which are not
substantiated by records evidence. The Revels History does not sufficiently consider
the influence that civic drama in places like Coventry may have had on the
development of the London professional theatre.

449 Laroque, Francois. ‘An Archaeology of the Dramatic Text: Othello and Popular
Traditions.’ Cahiers élisabethains: Études sur la pré-Renaissance et la Renaissance
anglaises 32 (1987) 13 – 35. [An attempt to explain the mixture of comedy and
tragedy in the play through an analysis of the popular traditions from which it
draws. Previously published records are cited for ‘rough music’ (p 19), morris
dancing (p 21), ‘wild man entertainments’ (pp 24 – 5), and carnival pageants (pp
25 – 6). Seven illustrations of related European traditions.]

450 — Shakespeare et la fête: Essai d’archéologie du spectacle dans l’Angleterre
covering the period 1590 to 1613. The first part makes extensive use of records in
discussing the range of folk beliefs, customs, festivals, and popular entertainments
in the Elizabethan period and draws together previously scattered references from
contemporary publications, 23 printed documentary sources (including HMC
volumes, The Diary of Henry Crosfield, Cox’s Churchwardens’ Accounts; and one
REED publication, Chester) and secondary sources (including Chambers and
Harrison’s The Elizabethan Journals). The second part examines their influence on
Elizabethan drama. Records cited relate to ballad makers and singers, jigs, morris
dancing, church ales, May games (p 125; and particularly in Oxford, pp 67, 147),
garland carrying (Wiltshire, p 151), Robin Hood plays, lords of misrule, Christmas
princes, boy-bishops, civic pageants, Shrove Tuesday festivities, royal entries,
coronation ceremonies, tournaments, and the masque. Appended are calendars of
folk customs and festivals, five illustrations, and a useful bibliography.]

451 Lasocki, David. ‘The Anglo-Venetian Bassano Family as Instrument Makers and
Repairers.’ The Galpin Society Journal 38 (1985) 112 – 32. [Based on a section of
(University of Iowa, 1983), this article traces the work of three generations of
Bassanos in England in the sixteenth and seventeenth centuries. Noting 22
members of the family over its continuous 125-year employment as court musicians
in England, he quotes from Venetian records, English court records, and private
papers (22 records) and identifies the workshops of Alvise and Anthony I of the first
generation in the Charterhouse and in Mark Lane – and possibly later in
Walthamstow, Essex. He also identifies the work of subsequent generations in this field: Arthur and Anthony II (instrument makers), Andrea and Jeronimo II (instrument repairers). Their instruments were sold and distributed not only at the English court but also to private individuals in England (eg, Edward Seymour, earl of Hertford, p 121) and at courts on the continent. Other repairers of musical instruments cited in records include Edmonde Schetz, Robert Henlake (1603), Peter Edney (1611), and Edward Norgate (1611) (p 123).]

452 ‘The Bassanos: Anglo-Venetian and Venetian,’ Early Music 14 (1986) 558–60. [Using manuscripts brought to light by Giulio M. Ongaro (see below), he explores the connection between the Italian and English branches of the Bassano family. Records relating to the English Bassanos (Alvise, Jasper, John, Anthony, Jacopo, and Baptista) begin with their membership in the shawm and sackbut group at the English court in 1531 and include references to continuing connections with Italy. Manuscript references are to PRO documents.]

453 ‘The Recorder Consort at the English Court 1540–1673.’ American Recorder 25 (1984) 91–100, 131–5. [In the first part, he provides numerous references to records, primarily in PRO documents, as he traces the development and personnel of the consort and explores the standard of performance and repertoire up to 1630. In addition to information on the Bassanos further elaborated upon in articles cited above, court recorder players and musicians for whom records are cited include: William Daman, Alphonso Lanier, Nicholas Lanier I, Clement Lanier (p 93), Robert Baker junior and senior (pp 93 – 4), John Hussey, William Noke (p 94), and Thomas Mell (p 95). Also mentioned is Anthony Tyndall, the London wait (p 93). In the second part, he cites further records as he considers the instruments used by the consort (giving an account largely superseded by the 1985 article above), their duties (including possible performance in specific ceremonies and masques, pp 134 – 5), and their reorganization 1630 – 1673. Court musicians referred to besides the Bassanos include John Adson (p 132) and Ambrose Beeland (p 133).]

454 ‘The Recorder in the Elizabethan, Jacobean and Caroline Theater.’ American Recorder 25 (1984) 3–10. [Contains no previously unpublished records, but draws together some records from seventeenth-century sources (including an anecdote by Sir Bulstrode Whitelocke concerning the ‘Blackfriars music’, p 7) and nineteenth- and early twentieth-century sources (including references to the instruments and dances of English actor-musicians travelling in Germany, p 3; a pre-play concert at Blackfriars in 1602, p 5; and the linking of shawms and recorders with the theatre, p 4). He concludes with a survey of the references to recorders in plays of the period.]

discovery of what may be the earliest surviving trumpet (fourteenth century, or possibly earlier) at archaeological investigations at a site in Billingsgate. Detailed analysis of the instrument is being done at the Museum of London. Four plates. See also under Egan.

456 Leacroft, Helen and Richard Leacroft. The Theatre in Leicestershire: A History of Entertainment in the County from the 15th Century to the 1960s. Leicestershire: Leicestershire Libraries & Information Service, 1986. [Chapter One, 'Medieval, Elizabethan & Jacobean Leicestershire,' cites records for the following: plays at St Mary de Castro, Leicester (at New Year's and Epiphany 1491, garments for Jesus and painting of the cross 1504), plays at St Martin's, Leicester (a painted sword for Herod 1546, 1560), the loan of St Martin's players' stuff to Fosson, the 1478 Leicester Act of Common Hall restricting play performances to guilds alone, the storage of pageant wagons in Leicester 1495 (p 1), a Leicester Whit Monday procession (involving minstrels, figures of the Virgin and St Martin and 12 apostles accompanying each figure, pp 1 – 2), the 'Riding of the George' organized by the Guild of St George (pp 2 – 3), Robin Hood festivities or plays (Leicester 1534, Melton Mowbray 1556 and 1562), morris dancing, a play by Leicester Free School at the Guild Hall under the direction of Master Pott (p 5), the 1606 masque for the countess of Derby in the Great Hall, Ashby Castle (p 6), the children of the Revels and the players of Queen Mary, Henry viii, the earl of Derby, the lord secretary, Prince Edward, the Marquess of Northampton, the earl of Leicester, and Henry Parker (pp 4 – 6). Records are drawn from secondary sources and previously edited records. Illustrated.]

457 Leacroft, Richard and Helen Leacroft. Theatre and Playhouse: An Illustrated Survey of Theatre Building from Ancient Greece to the Present Day. London: Methuen, 1984. [Contains contemporary illustrations and modern reconstructions in the following chapters: 8) 'Bulls, Bears, and Actors: The Elizabethan Stage' (the Theatre, Swan, Globe, Fortune, Hope, Blackfriars, and bull- and bear-baiting yards), 9) 'Changeable Scenes and Court Masques' (Inigo Jones designs for Florimène, Salmacida Spolia, his 'unknown playhouse' and the Cockpit-in-Court), and 11) 'The Restoration Playhouse and the Fan-Shaped Auditorium' (the Restoration theatres of Davenant and Killigrew).]

458 Leader, Damian Riehl. The University to 1546. Vol 1 of A History of the University of Cambridge. Cambridge: Cambridge University Press, 1988. [Contains references to the university statute prohibiting dancing (1300, not in REED'S Cambridge), the election of a 'king of the beans' at Merton College (Oxford), boy-bishops at King's and St John's (pp 76 – 7), the performance of plays (from 1386 at the latest', p 119), plays at King's Hall (1503 – 4, 1506, 1508 – 9, and Terence in 1510 – 11 and 1516– involving a payment to a Master Thorpe, p 120), the performance of Terence at St Paul's School (1528, p 306), the teaching of Terence (including ownership of copies of Terence and annotations on University copies of his
plays dating from the twelfth century, pp 305–6, and the teaching of music (references to Henry Abynton, Robert Fairfax, and John Parker, musicians, pp 143 – 4.)


460 Leinwand, Theodore B. The City Staged: Jacobean Comedy, 1603 – 1613. Madison: University of Wisconsin Press, 1986. [Contains a general discussion of the theatrical environment including the places where one could see city comedy performed (pp 44 – 5). References are to secondary sources.]

461 Lester, G. A. ‘The Fifteenth-century English Heralds and their Fees: A Case of Forgery? Journal of the Society of Archivists 7 (1985) 526 – 9. [Focuses on a French proclamation and account of a tourney in Bruges c1440 in which the herald of the duke of Bedford or Exeter may have taken part. The document exists in three versions (including the Grete boke, which contains other descriptions of ‘ceremonial occasions, pageantry, challenges, jousts and tourneys’, p 27) and may have been used by English heralds as either a documentary model or a means of appropriating the rights of their continental counterparts.]

462 Sir John Paston’s ‘Grete Boke’: A Descriptive Catalogue, with an Introduction, of British Library Ms Lansdowne 285. Cambridge: D. S. Brewer, 1984. [This ms, which was owned by a series of heralds, is an heraldic miscellany including descriptions of ceremonial occasions (coronations, creation of the Knights of the Bath), jousts, and tourneys as well as challenges and proclamations.]

463 Levi, Peter. The Life and Times of William Shakespeare. London: Macmillan, 1988. [A biography for the ‘ordinary reader’ without documentation but with a brief bibliography of standard biographical works and general reference sources. He includes 11 appendices, most of which concern works thought by some to have been written by Shakespeare. Appendix 1 concerns Shakespeare’s private commissions. In particular, Levi focuses on the verses written for a gift-giving ceremony to accompany the masque for engagement festivities at the earl of Huntingdon’s house at Ashby-de-la-Zouch, Leicestershire (1607). He argues that these verses from the Huntington Library, California collection are by Shakespeare. Other appendices concern the British Library notebook containing 58 lines from Henry iv, Part I, The Passionate Pilgrim, Edmund Ironside, Sir Thomas More, the Derby copy of North’s Plutarch, and Tom o’ Bedlam’s song. 25 illustrations.]

the gift-giving verses probably celebrating the formal betrothal (1607) of Grey Brydges and Anne Stanley, daughter of Alice, countess dowager of Derby. Levi interprets the initials attached to the verses as referring to Shakespeare. For a refutation of his arguments for Shakespeare's authorship and a list of transcription errors see above, James Knowles' 'WS MS.'

Levine, Laura. 'Men in Women’s Clothing: Anti-Theatricality and Effeminization from 1579 to 1642.' *Criticism* 28 (1986) 121 - 43. [Occasional references to general statements about theatre and men in women’s clothing by Stephen Gosson, Phillip Stubbes, William Prynne, Anthony Munday, and Thomas Heywood.]


Lewalski, Barbara K. 'Lucy, Countess of Bedford: Images of a Jacobean Courtier and Patroness.' In *Politics of Discourse: The Literature and History of Seventeenth-Century England*. Eds. Kevin Sharpe and Steven N. Zwicker. Berkeley: University of California Press, 1987. 52 – 77. [In the second and third sections of this essay (pp 56 – 64), Lewalski considers the countess's organization of and participation in masques (in Rutlandshire 1603; at court 1604 – 17) as well as her preferment of Samuel Daniels. She cites from contemporary sources including Donne, Chamberlain, and Carleton as well as from descriptive stage directions in Jonson’s published masques.]

Limon, Jerzy. 'An Allusion to the Alleged Catholicism of some Jacobean Players in John Gee’s New Shreds of the Old Snare (1624).’ *Notes and Queries* 230 (1985) 488 – 9. [Draws attention for the first time to a fictitious letter cited in Gee’s anti-Catholic book which suggests that ‘Master Browne, Mr Midleton, Mr Jones, Mr Curley, Mr Bond,’ and William Rowe had Catholic leanings. Limon is uncertain about any connection with Thomas Middleton, the playwright, but identifies Rowe as a travelling player on the Continent (1640 – 1654) who is clearly referred to as a Catholic in a Prague record of December 15, 1651. He identifies all the others as players in the children of the queen’s revels: Thomas Bond and James Jones (mentioned in an Exeter record April 9, 1624), William Browne and Giles Carey (whose name he suspects was mangled by the printer).]

— *Dangerous Matter: English Drama and Politics in 1623/4*. Cambridge: Cambridge University Press, 1986. [A reconstruction of the historical and political context of the plays of this period in order to demonstrate their political function as propaganda initiated by Prince Charles and the duke of Buckingham. In order to
pass the censor, playwrights used signals to draw attention to the similarity between the character and plot of the play and current events, and this they did 'with little or no regard to the plays' artistic integrity' (p 132). The title is drawn from a 1624 entry in the Office Book which indicates that The Life of the Duchess of Suffolk was so 'full of dangerous matter' that it 'was much reformed by' Herbert (p 40). Other theatrical records drawn from printed sources are cited frequently throughout (particularly in the introduction, pp 1 – 19). Chapters are as follows: 1) 'The Matter of Prince Charles's Return,' 2) 'The Matter of the King and Queen of Bohemia,' 3) 'The Matter of War,' 4) 'The Matter of Spain.' A chronological table of political events, non-dramatic literature entered in the Stationers' Register, dramatic and theatrical events, and plays licensed by Herbert is appended.]
masque. The list contains 176 names of musicians, lawyers, and servants who participated.

472 Lindenbaum, Sheila. 'Entertainment in English Monasteries.' 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) 411 – 21. [In surveying the nature of entertainment at monasteries (including the relationships between monasteries and local officials who were invited to their entertainments), she quotes performance records from Newark College (folk games), Durham Priory (players and an 'armiger' performing the miracle of St Cuthbert), St Benet of Hulme, Selby, Bury (minstrels), Fountains Abbey (Corpus Christi play), and Battle Abbey; Abbot Walter de Wenlok's Accounts and Household Ordinances for Westminster (minstrels); the accounts of Prior More of Worcester (carol singers, singing 'maids' on May Day, players, a Robin Hood play, dancers, tumblers, and puppet players); the accounts of the Westminster Abbots Colchester (minstrels and harpers) and John Islip (the queen's minstrels; the king's bearward, waits, trumpeters, and players; the London waits; John the luter; a Lord of Misrule and the Abbey's singing men and children); and Prior Wessington of Durham (minstrels, ).]

473 Lindley, David, ed. The Court Masque. The Revels Plays Companion Library. Manchester: Manchester University Press, 1984. [A collection of ten essays approaching primarily Jacobean and Caroline masques from a variety of perspectives and occasionally making use of related records in addition to stage directions found in the texts. In his introduction, for instance, Lindley draws upon the Venetian ambassador's account of the Masque of Beauty and the Merchant Taylors' records for the placement of musicians at a royal entertainment in the company's hall. For other articles of relevance in this collection see Chibnall, Cook (Elizabeth), Cooper (Helen), Creaser, Norbrook, Peacock, Pearl, and Pitcher.]


475 Loades, David. The Tudor Court. Totowa, New Jersey: Barnes & Noble Books, 1987. [Contains chapters on the structure of the court with reference to the Offices of the Tents and the Revels (and its involvement with progresses, festivals, disguising, pageants, and drama, p 38), the position of the 'minions' or the king's jousting companions (p 47) and the position of the 'King's Musick' and players in the household (p 41). One section devoted to 'Sports, Entertainments and Pastimes' (pp 96 – 113) quotes numerous records of jousting and tilting under both
Henry VIII and Elizabeth; the performance and composition of music by Henry, Henry's sister Margaret, Anne Boleyn, Mary, and Elizabeth; specific instruments and professional musicians at court; May Day disguising and other festivities (especially 1510 and 1515); other disguisings and pageants; dancing (eg, Elizabeth dancing the galliard); the keeping of bears and lions; specific players and playwrights whose work was seen at court; and lords of misrule. Appendix III provides an excerpt from the Privy Purse expenses for 1529, including payments for a wig for 'Sexten the king's fool,' the king's bearward, and a 'strange minstrel at York place.' Other appendices describe the king's houses, list the principal officers of the court, and describe and diagram the structure of the court (including musicians and the Office of the Tents and the Revels). 13 illustrations including Henry VIII jousting before Queen Catherine and the Field of the Cloth of Gold.

476 Loewenstein, Joseph. 'The Script in the Marketplace.' *Representations* 12 (1985) 101–14. [Traces Ben Jonson's increasing attempts to control the dissemination of his writing as a playwright, an actor, a writer of masques, and a poet who published and circulated his work to potential patrons in ms. Records concerning Jonson's rate of pay for plays and masques and his support by Henslowe during time in jail are drawn from Henslowe's *Diary*, Chambers, and other secondary sources.]

477 Lomax, Marion. *Stage Images and Traditions: Shakespeare to Ford*. Cambridge: Cambridge UP, 1987. [A study of the traditions behind the staging of drama by the adult companies in the period (1607–14) when the traditions of adult and boy companies were beginning to converge. Records (from printed sources) are occasionally cited, particularly in Chapter 1, 'The Development and Language of Spectacle: Thomas Heywood's Ages and Shakespeare's Last Plays' where she considers the traditions of civic pageantry and the masque.]

478 Loomie, Albert J., ed. *Ceremonies of Charles I: The Note Books of John Finet 1628–1641*. New York: Fordham University Press, 1987. [Whitehall entertainments to which Finet refers are dancing (1630, p 92), *Love's Triumph* (1631, p 98), *Albion's Triumph, Tempe Restored* (1632, pp 119–20), dancing and plays (1633, pp 135, 138), *Triumph of Peace* (later performed at Merchant Taylors Hall, 1634, pp 14, 148–50), *Coelum Britannicum* (1634, p 150), *Britannia Triumphans, Luminalia* (1638, pp 240, 242), *Salmacida Spolia*, and *Queen of Aragon* (1640, pp 7, 272, 279). Other references to entertainments are to *Fraus Honesta* at Cambridge (1629, p 71), *Triumph of Prince d'Amour* at the Middle Temple (1636, pp 195–7), plays (1629, pp 75–6; 1638, pp 254, 257) and a masque (1633, p 138) at Somerset House, plays at the Cockpit (1633, p 137; 1634, p 156), a masque and a comedy at Holdenby House (1634, p 138) and a play at Arundel House (1637, p 215). Of particular interest here are the diplomatic wranglings surrounding the seating of audience members. The lack of masques and shows at the marriage of Princess Mary in 1641 is also noted (p 312). The Introduction contains brief sections on 'Charles I and the Culture of His Court' and 'The
Theater and the Garter Ceremonies,' and four appendixes give lists of foreign diplomats in London at the time, officials mentioned in the notebooks, seventeenth-century officers of ceremonies and a financial review of the notebooks.

479 Louis, Cameron. 'Early Drama in Sussex.' Sussex Archaeological Collections 123 (1985) 145 – 50. [Provides a survey of the documents containing records about drama and music in Sussex up to 1642 and provides a preview of an upcoming volume. Rye accounts for travelling players and minstrels of noblemen include some 350 payments running from 1448 to 1617 (among them he refers to or cites the players of the lord warden of the Cinque Ports (1570), Lord 'de Say' (1449, p 146), earl of Arundel, the earl of Worcester (1567), the queen (1617) and the king). Rye accounts for players from 37 towns in Sussex, Essex and Kent number just under 100 and run from 1456 to 1560 (records are cited for Lydd and Brookland (1520)). Payments to civic performers from Rye itself run from 1480 ('ministrallibus ville,' p 147) and include payments to waits such as 'Angell Shawe & Thomas Stronge' (1573, 1577, p 147), who played on the fife and drum, players of a Christmas play (late fifteenth, early sixteenth centuries) and 'foot pleys' (1518, 1519, p 147). Other performers include 'Walter the stameryng mynstrell' (1514, p 147), bearwards, camels (1510, 1521), jugglers, and jesters. Chichester accounts (1517 – 23, 1543 – 4, only) include references to players (primarily the earl of Arundel's), trumpeters, jugglers, and bearwards. Lewes accounts record only the king's musician (1551 – 2) and the duke of Norfolk's players (1557 – 8). Ecclesiastical court records for Chichester diocese refer to dancing, may-gaming, singing, and the sponsoring of minstrels and musicians on the sabbath (including one Robert Bridger, musician, p 148). Battle Abbey accounts note travelling players (including those from Cranbrook, Tenterden, Malling, and Maidstone, 1520 – 1, p 149). Robertsbridge Abbey and Chichester Dean and Chapter accounts as well as the accounts of the Roberts family of Boarzell also refer to travelling performers. Churchwardens' accounts reveal church plays in Rye (resurrection play, from 1522 – 3), West Tarring, St Michael's in Lewes, and Steyning (king play, early 16th century).

480 Lumiansky, R. M. and David Mills, eds. Commentary and Glossary. Vol 2 of The Chester Mystery Cycle. Early English Text Society, s.s. 9. London: Oxford University Press, 1986. [The companion volume to the 1974 edition of the plays with corrigenda, a brief bibliography, a note identifying 'Dr. Matthews,' a list of Latin errors, and an English glossary as well as substantial line-by-line commentary on the plays and appendixes (primarily with a literary and comparative focus). The headnote to the commentary of each play provides internal evidence relating to production (dramatis personae, locations, properties, costume) and analogous material (sources, textual notes on the play-heading, references to plays on the same subject).

481 MacCulloch, Diarmaid. Suffolk and the Tudors: Politics and Religion in an English
County 1500 – 1600. Oxford: Clarendon, 1986. [Besides items previously published by Wasson— the Boxford play of 1535 (p 141), the 1549 festival of plays at Wymondham (p 303)— and Ian Lancashire— the 1537 propaganda plays of a Yoxford clergyman (p 161)— he cites references from the State Papers to a minstrel in Diss and a May game in Bungay ‘with ad-libbed speeches against gentlemen’ (p 299). There is also a brief discussion of the queen’s East Anglian progress in 1578 (pp 195 – 6).]

482 Macfarlane, Leslie J.  William Elphinstone and the Kingdom of Scotland 1431 – 1514: The Struggle for Order. Aberdeen: Aberdeen University, 1985. [James iv visited Aberdeen frequently during Elphinstone’s episcopacy. Dunbar’s Blyth Aberdeene as well as civic records detail the queen’s reception at Aberdeen Green in May of 1511 (pp 272 – 3). Processions took place in Aberdeen at the feasts of St Nicholas, Candlemas, and Corpus Christi and plays were performed inside the church of St. Nicholas (which had a new organ in 1514, pp 270 – 1). The ‘Abbot and the Prior of Bon Accord’ (from 1508 called Robin Hood and Little John) were elected to organize civic festivities (pp 271 – 2). The chroniclers record the seizure of James iii at Lauder in 1482 and the hanging of his favourites, including William Roger, an English musician who had founded a music school and who had been sent to James by Edward iv (pp 172 – 3).]

483 Maclntyre, Jean. ‘Conventions of Costume Change in Elizabethan Plays.’ Explorations in Renaissance Culture 12 (1986) 105 – 13. [Costume change in Elizabethan plays is intended to give the audience information signaling a change in moral state or the doubling of parts. She demonstrates this primarily through analysis of plays and stage directions, with some reference to the inventories of costumes from Henslowe’s Diary (p 109) – all of which suggest that there may not have been such a paucity of costumes as comments by Ben Jonson in Every Man in His Humour may suggest.]

484 – “One That Hath Two Gowns”: Costume Change in Some Elizabethan Plays.’ English Studies in Canada 13 (1987) 12 – 22. [Outlines basic principles governing Elizabethan costume change (only major characters can change costume without becoming someone else, costume changes must be required by the play, the audience is frequently told to anticipate a costume change or is given an explanation for it while it happens, full-scale costume change can happen only when there is sufficient off-stage time) and examines costume changes required in several plays. Draws upon Henslowe’s Diary entries for costumes for A Woman Killed with Kindness and The Blind Beggar of Alexandria as well as the 1598 inventory listing coats for Robin Hood.]

485 Maclean, Sally-Beth. ‘King Games and Robin Hood: Play and Profit at Kingston upon Thames.’ Research Opportunities in Renaissance Drama 29 (1986 – 7) 85 – 94. [Describes the context, nature, and impact of the king game held in Kingston.
during the fair held for a week after Whitsun. Churchwardens’ accounts provide records (1503–38) of costumes, props, tour costs, specific performers, and other personnel. Participants included Robin Hood, Little John, the Friar, Maid Marian (who was played by a woman, p 93 n 20), lute and tabor players, six morris dancers, and a summer king and queen. Named performers include morris dancers ('leycroftes man' and 'brenkerstes man', 1515, p 88), the summer king (Robart Dengley, 1505, p 88 and William Kempe, 1506, p 93 n 18) and summer queen (Joan Whytebrede, 1506, p 93 n 18). From the receipts (given in a chart pp 89–91) she determines that between 2000 (1520) and 600 (1537) saw the festivities on any given year. The game also toured to ten neighbouring towns (a map is appended), most likely by barge if the town was on the river. A 1505 entry from Henry vii’s Household book reveals a payment to the players at Richmond. There is also one reference to a play on Easter day 1520 (p 92 n 15). This article is also published, with some modification (a record of one ‘rylys Kempe’ possibly playing Maid Marian in Kingston, p 320, n 18), 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) 309–20.

486 – ‘Leicester and the Evelyns: New Evidence for the Continental Tour of Leicester’s Men.’ Review of English Studies 39 (1988) 487–93. [Reports the discovery in the Evelyn papers at Christ Church, Oxford, of another household account-book of the earl of Leicester from 2 October 1584 – 30 June 1586 with seven entries relating to his players (1585 – 6, p 493). It offers further information concerning the itinerary of both the earl and his performers in the period leading up to and during his trip on the Continent. Records place the players at Leicester House on 5 May and 4 December 1585–6, in the country after 23 May, on their way to the Continent after 4 December, at Arnhem and on their way to the king of Denmark 31 May. Will Kempe (5 May) is mentioned by name, as are Thomas King (at Arnhem 30 May) and Robart Browne (going from Arnhem to England 30 May), who are identified as musicians but are probably players. Other previously published records relating to the earl’s players and musicians for this period are quoted or referred to (18 records).]

487 – ‘Players on Tour: New Evidence From Records of Early English Drama.’ 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. 55–72. [Provides a survey of the kinds of discoveries made by REED researchers up to this point by quoting previously unpublished records from REED work in progress such as records for Bath (the queen’s men at the Town Hall 1616 – 7, the Lord of Essex’s players 1572 – 3, the choristers of Wells 1574 – 5), Beverley (the earl of Northumberland’s bearward 1520 – 1), Durham (minstrels, pp 57 – 8), Somerset (Edward and Philip Griffyn, players of Honiston, pp 61 – 2), Nottingham (Lord ‘Bartlettes’ players
1580, p 62; John Holles' account of his attendance at the Globe 1624, p 66), and Guildford (players, p 68); noting numerous corrections in dating and transcription of records previously published by Murray and citing numerous other records from the REED volumes. She provides a contour map of England with renaissance and Roman roads and notes the apparent importance of geography in the touring patterns of performers.]

488 Maguire, Laurie E. 'John Holland and John of Bordeaux.' Notes and Queries 231 (1986) 327 – 33. [In examining the Alnwick Castle ms of this play for casting implications, she demonstrates that Holland played two roles in the play (Bordeaux, Asteroth) and was one of the major actors in his company c 1590.]

489 - 'A King's Men's Contract and Dramatic Output.' Notes and Queries 230 (1985) 73 – 4. [In considering the number of plays written yearly by seventeenth-century playwrights, she refers to a 1635 contract between Richard Brome and Salisbury Court Theatre for writing three plays a year at a wage of 15s a week plus a benefit performance, and quotes an extract from transcriptions of a related lawsuit in Ann Hacker's 'The Plague, the Theatre, and the Poet,' Renaissance Drama 1 (1968), 302.]

490 - 'A Stage Property in A Larum for London.' Notes and Queries 231 (1986) 371 – 3. [Re-examines the entry in Henslowe's 1598 inventory: 'j whell and frame in the Sege of London.' Argues that A Larum was the play referred to by Henslowe as The Sege of London but that the reference is probably not to a wheel used as a torture prop, as has been thought, but to a well into which Van End is pushed. The lord admiral's men may have acquired the play in 1594 when they briefly joined with the lord chamberlain's men for performances at Newington Butts. Nine other items from Henslowe's inventory are also quoted.]

491 Makkai, Laiszlo. 'Bethlen Gabor es a Kesoreneszanz Kultura.' Magyar Tudomany 26 (1981), 535 – 46. [The renaissance ruler of Transylvania and king of Hungary, Gabor Bethlen (1580 – 1629), hired musicians and performers from all over Europe and sent students to Holland and England. Possible records of relevance but not seen.]

492 Manley, Lawrence, ed. London in the Age of Shakespeare: An Anthology. University Park, Pennsylvania: Pennsylvania State University Press, 1986. [In the introduction to Chapter 16, 'Theatre in the Streets: Official Pageantry' (pp 333 – 56), he cites numerous records (undocumented) in discussing the kinds of entertainment, pageantry, and ceremony which could be seen in London– particularly the 39 lord mayor's pageants (1535 – 1642), their writers and artisans, the elements of spectacle, the nature of the procession, allegorical sources and connections with the monarchy, and court masques. He edits eight substantial excerpts from contemporary, printed descriptions of London pageantry: the coronation procession of
Elizabeth I (1559), the lord mayor's pageant for 1585, the coronation procession of James I (1604), Troia-Nova Triumphans (1612), Monuments of Honour (1624), The Triumphs of Health and Prosperity (1626), Britannia's Honour (1628) and London's Jus Honorarium (1631).

493 Marcus, Leah Sinanoglou. 'City Metal and Country Mettle: The Occasion of Ben Jonson's Golden Age Restored.' In Pageantry in the Shakespearean Theater. Ed. David M. Bergeron. Athens: University of Georgia Press, 1985. 26 – 47. [In examining the contemporary social and political context of the performances of this masque, Marcus cites contemporary response to it and compares it with descriptions of the 1611 lord mayor's pageant, Chruso-thriambos.]

494 Marder, Louis. 'Another New Poem “Discovered.”' Shakespeare Newsletter 197 (1988) 1, 3. [Reports on Peter Levi's 'discovery' of a poem pasted to the back of a Marston masque (probably written for the engagement of the countess of Derby's daughter) at the Huntington Library and his identification of the poem as being by Shakespeare. A photo-facsimile of the signature is included. See Levi above.]


496 – ‘Coming– New Developments in Handwriting and Ms Identification.’ Shakespeare Newsletter 194 (1987) 26. [Reports on a proposal by Lawrence S. Gurney for using fingerprints to identify old paintings and mss by 'neutron activation of the salt in the sweat ridge pattern.]


498 – ‘Historic Folio Facsimiled.’ Shakespeare Newsletter 196 (1987) 46. [Announces the facsimile reproduction of the copy of the Second Folio which Charles I is thought to have been reading just before his execution. He notes that in the list of 'Principal Actors' marginal notation identifies John Lowin as having 'acted K Henry 8th' and Joseph Taylor as having 'acted the part of Hamlet.]

499 – ‘History of Globe Property in Brief.’ Shakespeare Newsletter 191 (1986) 38. [Announces the examination of records and archaeological remains by the Museum of London for the Bankside site where the Globe reconstruction will be built—previously the King's Pike Garden adjacent to the Rose property.]

500 – ‘Latest Opinion; Collier is the Author.’ Shakespeare Newsletter 197 (1988) 1. [Reports that Charles Hamilton has identified the poem which Peter Levi
‘discovered’ pasted to the back of the John Marston masque at the Huntington as being by Collier.]

501 – ‘Letter on Burning of Globe Sells for $24,640.’ Shakespeare Newsletter 193 (1987) 2. [He prints the relevant passage concerning the 1613 fire from the letter by Henry Bluett which was sold at Sotheby’s in 1986.]

502 – ‘The Melbourne Manuscript – Original Webster Fragment.’ Shakespeare Newsletter 190 (1986) 26. [Announces the upcoming auction of a first draft of a 150-line scene previously held at Melbourne Hall, Derbyshire, and identified on stylistic grounds by Felix Pryor as being in John Webster’s hand. No other ms in Webster’s hand is extant.]


504 – ‘A New Shakespeare Residence: The Cheshire Cheese?’ Shakespeare Newsletter 189 (1986) 7. [Reports the analysis by Charles Hamilton (see above) of documents to suggest that Shakespeare lived at the Cheshire Cheese and reproduces six handwriting samples used in Hamilton’s argument (p 1).]

505 – ‘Peter Levi’s New Re-Discovery.’ Shakespeare Newsletter 198 (1988) 17. [Updates the development of the debate over the poem rediscovered by Levi on the back of a Marston entertainment. James Knowles in the London Times Literary Supplement has argued that the initials at the end of the poem are ‘W Sk’ for William Skipworth, who had connections with the countess of Derby, for whom Marston’s masque was written. Levi’s response is essentially to reiterate his earlier arguments.]

506 – ‘The Quiney Letter to Shakespeare: “Deliver This” Back from the “Cheshire Cheese”.’ Shakespeare Newsletter 195 (1987) 33. [Reports on a paper presented by Herbert Berry at the 1987 meeting of the Shakespeare Association of America in which he refutes Charles Hamilton’s transcription and interpretation of the Quiney letter as suggesting that Shakespeare lived at the Cheshire Cheese (Hamilton further refutes the refutation). Marder also reports on a letter from Wilbur Cocke, master of the Cheshire Cheese, insisting that it never served as a residential inn.]

507 – ‘Reflections on Authorship Studies.’ Shakespeare Newsletter 199 – 200 (1988) 50. [Reaffirms the importance of studies concerning the authorship of such works as Edmund Ironside and ‘Shall I Die’ but urges the importance of using careful scholarly procedure and criteria in such studies.]
508 – ‘Shakespeare Signatures (?) Seven, Eight, and Nine.’ *Shakespeare Newsletter* 182 (1984) 13 – 14. [Reviews the discovery and location of previously discovered Shakespearean signatures and reports that W. Nicholas Knight has discovered two more in folio copies of John Florio’s translation of Montaigne’s Essays (1603) in the British Library and the Folger.]

509 – “Thoughts on the “Shakespeare Revolution.”” *Shakespeare Newsletter* 190 (1986) 22. [Reviews the ‘new and revived revolutionary attributions and theories’ which the Sunday Times labelled ‘The Shakespeare Revolution’ and responses to them.]

510 – ‘The “Unique” Shakespeare (?) Poem: Known and Ignored; Discovered and Rediscovered.’ *Shakespeare Newsletter* 188 (1985) 37 – 8. [Reports on the discovery and ensuing debate concerning the poem ‘Shall I Die’ (at the Bodleian and Yale libraries) and its attribution to Shakespeare. Further debate is reported in the next two issues, 189 (1986) 4, 6 and 190 (1986) 28.]

511 Marshall, John. “‘The Manner of These Playes”: The Chester Pageant Carriages and the Places Where They Played.” In *Staging the Chester Cycle*. Ed. David Mills. Leeds Texts and Monographs ns 9. Leeds: School of English, University of Leeds, 1985. 17 – 48. [Using David Rogers’ material relating to the staging of the plays as well as other material drawn from Reep’s *Chester* and Lumiansky and Mills’ *Essays*, he discusses the pageant route and carriage for Chester and concludes that not enough clear evidence exists to reconstruct the pageant wagons.]

512 – ‘Marginal Staging Marks in the Macro Manuscript of Wisdom.’ *Medieval English Theatre* 7 (1985) 77 – 82. [Examines these marginal notations, which appear to be associated with someone ‘responsible for seeing the text into performance’ (p 78), and concludes that they are associated with ‘significant changes in the stage picture’ only some of which are indicated in the stage directions imbedded in the text itself (p 82).]

513 Masters, Betty R. *Chamber Accounts of the Sixteenth Century*. London Record Society Publications 20 (1984). [Records concern Henry Byrun, Yeoman of the Channel, who kept a minstrel (pp 15, 69); drummers, including one Anthony Castell and Robert Wayte (pp 19, 70, 126, 129); Richard Oker, a fife player (pp 19, 70, 126, 129); the imprisonment of Edward, Arthur, and Jeronomy Bassano, the queen’s musicians (1584 – 5, p 33); trumpeters performing on Midsummer Eve and at Our Lady Fair (pp 44, 47); Simon Polier, bearward at Paris gardens, who showed a pastime with bears, bulls, and dogs (p 129); Henry Patenson, a fool given to the lord mayors by Sir Thomas More (pp 110, 112, 114); John How, organ maker and keeper of the Guildhall chapel organs (pp 110, 120); waits’ liveries and badges (pp 37, 90, 108, 110, 128 – 9); six, and after 1570 – 1 seven, waits including Anthony Tyndall, Walter Lowman, Robert Strachy, Thomas Comyn, Arthur Norton, Thomas Blanckes, John or Richard Strachon, John Frith,
[Suggests that organists were in the cathedral from 1333 although a new organ is only mentioned in 1510. Immediately after building the King's College organ in Cambridge, Thomas Dallam built a new organ for Norwich between 1607 and 1609. The organs were taken down in 1643 although the organist Richard Gibbs continued to receive his stipend until 1646.]

Mayhew, Graham. Tudor Rye. Centre for Continuing Education Occasional Paper 27. Falmer, Sussex: University of Sussex, 1987. [A historical study from 1485 – 1603 based on extensive primary research. He documents considerable pre-Reformation local dramatic activities including a Resurrection play (a coat for God, making the stage, 'plates for the play,' a pageant house, p 57) and May games (minstrels, drummer, Robin Hood, p 58). Later entertainments involved disguisings (p 56). He provides a table of the number of visits of travelling players for each decade in the period and they range from 94 (1505/6 – 1514/5) to 4 in the last decade (pp 58 – 9). Apparently amateur players (as well as some waits and minstrels) visited from 35 surrounding towns (p 292 n 9). Other travelling performers included bearwards, minstrels and musicians, sword players, a camel, jugglers, and morris dancers (pp 58 – 60). Local performers included the waits and the fife and drum (pp 51, 99, 267). A 1572 prohibition against attendance at plays is also cited (p 201). When Elizabeth I visited Rye in 1573 the drum and fife were brought out and she heard an oration made in a 'silke gowne' (pp 34 – 5).]

Maynard, Winifred. Elizabethan Lyric Poetry and Its Music. Oxford: Clarendon, 1986. [Examines the way in which lyric poetry (including that found in plays, masques, and other entertainments) interacted with music. Chapters concern 1) 'Early Song-Books and Miscellanies,' 2) 'The Later Song-Books and Miscellanies,' 3) 'Sidney and Campion: Verse and Music,' 4) 'Dowland, Ferrabosco, and Jonson: Ayres and Masque Songs,' 5) 'Ballads, Songs, and Masques in the Plays of Shakespeare.' Musical material as well as performance records for specific plays, masques, and other entertainments (too numerous to itemize) are drawn from both MS and printed sources. There are three illustrations: Sir Henry Unton playing in a viol quartet, Sir Henry Lee's tournament armor, and the wedding masque at Wadley House.]

history, presents a theatre chronology (1597 – 1756) composed of records extracts (pp 81 – 102) and cites other related documents such as regulations made by the provincials of the English Jesuits. This is supplemented with notes on aspects of the theatre and a thorough analysis of the drama of Joseph Simons whose plays were written and first produced at St Omers (1623 – 31). A reconstruction of the St Omers stage is based on an analysis of stage directions (see Appendix 3). A list of manuscript sources, including two Simons plays at Cambridge University Library and the British Library, appears in the bibliography (p 330).]

518 McCaughey, Terence P. ‘The Performing of Dan.’ *Eriu* 35 (1984) 39 – 57. [Examines evidence (one record, the form and stress of existing poems, related tunes, and modern performance techniques) in an attempt to determine the manner in which *dan direach* were performed. They could have been performed to a chord, arpeggio, or strum accompaniment on the harp, but there may have been varying ways of performing the same song. He refers to the 1490 murder of Angus, son of John, Lord of the Isles at Inverness by his own harper, Diarmaid Ua Cairbre (p 40).]


521 McCoy, Richard C. ‘From the Tower to the Tiltyard: Robert Dudley’s Return to Glory.’ *Historical Journal* 27 (1984) 425 – 35. [In examining the way in which Leicester used the tournament to further his ambitions, McCoy focuses on the tournaments of 1554 – 5, November 1559, 1560, and 1565 as well as dramatic entertainments involving tilting in 1561 (at the Inner Temple), 1565 (at court), and 1575 (at Kenilworth). Documents quoted include a tournament score cheque and College of Arms ordinances for tournaments featuring Robert and Ambrose Dudley in the illustrations (see figure 1) as well as descriptions of a Spanish cane-play staged in November 1554 and brief references to the tournaments.]
McCoys, Stewart. 'Lost Lute Solos Revealed in a Paston Manuscript.' *The Lute* 26 (1986) 21 – 39. [In discussing the Paston lute music, he cites from Edward Paston's will (ppc, Scroope 43) concerning lute books and the performance of that music. Full transcriptions of musical items in the will appeared previously in *Transactions of the Cambridge Bibliographical Society* 4 (1964). He concludes that in this sixteenth-century Catholic household singing was important and the lutenist had a major role as an accompanist and soloist. Music played on the lute was not limited to that composed specifically for the instrument and even included fragments from sacred pieces.]

McCracken, Grant. 'The Pre-Coronation Passage of Elizabeth I: Political Theatre or the Rehearsal of Politics?' *Canadian Review of Sociology and Anthropology* 21 (1984) 45 – 61. [Examines accounts of this pageant in order to demonstrate the reciprocal actor-to-actor relationship between Elizabeth and the subjects who presented the pageant. He argues that rehearsal rather than performance (as suggested by Clifford Geertz) is therefore a better model for viewing such occasions in the context of political theatre.]

McElroy, Mary and Kent Cartwright. 'Public Fencing Contests on the Elizabethan Stage.' *Journal of Sport History* 13 (1986) 193 – 211. [Draws together previously printed records (from Chambers, Malone Society Collections, and others) into a useful survey of the nature and development of public fencing contests including records concerning the identity of the masters and their patrons, the location of the schools, the cost of lessons, actual contests at the theatres and inns (the Swan, Curtain, Theatre, Rose, Bull within Bishopsgate, Bell Savage), the response of city fathers, and fencing scenes incorporated in plays.]

McGee, C. E., ed. 'Cupid's Banishment: A Masque Presented to Her Majesty by Young Gentlewomen of the Ladies Hall, Deptford, May 4, 1617.' *Renaissance Drama* 29 (1988) 227 – 64. [Reports the discovery of a presentation copy of this masque (belonging to Richard Browne, one of the boy actors) and provides the edited text including the music for a song and commentary. The introduction quotes what few records exist for the performance and refers to the annual coronations and revels which took place at Ladies Hall during Candlemas, related festivities which took place before Elizabeth I (gift-giving ceremony at Sudeley) and Mary Queen of Scots (Queen of the Bean festivities), and John Finett's account of the 'little Ladies' performance of dances in *Tethys' Festival*.]


-- '2 Henry IV: The Last Tudor Royal Entry.' In *Mirror up to Shakespeare: Essays*
In considering the royal entry staged in *2 Henry IV*, McGee cites records for several Elizabethan royal entertainments: coronation festivities, her visit planned for Norwich 1578, the Theobalds entertainment 1591, ‘Goodwill’s Parte’ performed before Elizabeth at Greenwich Park and the reception of Elizabeth planned for Charing Cross 1602. Other references are to the reception of Henry VII at York and Worcester 1486 and of Henry VIII at York 1541, and to Christmas festivities at Middle Temple as reported in the *Gesta Grayorum*.

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528  ‘Stuart Kings and Cambridge University Drama: Two Stories by William Whiteway.’ *Notes and Queries* 233 (1988) 494–6. [Presents two accounts of play performances at Cambridge: *The Rival Friends*, 1632 and *Ignoramus*, 1615. Taken from Whiteway’s diary and commonplace book respectively (BL MSS), they probably derive from accounts sent to Dorchester from Whiteway’s brother Samuel who was studying in Cambridge 1631–5. *The Rival Friends* account notes the King’s dislike of the satire on the puritans and Dr Butts’ resulting suicide. The *Ignoramus* account notes the players’ trick of having a messenger from the lord chief justice arrive to stop the show because of its satire on lawyers, and the king’s request that it continue. Other records taken from the diary refer to the entertainment by Mr Cheek’s schoolboys for ‘Dr. Wright our New Bishop’ (1623), a maypole at Glastonbury, Dorchester’s refusal to allow puppeteers to play, and the two performances of Shirley’s *The Triumph of Peace* (1634). He also prints Roger Coke’s description of the *Ignoramus* production.]

529  McGee, C. E. and John C. Meagher, comp. ‘Preliminary Checklist of Tudor and Stuart Entertainments: 1603–1613.’ *Research Opportunities in Renaissance Drama* 27 (1984) 47–126. [A gathering together of the various bits of information already known about entertainments’ in this period, it includes manuscript and published references to two progresses; 20 masques; three fireworks displays; one revels entertainment; 26 tilts, barriers and/or running at the ring; and 23 shows, triumphs, or royal entertainments.]

530  ‘Preliminary Checklist of Tudor and Stuart Entertainments: 1614–1625.’ *Research Opportunities in Renaissance Drama* 30 (1988) 17–128. [Draws together information from published and unpublished sources regarding 16 tilts or running at the rings, 47 masques, 2 royal entries, 1 Christmas revels and 29 shows, pageants, or other entertainments. Of particular note is the discovery of the text for a masque danced at Sir John Crofts’ house in Little Saxham (p 101).]

531  McGrady, Richard. ‘Campion and the Lute.’ *Music Review* 47 (1986–7) 1–15. [Primarily a musical analysis of Campion’s lute music with some attention to the implied nature and difficulties of performance. He quotes from Philip Rosseter’s references to Campion in his dedication of *A Booke of Ayres, Set forth to the Lute, Ophirian and Base Viol* (1601), Rosseter’s patent for the children of the queen’s
Revels, Campion's introduction to *The Third and Fourth Booke of Ayres* (c 1617–18), and three records relating to the introduction of the theorbo into England.

532 McLean, Teresa. *The English at Play in the Middle Ages.* Windsor Forest, Berkshire: Kensal, 1983. [Quotes relevant records frequently throughout, apparently from primary sources, but with no documentation or bibliography. Chapters concern the following: 1) 'Out of Doors,' 2) 'Animal Sports,' 3) 'Hunting, Hawking and Fishing,' 4) 'Tournaments, Jousts and Tilts,' 5) 'Outdoor and House and Garden Games,' 6) 'Board, Table,' 7) 'Glee, Medieval Music, Singing and Dancing,' 8) 'Medieval Drama' and 9) 'Folk Games.' Provides 66 contemporary illustrations with ms sources fully documented.]

533 McMillin, Scott. *The Elizabethan Theatre and The Book of Sir Thomas More.* Ithaca, New York: Cornell University Press, 1987. [Examines this ms from the perspective of its theatrical context and function. He argues that it was an intermediate promptbook used for copying actors' parts and, after an examination of all Elizabethan public-theatre plays (1580–1610) for the overall troupe size suggested, he argues that the play was originally intended for Lord Strange's men (1592–3) and later revised with a reduced cast size for the admiral's men at the Fortune. Much statistical information relating to casting is given in Chapter 4 and in the appendix, where he gives minimum casting charts for six plays. He sees identification of the initial collaborators as Munday, Chettle, and Shakespeare and the revisers as Dekker, Heywood and Chettle as supporting his conclusions about the companies involved. Records are quoted throughout from primary and secondary sources in print. He calls for a 'complete account of each company's repertory' as 'the most obvious need in Elizabethan theatre history today' (p 10).]

534 – 'The Queen's Men and the London theatre of 1583.' 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. 1–17. [Drawing upon previously published records, he assesses the London theatre scene in 1583 – the major players and playwrights, the leading companies, and the playing spaces. The formation of the queen's men was at the expense of older companies such as Leicester's men, but the queen must have seen it as a means of 'curtailing the growth of the burgeoning theatre industry' (p 9) and a continuation of a tendency after 1572 to limit the number of playing companies who performed at court. Contains a table of Court performances by adult companies 1572–86.]

McMunn, Meradith T. 'Children as Actors and Audience for Early Scottish Drama and Ceremony.' *Children's Literature Association Quarterly* 10 (1985) 22 – 4. [Draws records from both published and manuscript sources for May plays (Stirling, 1583), school plays including comedies, tragedies, interludes, and clerk plays (St Andrews, 1505, 1541, 1574; Glasgow, 1462; Aberdeen, 1553; Haddington, 1565; Muthill, 1563; Strageath, 1583), children as allegorical figures in court masques and interludes (Scotland, 1561, 1579, 1590, 1617, 1633; England, 1559) and boy-bishop festivities (St Andrews, 1460).]

McPherson, David. 'Three Charges against Sixteenth- and Seventeenth-Century Playwrights: Libel, Bawdy, and Blasphemy.' *Medieval and Renaissance Drama in England* 2 (1985) 269 – 82. [In exploring the nature of the opposition to libel, bawdy, and blasphemy, he compares the attitudes of government officials with those of the pamphleteers and concludes that libel was of much greater concern to the government than the pamphleteers (who engaged in it themselves), bawdy of much more concern to pamphleteers than to the officials and blasphemy of more or less equal concern to both. While pressure was brought to bear on playwrights in these areas, lax enforcement made it less than crushing. There are numerous quotations (some relating to specific performances and plays) from most of the major pamphleteers of the period (Prynne, Gosson, Munday, Leighton, Becon, Dod and Cleaver, Rainoldes, Stubbes, Schilders, Crashaw, Beard, Perkins, Bayly, Northbrooke) and from William Gager (author of *Ulysses Redux*), Sir Henry Herbert, and Sir George Buc.]

McRee, Ben R. 'Religious Gilds and Regulation of Behavior in Late Medieval Towns.' In *People, Politics and Community in the Later Middle Ages*. Eds. Joel Rosenthal and Collin Richmond. Gloucester: Alan Sutton, 1987. 108 – 22. [Argues that codes of behaviour enforced by religious guilds were motivated by a desire on the part of the upper strata of urban society to maintain a reputation for adhering to such moral codes. Contains brief reference to the procession of the the Guild of St George in Norwich which culminated in a battle between St George and a dragon.]


*Memorandum Book of Richard Cholmeley of Brandsby 1602 – 1623*. North Yorkshire County Record Office Publications 44 (1988). [The combined journal and account book of Richard Cholmeley, who kept a Catholic household and was fined at Thirsk sessions (1616, p xi) for harbouring players. Most frequent payments come at Christmas for a piper (of Myton, p 74; William Martin, p 89; 'Edward a lynne,'
p 90) and to three musicians, William Boyes of Pickering (1616, p 109; 1617, p 132; 1622, p 231), John A. Lea son of Richard of Pickering (1616, p 109; 1617, p 132), and John Sawer of Thornton (1617, p 132; 1622, p 231; possibly also the musicians in 1617, p 132; 1617/8, p 150). Boyes and Lea also served as messengers by taking a letter and 'my black meare to cure' back with them to Pickering (1616, pp 108 – 10). Players visiting at Christmas time included '[Jarvis?] & the rest of the Lord Wharton's men players' (1616, p 110), who were paid again for a play ('the dumb knight,' p 150) on January 1618, and two companies of the king's players who performed three plays (1622, p 234). Other payments are to 'John a Les[?] for 'musick & clocke' (1615, p 98), to 'musicke,' and to John Lea for juggling (1616, p 128; both probably the same as the musician above), to musicians on 'plowday' (1618, p 150), and to pipers at a marriage (1615, p 107). Cholmeley also sent his nephew Marmaduke Cholmeley to the Inns of Court and paid for such things as his seeing a play with Hugh Cholmeley (1620, p 195). He also gives an account of his stay at a 'cooke shopp in Kings Street' to see the king go in state to open parliament and an abbreviated description of the procession (including trumpeters, January 30, 1621, pp 214 – 5). In 1616, Cholmeley sent John Harryson (apparently one of his servants), 'John Frensheman' (who had been living with him) and 'the French boye[s?] to France and back again. An inventory of goods at Steresby 1611 included a drum (p 39).

541 Menefee, Samuel Pyeatt. 'Circling as an Entrance to the Otherworld.' Folklore 96 (1985) 3 – 21. [In analyzing the nature of circling rituals, he quotes prohibitions against dancing in church locations from Scotland (1225, p 13) and Exeter (1287, p 13) and records of ring dances from North Berwick (1590, pp 13 – 14), Aberdeen (1597, p 14) and Craigleauche (p 14). Seven dancers and one musician are mentioned by name in these records, which are drawn in part from Margaret A. Murray's The Witch-Cult in Western Europe and nineteenth-century printed sources.]

542 Meredith, Peter. "Make the Asse to Speake" or Staging the Chester Plays.' In Staging the Chester Cycle. Ed. David Mills. Leeds Texts and Monographs ns 9. Leeds: School of English, University of Leeds, 1985, 49 – 76. [Examines primarily company records drawn from Reed's Chester (including material on the Midsummer shows as well as the cycle) and Lumiansky and Mills' Essays in considering the preparation and rehearsal, the actors, costumes, and properties. He concludes that the plays were a local product without outside professional input, that there were connections between the devices and playing techniques used by the players in the Midsummer show and those in the cycles, that there may have been great variety in the staging of the plays and that there were three levels incorporated in the performance space and carriage. He includes a table of items relating to staging the cycle (workers' wages; payments for actors, costumes, properties, and dressing the carriage) drawn from guild accounts at the end of this article.]

543 — ed. The Mary Play From the N. Town Manuscript. London: Longman, 1987. [In
his introductory material concerning the dramatic and social context, he discusses
the play's East Anglian context and briefly draws upon records from East Harling
(games from Lopham, Garboldisham, and Kenninghall; an interlude at the church
gate), Bungay (interlude, games), Thetford ('jucalors, minstrels and players),
Baston, Lincolnshire (minstrels and dancing by sisters of the guild of St John the
Baptist) and York (Revetus's play-books). He also discusses dramatic material
from the commonplace book of Robert Reynes of Acre, Norfolk. In addition to a
critical introduction (concerning the ms; the language and place; the metre,
language, and style; the teaching role of the play; the sources; staging and editorial
procedures), he provides textual notes and critical commentary, appendices
concerning accretions and interpolations, and a glossary.

544 'Scribes, Texts and Performance.' In Aspects of Early English Drama. Ed. Paula
Neuss. Cambridge: D. S. Brewer, 1983. 13 – 29. [In arguing for a return to the mss
in order to study adequately the cycle plays, he gives individual consideration to
mss of the York, Chester, and N-Town cycles and examines them in the light of
numerous records from Reed's York and Chester. He draws attention to the varied
nature of the mss and the information they can supply about the organization,
staging and nature of the drama.]

545 'Stage Directions and the Editing of Early English Drama.' In Editing Early
English Drama: Special Problems and New Directions. Papers Given at the Nineteenth
Annual Conference on Editorial Problems, University of Toronto, 4 – 5 November
greater attention to stage directions and their context. He quotes the York Mercers'
indenture and the marginal annotations of John Clerke in demonstrating how a
knowledge of records and the play's context can be used to supplement and explain
stage directions.]

546 Mertes, R. G. K. A. 'The Household as a Religious Community.' In People, Politics
and Community in the Later Middle Ages. Eds. Joel Rosenthal and Collin Rich-
mond. Gloucester: Alan Sutton, 1987. 123 – 39. [Suggests that the noble house-
hold of the later middle ages was 'united under its lord as a religious community'
(p 137) and that the lord may have used religious spectacle for political purposes.
Mertes discusses the chapel choir (from as early as 1135) and accompanying singing
school (from as early as 1360) as a household institution and quotes records relating
to such establishments for Henry, duke of Lancaster; John of Gaunt; John, duke of
Bedford; Humphrey, duke of Gloucester; Margaret Beaufort; Edward, duke of
Buckingham; John, 13th earl of Oxford; the 5th earl of Northumberland; Cardinal
Wolsey and Henry Fitzroy, duke of Richmond. Specific musicians attendant in
these households are also discussed (William Excestre, Thomas Farthyng, Roger
Adamsey, James Hoggys, Richard Robkyn, John Hewett). Also cited are payments
by Edward Stafford during Christmas 1507 for waits, players, boy-bishops,
musicians, gymnasts, and fools.]
Miles, Rosalind. *Ben Jonson: His Life and Work*. London: Routledge, 1986. [A scholarly biography drawing upon previously published documents and allusions from his work. An appendix re-examines evidence for his birth date and concludes that 11 June 1572 is the most probable.]


Millar, John Fitzhugh. *Elizabethan Country Dances*. Williamsburg, Virginia: Thirteen Colonies Press, 1985. [A guide to the steps and movement for specific dances, accompanied by musical examples, manuscript and printed sources for the music, and well-known references to dance and music from early printed books and manuscripts of the period.]

Miller, Helen. *Henry VIII and the English Nobility*. Oxford: Basil Blackwell, 1986. [Examines the way in which Henry expanded and used the nobility while confirming it in its traditional roles. It contains references to many tournaments and entertainments which Henry participated in and/or organized – e.g., the tilt and banquet at the birth of his son in 1511 (p 80), his 1513 campaign in France involving jousts and triumphal entries (p 142), jousts honouring the Queen of Scots in 1516 (pp 80, 109), jousts in 1517 (p 80), Garter festivities in 1519 involving minstrels playing at the feast (p 92), the Field of the Cloth of Gold, jousting at the visit of Charles V in 1522, a nearly fatal tilt involving the Duke of Suffolk and Henry in 1524, the Christmas tilt of 1524 – 5, a tournament for French ambassadors in 1527, a Latin play in 1527 (p 81) and the 1536 wedding festivities at the Earl of Rutland’s Shoreditch residence to which Henry came disguised as a Turk (p 127). Noble participants in these events are treated in some detail. A list of the English nobility during Henry’s reign is appended.]

Mills, David. “‘Bushop Brian’ and the Dramatic Entertainments of Cheshire.” *Records of Early English Drama Newsletter* 11.1 (1986) 1 – 7. [Draws attention to *A Faithfull Remonstrance of the Holy Life and Happy Death of John Bruen of Bruen Stapleford in the County of Chester Esquire* (1641) by the Puritan preacher William Hinde as a (hostile) source for sixteenth century Cheshire entertainments. References concern a dancing school, may games, ‘Summer-greenes,’ lords of mistrels, players, pipers, and minstrels. Records quoted from other published sources (including *Chester*) also concern animal baiting, ale, interludes and the Midsummer dragon, giants, and naked boys at Chester.]

– ‘James Miller: The Will of a Chester Scribe.’ *Records of Early English Drama Newsletter* 9.1 (1984) 11 – 13. [Reports on the will of the scribe thought to have been the first editor of the Chester cycle and notes his bequeathing of money to the choir men, Latin books on divinity and other subjects, a ‘sett of Balladers,’ and song books in Latin and French.]
553 - "None Had the Like nor the Like Darste Set Out": The City of Chester and Its Mystery Cycle.' In Staging the Chester Cycle. Ed. David Mills. Leeds Texts and Monographs ns 9. Leeds: School of English, University of Leeds, 1985. 1 - 16. [Contains sections on the scribes responsible for extant versions of the plays, the importance placed on the plays by the city, the history of the cycle (from 1422), defence of the cycle in the late banns, concern with authority in the cycle, and the cycle as religious drama. Several records are cited from Reed's Chester, Lumiansky and Mills' The Chester Mystery Cycle: Essays and Documents, and A Tretise of Miracles Pleyinge. For other articles in this volume see also Marshall, Meredith, Rastall, and Twycross.]

554 - "The Towneley Plays" or "The Towneley Cycle"? Leeds Studies in English 17 (1986) 95 - 104. [In examining the nature of generic coherence implied by the term 'cycle' when it is applied to this play-collection, Mills cites from Chester regarding the performance of the Shepherds' Play in 1577.]

555 Moore, Bruce. 'The Hobby-Horse and the Court Masque.' Notes and Queries 233 (1988) 25 - 6. [Reviews early records relating to hobby horses (1334 - 5, Wardrobe Accounts of Edward iii, J. Vale; 1350 - 1400 and fifteenth century, Wales, Cawte; fifteenth century Cornwall, Cawte; 1460, Churchwardens of St Andrew Hubbard, Cawte; 1557, Reading, oed; 1583, Stubbes's Anatomic of Abuses) and notes that the earliest reference cited by Vale should be for 14 rather than 41. This reference is related to accounts for 1334 - 48 in which Christmas festivities are marked by the preparation of 14 each of dragon, peacock, and swan heads with wings; 'viseres' of women, bearded men and angels; and crests. Costumes numbering 12 and 14 are prepared for lions, elephants, bats, and wild men at Otford for Christmas 1348. 1349 costumes include 13 'viseres' for dragons and crowned men's heads; 1352 saw 13 devils, friars preacher and merchants. It is unlikely that the 1334 - 5 hobby-horses had anything to do with tournaments, but they may have been for a mock-joust. In the sixteenth century hobby-horses were associated with civic pageantry and mock-jousts such as that described in a Greenwich New Year's Day warrant for the 'Lorde of mysrull for hobby horys'. The 1334 - 5 record demonstrates that hobby-horses were a part of court festivities much earlier than has been thought and that court and 'folk' festivities cannot be easily separated at that date.]


the separate agencies established within the court with reference to the Minstrels 
(incorporated 1469), the Trumpeters and the Heralds (p 33). Other references are 
to the 'ordinances for jousts and triumphs' promulgated by John Tiptoft and 
specific jousts in 1467 and 1478 (pp 59 – 60). See also Cuddy, Murphy, Sharpe 
(Kevin) and Starkey.]

[Draws attention to the original title page of the masque, which notes the perfo-
rmance took place on Michaelmas, 1634. He argues that the content and approach 
of the piece derive from the connection between the religious connotations of the 
Archangel Michael and his feast day and popular festivities of misrule. He quotes 
records for related non-dramatic popular customs and refers to Celtic Michaelmas 
plays involving the death and revival of a female character by a druid wand (cited 
from R. Whitlock, In Search of Lost Gods) as well as mumming plays with animal 
masks (cites no records).]

559 Mullaney, Steven. The Place of the Stage: License, Play, and Power in Renaissance 
cultural conditions which made possible the popular drama of Elizabethan and 
Jacobean England— with occasional reference throughout to records from sources 
such as John Stow, Thomas Heywood, Phillip Stubbes, Thomas Platter, and 
George Puttenham, and relating to well-known events such as the play at 
Wymondham which gave rise to Kett's rebellion (p 120), the performance of 
Gourie by the king's men (1604, p 122) and the punishment of players and 
playwrights resulting from performances of the children of the queen's Revels 
(1605, 1606, 1608, p 135).]

560 – 'Strange Things, Gross Terms, Curious Customs: The Rehearsal of Cultures in 
the Late Renaissance.' In Representing the English Renaissance. Ed. Stephen 
the way in which one culture adopts and uses elements of another culture, he cites 
briefly from Thomas Platter's account of his visit to London and Phillip Stubbes' 
description of springtime folk customs in England.]

561 Mulryne, Ronnie. 'Shakespeare in Performance.' In The Shakespeare Handbook. Ed. 
drawing upon records information and including the Titus Andronicus sketch 
and the De Witt drawing among its illustrations.]

562 – and Margaret Shewring. 'Appendix 1: Decorating the “Scenae Frons” and 
Designing the Roof: Second Thoughts on the Pentagram Seminar.' In The 
Ronnie Mulryne and Margaret Shewring. Renaissance Drama Newsletter Supplement 
8 (1987), 90 – 3. [Responds to presentations given by John Ronayne and John
Orrell (see below) at seminars in 1983 and 1986. They argue for a style of decoration of the reconstruction of the first Globe that reflects the theatre's origins in exterior rather than interior style, the popular rather than aristocratic nature of the plays and the simplicity of the frons suggested by the De Witt drawing. They also seriously question the decision to place such heavy emphasis on the Norden drawing over other pieces of evidence such as the De Witt and Visscher drawings. For other relevant contributions to this collection see Clout, Gurr, and Hosley.


565 Nagy, Joseph Falaky. 'Orality in Medieval Irish Narrative: An Overview.' Oral Tradition 1 (1986) 272 – 301. [Examines records extant in medieval Irish narrative texts for indications of the performance traditions surrounding early story-tellers and musicians (see esp. pp 274 – 5, 290), and calls for further examination of the texts to determine the degree to which they are influenced by oral and literary tradition.]


567 Nelson, Alan H. Cambridge. Records of Early English Drama. 2 vols. Toronto: University of Toronto Press, 1988. [Excerpts from 233 mss and 11 printed books of college, university, guild, civic, royal, diplomatic, and legal records relating to dramatic and musical activities 1342 – 1642, chronologically ordered (699 pp of records). The records include 163 excerpts from early King's Hall accounts (1342 – 1456) reflecting variety in terminology and/or performer ('tripudiates,'
'ministralli,' 'histriones,' 'iuculatores,' 'mimi,' 'lusores,' 'ludentes,' 'ape Ward Regis,' 'fistulatores'); King's College payments 1456 – 1508 to local parish players (St Clement's, Little St Mary's, and Great St Mary's) and players from Saffron Walden, Ramsey, Bury St Edmunds, Madingley, Fulbourn, and Gamlingay; King's College payments to 'lusores' for entertaining the mayor and town council on Holy Innocents' Day (1461 – 1520); King's College disguisings (1456 – 1489); college plays at King's College (from 1465 – 6), King's Hall (from 1503 – 4), St John's (from 1524 – 5), Queen's (from 1522 – 3), Trinity (from 1549), Christ's (from 1550 – 1), Jesus (from 1561 – 2), and Peterhouse (from 1562 – 3), the bulk of these plays being performed between 1546 – 64. Other records relate to the performance of college plays for royalty (1564, 1571, 1578, 1613, 1615, 1616, 1623, 1624, 1628, 1632, 1636, and 1642). Records of town entertainment include a guild performance of a Ludus Filiorum Israel (1352 – 3), plays and games at the Gog Magog Hills, bear-baiting and plays in Chesterton, games and bear-baiting at the Howes, puppet shows at Sturbridge Fair and various travelling players who were refused permission to play with increasing frequency from 1579 – 80.

Performance spaces included the guild-hall and three inns, the Falcon, the Saracen's Head, and the Bear. Ceremonies and other entertainments involving boy-bishops, lords and ladies of Christmas, the lord of tuns (a musician dressed in a fool's coat at Sturbridge Fair), parish dancers, boy-kings (accompanied at Great St Mary's by a female servant), and Hocktide collections are also noted. Much information is also included regarding Cambridge musicians, principally the waits, their duties, instruments, and wages. The second volume contains an introduction outlining the relationship between the town and the colleges, the nature and extent of drama in the colleges (with diagrams of performance spaces), entertainment in the town, and ceremonies in both places. Also included are sections on Cambridge musicians, the institutions concerned and the documents related to them, and the editorial procedures. In addition to a select bibliography and 5 maps of Cambridge and the immediate area, there are 19 appendixes: 'Undated Documents,' 'Post-1642 Documents,' 'Reminiscences and Allusions,' 'Allusions to Ignoramus,' 'Topical Poems,' 'Cambridge Play Bibliography,' 'Casts,' 'Chronological List of College Performances,' 'College Plays by Non-Cambridge Authors,' 'Town Plays by Non-Cambridge Authors,' 'Cambridge Ghosts,' 'Saltings,' 'Musicians,' 'Joseph Mead's Tutorial Notebooks,' 'Music in Cambridge Plays,' 'Cambridge Playwrights,' 'Synopsis of February 1611 Riot,' 'Saints' Days and Festivals,' and 'Published Illustrations.' There are the usual translations, English and Latin glossaries, and a detailed index, as well as an additional 'Index of Members of Cambridge University Named in the Records.' The 'Calendar of Patrons and Travelling Companies' contains 110 patrons who lent their names to performers and 25 place-names by which performers are identified in the records.

568 — Records of Early English Drama: Cambridge. N.p., n.d. [A guide to documents exhibited at Cambridge in conjunction with the REED volume. It contains an overview of Cambridge drama 1547 – 1642 and a listing of documents on display

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with an emphasis on documents unknown to F. S. Boas and George Charles Moore Smith in their respective studies of *University Drama* and *College Plays* (70 documentary excerpts, 26 of which are 'new').]

569 Neuss, Paula, ed. *Aspects of Early English Drama*. Cambridge: D. S. Brewer, 1983. [A re-examination of early English drama in the light of recent records research and modern productions of the plays. The articles take a practical approach with attention to such matters as music, stage management, costume and stage machinery. For those articles which make substantial use of written records and visual analogues see Beadle, Grantley, Meredith, Rastall, and Twycross.]

570 - ‘The Dyer’s Hand in *Rex Diabole*.’ *Theatre Notebook* 38 (1984) 61 – 6. [Examines a series of letters (from Bryne’s edition) written between Lady Lisle in Calais and her steward, John Husee, from October 1538 to April 1539. They concern the rental of costumes and purchase of an interlude (*Rex Diabole*) from a London dyer, one Felsted, who may have been a kind of theatrical agent. Neuss speculates that these were part of preparations for Christmas revels. Additional records include the 12 ‘maskyn gowns’ and masks listed in the 1540 inventory of Lisle’s possessions (p 63) and 5 references to Lord Lisle’s players and minstrels from the Southampton Steward’s Accounts from 1523 – 4 to 1530 – 1.]

571 Newlyn, Evelyn S. *Cornish Drama of the Middle Ages: A Bibliography*. Special Bibliography 6. Redruth, Cornwall: Institute of Cornish Studies, 1987. [With lists of books containing records of dramatic activity (32 items), sources discussing particular playing spaces or staging in the round (24 items) and locations where there may have been playing spaces (34 locations).]


573 Nicholl, Charles. *A Cup of News: The Life of Thomas Nashe*. London: Routledge and Kegan Paul, 1984. [Draws from both primary and secondary material. In addition to 10 illustrations, he also provides photographs of 12 key documents: the record of Nashe’s christening in 1567, Margaret Nashe’s will, record of Nashe’s matriculation at St John’s (1582), his admission as Lady Margaret scholar (1584), his Latin verses on *Ecclesiasticus* (1585), a list including Nashe among students at philosophy lectures (1588), two possible examples of his signature, Gabriel Harvey’s marginalia on Nashe and Greene (c 1592), an autograph letter to William Cotton (1596), a government directive concerning *The Isle of Dogs* (1597), and Nashe’s epitaph (c 1601).]
Nichols, Ann Eljenholm. 'Costume in the Moralities: The Evidence of East Anglian Art.' Comparative Drama 20 (1986 - 7) 305 - 14. [Suggests that of the available sources for their designs, the artisans responsible for the realistic carvings on 40 East Anglian baptismal fonts (1463 - 1544) would have been most familiar with the local productions of morality and judgment plays. Thus the fonts offer important information about the performance of these plays—particularly the costuming of specific characters. She offers considerable detail for such characters as the good and bad angels and identifies a figure on the Walsingham font as the Gallant of the Digby Mary Magdalen or Pride/Curiosity of the moralities.]

Norbrook, David. "The Masque of Truth": Court Entertainments and International Protestant Politics in the Early Stuart Period. The Seventeenth Century 1 (1986) 81 - 110. [Argues that this masque represented 'significant currents of oppositional political opinion' (p 81) and a departure from masque tradition in its distinctly Protestant enthusiasm and its religious rather than courtly climax. He draws upon several French and English accounts of the festivities surrounding the marriage festivities of Princess Elizabeth and Elector Frederick V and in particular draws attention to a French description of the masque as having been performed on February 16, 1613 (the full text is printed in an appendix, pp 101 - 5). In the light of its religious, political, and artistic qualities, he speculates on several possibilities for the masque's organizers and devisers (including records for a masque in rehearsal in 1612 involving Princess Elizabeth and a ballet of 16 maidens, p 89; Prince Henry's involvement in tilts and masques in 1610 and 1611, p 91; Inigo Jones' sketch for a Syrian maiden, a costume called for in The Masque of Truth, p 92; Frederick's use of the duke of Württemberg's dancing master in the wedding festivities and entertainment by the duke's musicians in Heidelberg, p 110 n 77; a masque composed in French by Georg Rudolf Weckherlin for Henrietta Maria, p 99; descriptions of dancing, jousts, and masques to entertain Elizabeth and Frederick at Stuttgart, p 98; and a 1632 masque organized by the king of Sweden, p 100.)]

Norland, Howard B. 'Folk Drama in Fifteenth- and Sixteenth-Century England.' Le Théâtre et la cité dans l'Europe médiévale: Actes du Vème colloque international de

579 Olson, Glending. "The Medieval Fortunes of "Theatrica."" *Traditio* 42 (1986) 265 – 86. [Examines the changing perceptions and definitions of *theatrica* during the 300 years after Hugh of St Victor included it as one of the seven arts in his *Didascalicon* (mid-twelfth-century). The numerous early writings quoted include the work of John Lydgate, Robert Kilwardby, Robert Grosseteste, John of Wales, John of Salisbury, and Richard de Bury.]

580 O Mathuna, Sean P. 'William Bathe, S. J., Recusant Scholar, 1564 – 1614: "Weary of the Heresy."' *Recusant History* 19 (1988) 47 – 61. [Bathe published two books on music – *Brief Introduction to the True Art of Music* (1584) and *Brief Introduction to the Skill of Song* (1594)– and according to a letter from William Fitzwilliam to Lord Burghley (from CSP, Ireland), he gave Elizabeth 'a harp of his own design and impressed her with a range of musical skills' (1591, p 51).]

581 Ongaro, Giulio M. '16th-Century Venetian Wind Instrument Makers and their Clients.' *Early Music* 13 (1985) 391 – 7. [Cites a 1567 document from the Venetian archives in which 'Joannes Bassianus quondam domini hieronimi musicus majestatis regiae Angliae' (p 392) gives power of attorney to his brother Gaspare in the settling of real estate matters in London. The fact that John (or Zuane) Bassano apparently spent an extended period in Venice suggests that the English Bassano family had connections with their Italian roots much longer than was previously thought.]

582 Orgel, Stephen. 'Making Greatness Familiar.' In *Pageantry in the Shakespearean Theater*. Ed. David M. Bergeron. Athens: University of Georgia Press, 1985. 19 – 25. [With brief reference to four contemporary responses to plays (from secondary sources), he examines Elizabethan and Jacobean drama as pageantry which both reinforced and criticized a mythology surrounding the monarch.]

583 – 'Shakespeare Imagines a Theater.' *Poetics Today* 5 (1984) 549 – 61. [In considering how the Renaissance stage is imagined to represent its action and how it is to be
perceived, Orgel compares set designs by Serlio and Jones, the 1595 drawing of
*Titus Andronicus*, the triumphal arch on the title page of Jonson's 1616 folio, and
the Swan drawing. He concludes that a disjunctiveness and fluidity as well as an
ultimate dependence on its audience for truth characterizes scenic models of this
period.

584 — 'The Spectacles of State.' In *Persons in Groups: Social Behavior as Identity
Formation in Medieval and Renaissance Europe*. Ed. Richard C. Trexler. Medieval
and Renaissance Texts and Studies 36. Binghamton, New York: Medieval and
Renaissance Texts and Studies, 1985. 101 – 22. [Demonstrates the importance of
the theatrical and ceremonial in Elizabethan and Jacobean political life and notes
both their supportive and complimentary as well as their ironic and subversive
dimensions. He considers several paintings and drawings of Elizabeth (including
*Queen Elizabeth Going in Procession to Blackfriars*) and Prince Henry (including
sketches of him practicing at lance and in his *Oberon* costume). In considering the
dual nature of theatre and pageantry, he examines the following materials (from
secondary sources): the Swan drawing; the painting of George Clifford, earl of
Cumberland dressed for a tilt as the Knight of Pendragon Castle; Thomas Platter’s
comments on costumes at the theatres; James’ patronage of the king’s men; the
staging of *Aulularia* at Oxford (1565) with Elizabeth seated on the stage (possibly a
confusion with the Cambridge performance of 1564?); the Essex affair in 1601;
Richard Venner’s *England’s Joy*, satire of the king by the children of the Revels and
their performance at court in 1609; and Sir Henry Wotten’s remarks on *Henry viii*.
11 illustrations.]

585 Orme, Nicholas. 'The Medieval Clergy of Exeter Cathedral. II. The Secondaries
and Choristers.' *Report and Transactions of the Devonshire Association for the
Advancement of Science, Literature and Art* 115 (1983) 79 – 100. [Records relating
to the musical abilities expected of them and the training of both secondaries (from
1511) and choristers (from 1171 – 5) in song. A new house for the song school was
built by Elias de Cyrencestre in 1276 (p 87). Orme offers substantial detail on boy-
bishop festivities both in church services and more secular contexts (a breakfast in
the ‘chamber of the bishop,’ a procession through the city to St Nicholas Priory,
the distribution of gloves as gifts, a special dinner in the home of the boy-bishop’s
canon, the collection of money for the bishop, the ‘bearing of wine and a torch’ to
the vicars’ college in Kalendarhay).]

586 Orrell, John. 'Afterword.' In *The Bankside Globe Project: The Shape of the Globe and
The Interior of the Globe*. Eds. Ronnie Mulryne and Margaret Shewring. *The Renais-
sance Drama Newsletter Supplement* 8 (1987) 96 – 107. [Response to arguments against
the decision to use the Norden rather than the Visscher or De Witt evidence in the
reconstruction of the superstructure of the first Globe (see also under Gurr, Hosley,
and Mulryne). In continuing his assessment of the documentary evidence (see ‘The
Roof of the Globe’ below) with particular reference to Norden, Visscher, Delaram, De
Witt, and the Red Lion, Boar’s Head, Fortune, and Rose documents, he incorporates a summary of evidence for the building of the tiring house out in the yard of the theatre (pp 104 – 5).

587 – *The Human Stage: English Theatre Design, 1567 – 1640*. Cambridge: Cambridge University Press, 1988. [Draws together major drawings and theatrical documents to demonstrate the influence of Roman theatre designs (particularly Serlio’s) not only on later English performance spaces such as Simon Basil’s Christ Church theatre design of 1605 and the banqueting house at Whitehall, but also on the Red Lion of 1567, the Theatre, the banqueting house of 1584, and Burbage’s Blackfriars.]

588 – ‘Lights, Ho! (ii).’ *Essays in Criticism* 34 (1984) 278 – 82. [A response to a Keith Brown article (see above) concerning the use of artificial light in the open, public theatres. Quotes from or refers to records concerning the use of lights in indoor theatres (Salisbury Court, 1639, p 279) and performance spaces (Christ Church hall, 1605, including items borrowed from Blackfriars, pp 279 – 80; 1636, p 280) to demonstrate the variety of lighting possibilities and the great expense involved with candles and lanterns. References to the Globe Sharers’ Papers (p 278), Guilpin’s *Skialetheia* (p 279), and a Chancery deposition concerning the Boar’s Head in Whitechapel (July 1603, pp 281 – 2) suggest the use of lights in the open-air playhouses; the latter in particular suggests the use of cressets in winter. Orrell also quotes a brief reference in the Heton papers to the theatre privy at Salisbury Court.]

589 – ‘The Private Theatre Auditorium.’ *Theatre Research International* 9 (1984) 79 – 92. [Establishes that Blackfriars, the Phoenix, and the Salisbury Court theatres were not rectilinear but rounded, that their form derived from the *Architettura* woodcut which was Serlio’s adaptation of Roman forms to available Renaissance spaces, and that these theatres anticipated the form of Restoration houses laid out to accommodate scenery. He draws upon numerous allusions from play texts, theatre drawings, and other seventeenth-century records—relating to the above theatres as well as the Theatre Royal (Bridges Street), the Duke’s Theatre, the 1605 Christ Church theatre, the second St Paul’s theatre, the Fortune, the banqueting houses (1605 and 1608) — and prints the diagram for the 1605 theatre in the hall at Christ Church, Oxford.]

that while the overall picture is largely conventional and at times exaggerated, his
rendering of a low Globe roof built integrally with the frame shows particular
attention to detail and must be given full weight. New evidence concerning a
thirty-foot turret over the stage at the Red Lion theatre (1567) taken in conjunc-
tion with Hollar’s evidence for a structurally integrated stage roof in the second
Globe suggests that the roof of the first Globe may have been an important
transitional feature. This leads Orrell to draw conclusions regarding the placement
of supporting posts.]

591 - ‘Scenes and Machines at the Cockpit, Drury Lane.’ Theatre Survey 26 (1985)
103 – 19. [Links a Bodleian English libretto of Gabriel Gilbert’s Les amours de
Diane et d’Endimion with the performance of French ‘Machine’ drama by the
Comédiens de Mademoiselle d’Orléans at the Cockpit, Drury Lane in 1661.
Examines the scenic requirements of the play, documents providing information
about the Cockpit stage from its conversion in 1616, and a prescriptive list of stage
specifications used by the Comédiens du duc de Hanovre in 1680 when negotiat-
ing with carpenters on tour. He concludes that the ‘découreur’ for the Cockpit
‘Machine’ drama, Charles Rousselle would have found the Drury Lane space not
unlike the theatres he was used to and the equipment better than what he was used
to. He appends the Diana and Endimion libretto from the Bodleian pamphlet and
includes the John Webb plan of the Cockpit stage.]

study of Serlio’s Architettura in its various editions with attention to its influence as
a practical guide for the building of a theatre. For the influence on scenic diagrams,
reference is made to a John Webb drawing for Florimène. 6 plates.]

593 - ‘The Shape of the Globe: The Problems.’ In The Bankside Globe Project: The
Shape of the Globe and The Interior of the Globe. Eds. Ronnie Mulryan and Marg-
report of a 1983 seminar reviewing evidence (or lack of it) for the physical charac-
teristics of the first Globe with the practical motivation of making specific decisions
towards the construction of the Bankside Globe. Focuses on its orientation and
acoustic quality including the nature of the yard surface, gallery height, access stairs
and passageways, windows, seating, wall coverings, stage height and width, stage
rails and posts, heavens machinery, and the front scena.

the bearing of the Second Globe from Hollar’s c1640 sketch as 48 degrees east of
north, he conducted an experiment with Richard Hosley’s Globe model to
determine the amount of direct sunlight which would have penetrated the stage
and auditorium. The stage superstructure, termed ‘a shadowe’ (p 72) in the
Fortune contract, kept sunlight off the acting area and for most of the year much of
the audience space would also have been protected from direct sunlight. He also
determines that the orientation of the Boar's Head theatre in Whitechapel would have been 46 degrees, close to that of the Globe (p 76, n 7).]

595 – *The Theatres of Inigo Jones and John Webb*. Cambridge: Cambridge University Press, 1985. [Considers the contribution of Jones and Webb to English theatre architecture by examining all of their drawings for stages and auditoria as well as any scene designs that shed light on the nature of their theatre designs. In his designs for the Court (but less so in his designs for the Cockpit in Drury Lane), Jones was most heavily influenced by Serlio from whom he developed 'systems of modular proportioning which served to unite the stage and auditorium' (p 187). He was, however, innovative in adapting to the practical demands of the English theatre and thereby ultimately contributing to a 'revolution in production technique' (as with naturalizing the system of sliding flats, pp 189 – 90). Webb was less original and flexible as a theatre architect, but he was responsible for transferring Jones' pre-Commonwealth innovations to the public theatres of the Restoration. Numerous primary sources are quoted throughout, and 35 illustrations are included. Chapters concern the theatre at Christ Church, Oxford; the Cockpit in Drury Lane; perspective scenes at Somerset House; the Cockpit-in-Court; the Paved Court Theatre at Somerset House; the Florimène Theatre at Whitehall; the Masquing House at Whitehall; unidentified theatre drawings; and the Hall Theatre at Whitehall. Parts of chapters 2 and 3 were previously printed in *Shakespeare Survey* and *The British Library Journal*]

596 Osberg, Richard H. 'The Goldsmiths' “Chastell” of 1377.' *Theatre Survey* 27 (1986) 1 – 15. [Transcribes the accounts for this pageant organized for the coronation of Richard II and the similar pageant for the reception of Anne of Bohemia in 1382 (the latter previously transcribed by William Herbert with additional entries for a sword and woodwork, now apparently lost). 1377 payments are for minstrels, hats, pennoncels, goblets, nails, ropes and tar for the tower, foil and arsedine, cartage and 'drap pur les damiselles' (p 2). 1382 payments are for minstrels, painted garments for them, embossed foil 'a getter sur le Reyne, 'seluerskynnes,' rope, carpentry, and a 'somercastell bien arrayes pendant en quel furent treys virgyns pur getter foylles' (pp 3 – 5). In analyzing the accounts in conjunction with contemporary descriptions (Walsingham, *Anonomalle Chronicl*) he concludes that this 'castle' had less to do with romance literature and the tournament than with the towers (and related pulley mechanisms) associated with siege engines. Incidental reference is made to other pageant records for the entries of Anne Boleyn, Prince Arthur and Catherine of Aragon (1501), and the entry of Emperor Charles v (1522). Five illustrations.]

597 – ‘The Jesse Tree in the 1432 London Entry of Henry vi: Messianic Kingship and the Rule of Justice.’ *Journal of Medieval and Renaissance Studies* 16 (1986) 213 – 32. [Identifies the text from Isaiah suggested by the Jesse Tree in pageant six of this entry as both a visual and thematic unifying factor. He draws substantially from
previously published records relating not only to this 1432 entry but also to London entries involving Margaret of Anjou (1445), Henry vi; Mary Tudor’s entry into Paris (1514); the coronations of Edward vi and Elizabeth i; Henry vii’s provincial tour, including the pageants at York (1486); the pageants entertaining Queen Margaret (1456), Prince Arthur (1467) and Prince Edward (1477) at Coventry; and the Norwich Grocers’ Play involving a tree of knowledge for which fruits were purchased in 1534, 1535, and 1557. A table giving the sequence of the 1432 pageant, including the location of the performance, its setting, the characters, and the motto, is appended.

598 Owen, Barbara. 'The Henrican Heyday of the Regal.' Continuo 7 (1984) 2 – 6. [Quotes numerous records from sacred and secular sources to determine the various forms of the regal in use in England and notes that, perhaps because of its popularity and colourful variety, the English regal may have been 'the meeting-place of the sacred and secular in pre-Elizabethan keyboard music' (p 5). Records quoted are from St George’s Chapel, Windsor (1559, 1565, pp 2, 5), Exeter Cathedral (1536, p 2), privy purse expenses of Princess Mary (1537, 1543, p 3), St Margaret’s Church in King’s Lynn (1543, p 3), the Weavers’ pageant accounts in Coventry (James Hewet, 1554, 1556, p 3), the inventory of instruments belonging to Henry viii (1547, analyzed in detail, pp 3 – 4), Queen Elizabeth’s accounts (1582, p 4) and an inventory of the earl of Leicester’s estate (1584, p 5). Seven other records for six London churches are also referred to. She states that despite occasional secular references, no references to regals in churches after 1565 ‘have come to light.’ (p 5)]

599 Owen, Dorothy, ed. The Making of King’s Lynn: A Documentary Survey. Records of Social and Economic History ns 9. London: The British Academy, 1984. [Records extracts for medieval Lynn include a list of tolls collected by the bishop of Norwich (noting the import of a bear, after 1284, p 101), the statutes of the Tailors’ Guild (referring to the Corpus Christi procession, 1449, pp 266 – 8), ‘Morowespeche Rolls of the Great Gild’ (with payments to minstrels, 1285, p 315), a searcher’s account concerning forfeited cargo (including bagpipes and harpstrings, 1428 – 31, p 364), chamberlains’ accounts (payments to minstrels of the duke of Suffolk and Lord Bardolf, 1343 – 4, p 387), extracts from the Hall Books (noting employment of groups of players at 13s 4d each ‘ultra suam libertatam’ to perform in the town between Michaelmas and the beginning of Lent, 1431, p 405).]

600 — ‘William Ashebourne’s Book: King’s Lynn Corporation Archives 10/2.’ Norfolk Record Society 58 (1981) 55 – 103. [A calendar of the private memorandum book of Lynn’s common clerk in the early fifteenth century which contains copies of important civic documents as well as others apparently for formulary purposes. Items include a letter of introduction in French from Thomas Beaufort (one of whose main seats was at Wormegay near Lynn) for his minstrel Grene Piper (1412, p 76) and instructions for keeping the watch based on the statute of Winchester (1285, p 91).]
Pafford, J. H. P. 'John Clavell, 1606 – 43, Burglar, Highwayman, Poet, Dramatist, Doctor, Lawyer.' Somerset and Dorset Notes and Queries 32 (1986) 549 – 63. [Using primarily three sources (The Sodder'd Citizen ms, A Recantation, and Clavell's notebook), he traces Clavell's life through two stages: the early years in which he went from a broken home to Oxford and then into a life as a highwayman, for which he received a reprieve; and the later years spent chiefly in Ireland where he pursued law and medicine, gained the respect of monied and important people, and married a nine-year-old heiress. His notebook contains 3 prologues (to Beggars Bush and for a play at New house, Dublin), an epilogue (to John Cooke's Greene's Tu Quoque), and an 'Introduction to the Sword Dance,' presumably for Christmas 1632 at 'Lord Barries' in Ireland (p 557).]

`Shakespeare and the Burghley or Cope Library.' Notes and Queries 232 (1987) 219. [Identifies the University of London ms, Robert of Gloucester's Chronicle, as a potential source for Cymbeline and suggests that Shakespeare may have had access to it and other materials in the library of Walter Cope or the Burghley library, where the ms was probably housed in Shakespeare's lifetime.]

Palliser, D. M. 'A Regional Capital as Magnet: Immigration to York, 1477 – 1566.' Yorkshire Archaeological Journal 57 (1985) 111 – 23. [Analyzes the freemen's lists to determine where people emigrating to York were coming from and concludes that those coming the greatest distance were mostly from north and northwest of the city. From this period he prints six sample calendars giving the date, name, occupation, and birthplace of the freemen. They include Harry Knyght, wait of Dunstable, Bedfordshire (1542, p 121); Robert Sparke, minstrel of York (1554, p 121); Robert Husthwaite, minstrel of Hembrugh, Yorkshire; and Thomas Mower, minstrel of Hawxwell near Richmond, Yorkshire (1559, p 122).]


Palmer, Anthony, ed. Tudor Churchwardens' Accounts. Hertfordshire Record Publications 1 (1985). [The Ashwell accounts refer to an organ player (1562 – 3, p 4), and the accounts of Baldock to 'blowyng the organes' and mending the organ and its bellows (c 1540, 1544; pp 59, 60, 63).]

monarch’s power or lack of power could turn pageantry into a means of keeping or losing power.

— “Towneley Plays” or “Wakefield Cycle” Revisited. *Comparative Drama* 21 (1987) 318 – 48. [Re-examines the scholarly work surrounding the Towneley manuscript in asserting that the plays may in fact be a ‘cycle’ of ‘parish, manor, hamlet, and town cooperative production’ of ‘layered composition, accretion, revision and acquisition over a period of time’ (pp 340 – 1). Demonstrates that only three (1556, 1559, p 329) of the drama entries ‘discovered’ (1925 – 28) by the historian John Walker in the Wakefield Burgess Court Rolls were in fact legitimate and prints these from the forthcoming transcription of A.C. Cawley, et al. In suggesting that a broader West Riding context be considered for the play, she quotes and refers to numerous records from the papers of the Clifford family (p 338) and Charles, Lord Wharton (1568, p 338) as well as from modern and antiquarian printed sources to demonstrate the highly varied and rich environment of entertainment in the area — and the importance of further work with family papers in that Riding.]

Palmer, Roy. *The Folklore of Leicestershire and Rutland*. Wymondham: Sycamore, 1985. [A survey drawing from published and unpublished records but completely undocumented throughout with the exception of a bibliography of printed materials (including sources such as Kelly’s *Notices*). Chapter 7 ‘Sports and pastimes,’ and Chapter 9, ‘Drama and music,’ cite numerous records regarding Whit Monday processions, Corpus Christi Guild processions, the Riding of the George, Christmas and Easter plays, Robin Hood plays, king games, payments to travelling players, minstrels at Leicester Castle, and the Leicester waits (pp 149 – 65). Texts and music for the Caldecott ‘Mummiers’ Play’ and the Sproxton Play are also printed (pp 153 – 64). Other references are to the carvings of musicians and instruments at Burton Lazars and Kegworth churches (p 36), records of bull-baiting in Leicester (1363, 1467); bear-baiting by Sir Richard Sacheverell at Newarke College (1525); a cockpit and cock-fighting at Leicester (1595, 1610, pp 110 – 11); music and ceremony related to fairs at Leicester (p 144); May Day activities in Bradgate Park and Leicester, including morris dancing and a maypole (1551, 1599, 1603, p 227), athletic exercises followed by music and dancing at Burrough Hill, Ratby, and Enderby (1534 – 42, 1370, pp 122, 234 – 5).]

Pantin, W. A., ed. *Canterbury College, Oxford*. 4 vols. Oxford Historical Society ns 6 (1946), 7 (1946), 8 (1950), 30 (1985). [Volume four is an historical account of the college based primarily on Dean and Chapter documents transcribed in the much earlier volumes (Vol 1 *Inventories*, 2 *Accounts*, 3 *Miscellaneous Documents Including Letters*). He notes the rejection of a candidate for admission in 1324 because of inadequate preparation in the ‘use and art of singing and reading’ (p 52) and the references to song books and organs in the inventories (pp 152 – 3). Earlier volumes also contain references to viols (2. 245) and *histrionibus* (3. 66).]
Parkin, E. W. 'The Medieval Origins of Wye College.' *Archaeologia Cantiana* 102 (1985) 209 – 31. [When John Kemp founded the college in 1447 the statutes provided for both a precentor or singing master and a music master (p 214).]

Parry, Caroline Balderston. "The Maypole Is Up, Now Give Me the Cup . . ." *Records of Early English Drama Newsletter* 11.1 (1986) 7 – 9. [Reviews the maypole tradition in the nineteenth and twentieth centuries as well as evidence (from previously published sources) of Maypoles prior to the 1644 edict ordering them to be taken down. Written and pictorial records identify Maypoles in the following locations: Lostock, Cheshire (in the time of King John, 1167 – 1216), London (at Cornhill by 1388, at St Andrew’s Undershaft 1517, at St Mary-le-Strand 1543), and Berkshire.]

Paster, Gail Kern. *The Idea of the City in the Age of Shakespeare.* Athens: University of Georgia Press, 1985. [Largely based on an examination of play texts, but with some attention to actual performance circumstances and previously printed records, particularly for Jonson’s masques and the civic pageants of Dekker and Middleton (pp 124 – 49).]

Payne, Ian. 'The Handwriting of John Ward.' *Music and Letters* 65 (1984) 176 – 88. [Examines the claims that John Ward (1571 – 1638), a household musician to Sir Henry Fanshawe and Attorney and Clerk of the King’s Remembrancer’s Office (1625 – 31), was involved in copying a variety of musical manuscripts in the light of his non-musical hand. Ten samples from both non-musical and musical documents are pictured.]

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clerks, King’s College; Thomas Preston, Thomas Dallis, Eliazer Billing, Robert Ramsey, choirmasters, Trinity; Stephen Mace, John Seamer, and Thomas Staresmore, lay clerks, Trinity; Hugh Rose, mender of virginals and organ, Trinity; Stephen Willmott, university wait and sackbut player, Trinity; Benet Pryme, William Tawyer, Edmund Salter, and Alexander Chatterton, university waits/musicians; George Mason, who with John Earsden wrote the music for the entertainment for the king at Brougham Castle, Westmorland, 1617; the king’s trumpeters; the Nottingham and Doncaster waits.]

615 – ‘The Musical Establishment at Trinity College, Cambridge, 1546 – 1644.’ Proceedings of the Cambridge Antiquarian Society 74 (1987 for 1985) 54 – 69. [A history of chapel music at Trinity based on extensive examination of primary documents. An organ appears in King’s Hall chapel from 1547/8 when ‘Mr Preston’ (possibly Thomas Preston, previously choirmaster at Magdalen College, Oxford and later organist at St George’s Chapel, Windsor) was organist, and a ‘newe chaire orgaine’ was installed in 1609/10. Regular payments relating to the organ occur until it was dismantled in 1642/3. Viols and a sackbut were introduced a year after the arrival of John Hilton as choirmaster in 1593 and a cornett was purchased in 1595/6. Singers for a fully professional choir were recruited as early as 1553/4, and Payne charts, as much as possible, the payments, choral, and academic careers of over 30 choristers and singing men as well as each choir master and organist. There are occasional references to the employment of city waits to provide chapel music (sackbut-player, Stephen Wilmott), to secular music (the purchase of ‘singing bookes of Mr Morley’s, the mending of virginals), and to instruments privately owned by singing men (a pair of virginals).]

616 – ‘The Vicars Choral of Exeter Cathedral: A Disciplinary Study c. 1540 – c. 1640.’ Report and Transactions of the Devonshire Association for the Advancement of Science, Literature and Art 115 (1983) 101 – 22. [Examines the maintenance of discipline and the behaviour of these lay vicars and notes that despite their frequent unexplained absences and ‘misdemeanours’, ‘shortcomings were often overlooked in order to secure good singers’ (p 114). Vicars choral at Exeter displayed fewer shortcomings than their counterparts at Wells but more than those at the Chapel Royal. He also mentions one 1644 payment for organ repairs (p 116).]

617 Peacock, John. ‘The French Element in Inigo Jones’s Masque Designs.’ In The Court Masque. Ed. David Lindley. The Revels Plays Companion Library. Manchester: Manchester University Press, 1984. 149 – 68. [Traces the influence on Jones’s work from the school of Fontainebleau, sixteenth-century French architecture, and the ballet de cour. In addition to his masque designs (26 illustrations included), Peacock discusses Jones’s elephant pageant for Lord Dingwall at the accession day tilt 1610, the year after his visit to France.]

618 – ‘Inigo Jones and the Arundel Marbles.’ Journal of Medieval and Renaissance
Studies 16 (1986) 75–90. [Identifies the Arundel Marbles and the Mantua statues acquired by Charles I as inspiration for the set and costume designs for various Jones masques, particularly Albion’s Triumph.]

619 ‘Inigo Jones and the Florentine Court Theater.’ John Donne Journal 5 (1986) 200–34. [Argues that Jones’ costume designs and Campion’s descriptions of the scenery and costumes for The Lords’ Masque (1613) were influenced by a printed description of Buontalenti’s designs for the intermedi of 1589 (by Bastiano de’ Rossi) and by actual Buontalenti costume drawings or copies of them. The designs are not taken directly from Buontalenti’s work, but are rather composite designs ‘built up’ from a variety of sources. Similar influence is considered for other masques, and he cites records of Jones requesting drawings of entertainments from Florence in 1612 and 1634 (pp 224–5, 233 n 82). Nine illustrations are included.]

620 ‘Jonson and Jones Collaborate on Prince Henry’s Barriers.’ Word and Image 3 (1987) 172–94. [Through an analysis of Jones’ designs for The Barriers and numerous sources and analogues (either in continental entertainments, pictorial material, or sights remembered from trips to Italy and France), Peacock argues that the mingling of medieval and classical architecture in these designs is not indicative of ineptitude but rather of Jones’ attempt to put his own indecision regarding classicism to advantage in the depiction of themes central to the entertainment. Reference is made to the Arthurian pageant for Katharine of Aragon in 1501, Leicester’s entry into The Hague in 1586, Oberon and Tethys’ Festival. Costume designs for tilts in 1610 and 1611 are also discussed (p 187).]

621 Pearl, Sara. ‘Sounding to Present Occasions: Jonson’s Masques of 1620–5.’ In The Court Masque. Ed. David Lindley. The Revels Plays Companion Library. Manchester: Manchester University Press, 1984. 60–77. [Examines the political implications of five Twelfth Night masques written by Jonson during this period and those of the play, The Staple of News (1626), which followed them. She draws upon records from the letters of John Chamberlain (particularly from his account of the 1621 Twelfth Night masque satirizing a puritan), the Venetian State Papers, Inigo Jones’ designs, and stage directions from the texts.]

622 Pearson, John. Stags and Serpents: The Story of the House of Cavendish and the Dukes of Devonshire. London: Macmillan, 1983. [Brief, partially documented references to the Folger account books of Bess of Hardwick (a harpist and two minstrels resident in the Cavendish household, p 11), Cavendish patronage of Davenant, Shirley, and Jonson (and his masques for Charles I on progress, p 39), and William Cavendish’s plays (pp 39, 41, 43).]

623 Pederson, Steven I. ‘The Staging of The Castle of Perseverance: A Re-Analysis.’ Theatre Notebook 39 (1985) 51–62. [Challenges Southern’s theory of staging the play by demonstrating its close connections with the tournament tradition as
reflected in numerous previously printed English and continental records. English records demonstrate the dramatic elements of disguise, impersonation, and allegory in tournaments, particularly the round tables and *pas d'armes* (fourteenth through sixteenth centuries, 10 records, pp 52 - 4); parallels between the structure of tournament lists and the diagram for staging the play—both verbal parallels in terminology ('strongly barred,' p 55) and physical parallels (ditches, pp 55 - 6, 61 n 17); roundness, p 56); the use of lists for other entertainments including bear-baitings (p 57); and the use of 'stytelerys' as moderators, umpires, or 'arrangers of things,' particularly in tournaments (10 records, pp 57 - 60).

624  - 'The Staging of *The Castle of Perseverance*: Testing the List Theory.' *Theatre Notebook* 39 (1985) 104 – 113. [Challenges Natalie Schmitt's most theory for the Castle's ditch and tests his own list theory primarily through reference to textual evidence. Maintains that the circular playing place of approximately 100 feet was surrounded by a water-filled ditch or barricade outside which would have been placed the audience and the five playing scaffolds with ramps leading over the ditch into the playing place. In the middle would be the castle, with an open lower level for Mankind's home and a closed upper level for his spiritual protectors (p 104). Cites from *The Barriers*, a 1616 account of an entertainment combining drama and military display (p 112).]

625  - *The Tournament Tradition and Staging the Castle of Perseverance.* Theater and Dramatic Studies 38. Ann Arbor: University Microfilms International Research Press, 1987. [Draws attention to the similarity between this play and tournaments and argues that a list theory provides the most valid interpretation of the Castle plan. He summarizes and evaluates scholarship concerning the staging of the play; explains the nature of the fortress within the tournament and pageant traditions as well as the nature of tournament performance spaces, scaffolds, and personnel; and analyzes the play text for comparative features. Records from printed sources (primarily secondary) are occasionally cited and six illustrations are included.]

626 Perkins, Leeman L. *RENArc: A Data Base of Archival References Concerning Music and Musicians of the Renaissance.* *Acta Musicologica* 59 (1987) 300 – 7. [Announces an important computer project housed at Columbia University currently recording unpublished documents from 1400 to 1550, but with intentions of expanding to 1300 to 1600 and to references from published work in which archival materials have been quoted, if funding comes available. So far 1000 documents from six European centres have been inventoried.]

627 Pettreege, Andrew. *Foreign Protestant Communities in Sixteenth-Century London.* Oxford: Clarendon, 1986. [Discusses the Huguenot Consistory Court's concerns about dancing and cites a record relating to an elder, Jacques Marabut, and his wife, who was admonished for having danced at a wedding (pp 189 – 90).]
Pettitt, Thomas. 'Approaches to Medieval Folk Drama.' *EDAM Newsletter* 7 (1985) 23 – 7. [Compares information being uncovered by REED and Sheffield University's Traditional Drama Research Group to argue that the summer traditions of folk drama (pre-Commonwealth outdoor performances under institutional auspices) uncovered by the former and the winter traditions (nineteenth- and twentieth-century indoor, household visits by local men) uncovered by the latter must no longer be assumed to be aspects of a single tradition. He also queries the degree of distinction between 'folk drama' and other medieval dramatic traditions.]

— 'Here Comes I, Jack Straw: English Folk Drama and Social Revolt.' *Folklore* 95 (1984) 3 – 20. [Explores the two-way relationship between folk-custom and social revolt and advocates the further study of records relating to rebellions for festival elements that can tell us more about folk festivals. Cites numerous records all from printed sources, but many works in the areas of history and folklore that merit wider use by REED scholars. Insurrections for which Pettitt cites records suggesting connections with folk festivities include the London May Day riot 1517 (p 3), the Cade uprising 1450 (p 4), Kett's rebellion 1549 (p 4), Hallom's Rebellion in Yorkshire 1537 (p 4), a Norwich riot against the Abbey of St Benet's Holm 1448 (p 5), the Great Revolt or Corpus Christi Uprising 1381 (p 6) – including the sacking of the Lambeth house of the Archbishop (p 13), and a riot in the name of Robin Hood in Staffordshire 1497 (p 8).]

— 'Tudor Interludes and the Winter Revels.' *Medieval English Theatre* 6 (1984) 16 – 27. [Seeks to recover something of the 'lost seasonal interludes' performed during winter revels in the medieval and early sixteenth-century households of the nobility and educational and ecclesiastical institutions. He notes the standard form of mummers' plays of the nineteenth and twentieth centuries and those inserted in surviving interludes (the presentation, the play proper and the concluding entertainment), and suggests that these mummers' plays are derived from the interludes of the fifteenth and sixteenth centuries and also bear structural similarities to the pattern of interlude followed by disguising that marked Tudor Twelfth Night revels. Households in this period provided the context for 'a vigorous and creative interaction between a variety of popular traditions and academic culture' (p 20). This may also explain some of the 'problematic early occurrences of the term,' 'interlude' (p 23).]


Phythian-Adams, Charles. *Rethinking English Local History.* Department of English Local History Occasional Papers, 4th ser 1. Leicester: Leicester University, 1987. [Contains no relevant records but is of interest to all kinds of local historians. Seeks to widen the scope of English local history by suggesting ways in which local...]

51
historians can 'connect more systematically' 'with the history of English society as a whole.' In particular, he encourages local historians to look for ways to discover local 'societies' at the beginning of their work and suggests new categories of 'community' integrating both rural and urban societies and creating 'a hierarchy of ever-widening socio-spatial orders' (p 49.)

633 Piasecki, Andy. 'Elizabethan and Jacobean Theater.' In The Shakespeare Handbook. Ed. Levi Fox. Boston, Massachusetts: G. K. Hall, 1987, pp 53 – 86. [A general survey of the companies, the actors, the playwrights, the masque, staging practice, etc. He draws upon well-known records and provides numerous illustrations including a page from Henslowe's Diary and an Inigo Jones design.]

634 Pilkinton, Mark C. 'Entertainment and the free school of St Bartholomew, Bristol.' Records of Early English Drama Newsletter 13.2 (1988) 9 – 13. [15 references in the Mayor's Audit accounts reveal dramatic activity related to St Bartholomew school between 1569 and 1596: plays for the civic celebrations at Christmas (being paid regularly to the schoolmaster for the plays); orations for festivities associated with the queen's accession day, the swearing in of the mayor at Michelmas and Elizabeth's royal entry in 1574 (for which a stage was constructed at the school door); and the performance of the queen's men and a tumbling Turk for the mayor and aldermen at the school in 1590. The jealous schoolmaster referred to by Thomas Churchyard, who was hired by the city to prepare the royal entry, is identified as Schoolmaster Dunne.]

635 – 'New Information on the Playhouse in Wine Street, Bristol.' Theatre Notebook 42 (1988) 73 – 5. [Reports the discovery of two lawsuits providing additional information about the Bristol playhouse owned by Nicholas Wolfe (who also owned the White Hart and Lamb Inns) and in operation no later than 1605 and possibly as early as 1604. The house was not his place of residence, but he lodged various people there, including 'comedyantes whom he suffered to act and playe within the said Roomes for which the said defententes tooke moneye' (p 73). At his death he bequeathed the profits to six Bristol charities. Pilkinton notes that this continues the tradition of indoor dramatic performance begun by performances in the Guildhall since the 1530s.]

636 – 'Pageants in Bristol.' Records of Early English Drama Newsletter 13.1 (1988) 8 – 11. [Reports on Bristol pageants in three senses of the word: a scripted performance (a performance for the visit of Edward iv in 1461 involving William the Conqueror, a giant, St George and the dragon; and five pageants for the visit of Henry viii in 1486), a backdrop for a play (the painting of pageants for Christmas plays 'made' by the schoolmaster in 1569), and a device borne through the streets (1497 to 1642 references to non-theatrical, guild pageants related to Corpus]
Christi, Midsummer, and other special occasions possibly ranging from tapestries with banners to three-dimensional structures.

Pilling, Julian. "The Wild Morisco or the Historical Morris." *English Dance and Song* 46 (1984) 26–8. [Attempts to reconstruct the kind of dance that would be appropriate for the morris dances in *The Shoemakers’ Holiday* and *The Two Noble Kinsmen*. The morris was a feature of town rather than country life, and the morris associated with the south midlands should not be taken as the norm. There were different kinds of morris: the 'round morris,' the 'unilinear morris' (associated with towns) and the 'copartner morris' (associated with guilds). Morris records relate to the dance Elizabeth I saw at Kenilworth 1575, *The Masque of the Inner-Temple and Gray’s Inn* 1613, Vinckenboom's morris at Richmond 1620 and the Betley window. Records are also quoted for two types of sword dance: the 'linked dance' (as done by the Perth Golvers) and the 'clashed dance' (a dance at Aberdeen involving a 'plaie of powles' New Year's Day, 1576; accounts of the performance before Elizabeth by Lord Strange's men of 'Tumbling and activitie' and 'the Matachine' in New Year's Day revels, 1584, and St Stephen's Day, 1584; and Fynes Morison's description from Ireland, 1600, p 27).]

Pincombe, Michayel. "Two Elizabethan Masque- Orations by Thomas Pound." *Bodleian Library Record* 12 (1985–8) 349–80. [Transcribes two orations from Bodleian ms Rawlinson Poet. 108 which were given by Thomas Pound at Lincoln’s Inn for occasions involving his cousins: 'A brave Maske...Art the marriage off the yonge erle of Southampton to the lord Mountagues dawghter Abowt shrouetyde. 1565' and 'A Maske att the marriage of the earle of Sussex syster to Master myldmaye off lyncolnes Inne. 1566.' The ms containing the orations also contains notes on dance steps. Pincombe also refers to Pound's possible and certain contributions to other masques and entertainments at Gray’s Inn, at the Inner Temple (1561), at Kenilworth (1566) and Christmas revels (1569).]

Pitcher, John. "'In Those Figures Which They Seeme': Samuel Daniel’s *Tethys*’ Festival'" In *The Court Masque*. Ed. David Lindley. The Revels Plays Companion Library. Manchester: Manchester University Press, 1984. 33–46. [Discusses the entertainment context for Prince Henry’s investiture including his progress down the Thames from Richmond Palace to London, the water pageant at Chelsea and Daniel’s masque, which he argues is 'a highly sophisticated piece, masque and counter-masque, affirmation and denial' (p 44).]

Platts, Graham. *Land and People in Medieval Lincolnshire*. History of Lincolnshire 4. Ed. Maurice Barley. Lincoln: Society for Lincolnshire History and Archaeology, 1985. [Cites from a Cambridge University Library ms concerning the hiring of minstrels by the abbot of Crowland’s servants at Langtoft and Baston (1286, p 277). Other references to previously printed records include 90 minstrels hired at
the knighting of Prince Edward 1306 (p 277), warnings by Bishop Robert Grosseteste against the feast of fools, may games, miracle plays, and ludi (1240, pp 278, 280) and by Robert Mannyng against interludes (p 278), a fourteenth-century century guild of 'minstrels and actors' (p 202), the bull-baiting regularly organized by the guild of St Martin (pp 204, 280), tournaments (p 281), extant plays from the region (p 278 – 80), two jesters depicted in a Boston misericord (p 270), the performance of miracle plays (pp 204 – 5, 280), the song school (p 265) and student choristers at Tattershall College (p 266). He also discusses and describes (4 plates) several local decorations and furnishings which are related in subject and theme to miracle plays, Magi plays, and the Croxton Play (pp 267 – 70.)

641 Poole, Robert. ‘Lancashire Wakes Week.’ History Today 34 (August 1984) 22 – 9. [An historical survey of this folk celebration with brief, general reference to wakes during the times of Henry VIII and Elizabeth I as well as support for the wakes by James I (who saw a rush-bearing pageant in Lancashire in 1617) and Charles I. Not documented.]

642 Porter, J. H. 'Beastly Baiting.' Devon and Cornwall Notes and Queries 36 (1987) 54 – 8. [Cites records of bull-baiting and bullrings in Axbridge, Buckland Dinham, Stoke St Michael, and Hinton Charterhouse in Somerset; East Coker and Buckland Newton in Dorset; Launceston, St Austell, Liskeard, and Lostwithiel in Cornwall; Cullompton, Ashburton, Newton Abbot, and Exeter in Devon.]

643 Pound, John, ed. The Military Survey of 1522 for Babergh Hundred. Suffolk Record Socicy 28 (1986). [A transcription of a Lincolnshire Record Office ms listing those assessed, including John Stebbynge, harper of Cavendish (p 94); John Strutte, trumpeter of 'Monkes Ylligh' (p 102); Thomas Gardener and John Fyor, trumpeters of 'Herthurste' (p 112).]

644 Prescott, Anne Lake. 'The Stuart Masque and Pantagruel's Dreams.' ELH 51 (1984) 407 – 30. [Suggests the grotesque figures in Les songes drolatiques de Pantagruel (1565) as a source for some of Jones' costumes and Jonson's characters in court masques. 31 figures.]

645 Prestwich, Michael. 'Royal Patronage under Edward I.' In Proceedings of the Newcastle upon Tyne Conference 1985. Vol 1 of Thirteenth-Century England. Eds. P.R. Coss and S. D. Lloyd. Woodbridge, Suffolk: Boydell, 1986. 41 – 52. [Examines examples of Edward's patronage such as grants of offices, wardships, marriages, and ecclesiastical livings and concludes that although he handled patronage comparatively conservatively, patronage remained important during his reign. There is brief reference to his patronage of minstrels and other entertainers, boy-bishops, and a singer (from the Liber Quotidianus Contrarotulatoris Garderobiae, p 45).]

646 Price, Cecil. The Professional Theatre in Wales. The Mainwaring-Hughes Award 54
Series 1. Swansea: University College of Swansea, 1984. [Refers to records of Welsh players performing at Shrewsbury (1503; players from Wrexham 1540) and Leicester (1574), seven payments from actors for the repair of windows broken during performances at Swansea (1617–31), five payments by Bulkeley of Dronwy for plays he saw at Anglesey (1631–5, including 'the fair play'), a search by a messenger of Charles II at Bristol for actors who were 'Inhabitants of Wales, or other remote places, who never come to London' and who would be allowed to perform 'provided they keep good rule and pay a present to the office.' Reference is also made to the encouragement of plays in Dublin by Katherine Phillips (p 7). Both primary and secondary sources in print are quoted.]

647 Price, Jocelyn. 'Theatrical Vocabulary in Old English (2).' _Medieval English Theatre_ 6 (1984) 101 – 25. [Although there is a surprisingly large theatrical vocabulary in Old English, the words indicate a theoretical knowledge of classical theatrical traditions rather than a tradition of contemporary indigenous theatre. In particular, she discusses the stories, both told in the _Old English Martyrology_, of St Genesius, the master of a mime troupe (he is called a _mima_, which is glossed as _leaere_, who becomes a Christian, and of St Pelagia, who is described as _mima_ or _scerige_. Old English versions of other works such as Orosius' _History_ and _De Architectura_ by Vitruvius reveal an academic knowledge of classical theatrical traditions, and glossaries and glosses often reveal more about 'the interrelations and common sources of the early glossary tradition' than about current usage or meaning. The exact influence of Plautus and Terence and the degree to which late Anglo Saxon mss of their works influenced theatrical practice remain unclear and could benefit from further study. Amphitheatres and the theatre at Verulamium may have survived into the Anglo-Saxon period, but they don't appear to have been used for their original purposes.]


649 Proudfoot, Richard. 'A Jacobean Dramatic Fragment.' _TLS_ 13 June 1986: 651. [Reports the discovery and imminent auction of a ms play fragment possibly by John Webster at Melbourne Hall, Derbyshire. See articles under Hammond, Pryor, and Shapiro for more detail on the ms and its authorship. See also Proudfoot's doubts about Shapiro's claim that the ms is by Shirley in _TLS_ 22 August 1986: 913 – 14.]

650 — 'The Reign of King Edward the Third (1596) and Shakespeare.' _Proceedings of the British Academy_ 71 (1985) 159 – 85. [In reconsidering Shakespeare's possible
authorship of the play, he briefly refers to the history of Pembroke's men, using records from standard printed sources.]

651 Pryor, Felix. 'From Packet 3 to "The Duke of Florence".' *The Spectator* 14 June 1986: 34 – 5. [Reports on his discovery of a ms play fragment at Melbourne Hall, Derbyshire and the process whereby he attributed it to John Webster. See also Hammond, Proudfoot, and Shapiro. In *TLS* 18 July 1986: 787, Pryor responds to criticism of his attribution and Shapiro’s attribution of the ms to Shirley.]

652 Rastall, Richard. "Alle Hefne Makyth Melody." In *Aspects of Early English Drama*. Ed. Paula Neuss. Cambridge: D. S. Brewer, 1983. 1 – 12. [Examines the use of music in English religious drama as reflected by the stage directions, textual references, records (from Reed’s Coventry and Chester), and surviving music. He demonstrates that the music is not of an incidental nature, but is both functional and closely connected with the philosophical traditions which inform the plays.]

653 – 'Female Roles in All-Male Casts.' *Medieval English Theatre* 7 (1985) 25 – 50. [A response to an earlier article by Meg Twycross, *Medieval English Theatre* 5 (1983). He examines assumptions about the casting of males in female roles, the physical and vocal effects of puberty and the contemporary meanings of key terms ('child,' 'boy,' and 'man') within both choir and guild contexts. He argues that out of the eight female roles he considers from the cycle plays, post-pubescent males would have been cast in only two (older women’s parts), and that casting may have varied from one cycle to another. We should give more attention to the type of male actor actually available in the period and to the needs of the cycles as a whole rather than individual plays, and we should do a similar casting analysis for all types of drama and spectacle in the period. The argument is supported with reference to the cycle texts, their music, and records from Avignon, Chester, Coventry, Edward iv’s Black Book, and the Northumberland Household Books. Named performers mentioned include John Rainoldes (playing Hippolyta at 17); Peter Philips (St Paul’s choirboy working with Sebastian Westcote); William Hunnis (master of the children of the Chapel Royal); Ryngold’s man, Thomas (who played Procula in the Coventry Smiths’ play); Solomon Pavy (whose death at 13 was marked by Jonson); and James Hewitt (who played the regals for the singers in the Coventry).

654 – “Some Myrth to His Majestee”: Music in the Chester Cycle.' In *Staging the Chester Cycle*. Ed. David Mills. Leeds Texts and Monographs ns 9. Leeds: School of English, University of Leeds, 1985. 77 – 99. [With brief reference to records from the Lumiansky and Mills Essays and Archbishop Arundel’s defense of bagpipes in 1407, he identifies the evidence for music in the cycle (surviving music, stage directions, textual references, and the guild account books) and discusses the function of music in the plays (the Shepherds’ Play, in particular) and practical matters of performance and musical style. Five appendixes provide musical samples.]
655 – ‘Vocal Range and Tessitura in Music from York Play 45.’ *Music Analysis* 3 (1984) 181 – 99. [Identifies the need for a ‘means of quantifying a composer’s distribution of the available pitches in vocal music’ (p 181) that is more precise than the term tessitura, and offers a solution through the calculation of what he calls the ‘pitch centre of gravity’ (pcc, p 190). He illustrates the use of pcc by analyzing the A and B versions of music from the York Assumption of the Virgin. Dating the music around the 1440s, he notes that whereas the range of the A versions is suited to the countertenor and that of the B versions to the boy treble, the pccs suggest that they were written for the same voice type: boys in the mezzo-soprano range. Similarly, he uses the pccs of two carols from the Coventry Shearmen’s and Tailors’ pageant to demonstrate the composer’s attempt to make the musical texture of the songs reflect the difference between the singers: the shepherds who sing at the Nativity and the mothers of the Innocents who sing a lullaby.]

656 Reay, Barry, ed. *Popular Culture in Seventeenth-Century England.* London: Croom Helm, 1985. [A collection of eight essays on various aspects of popular culture 1600 – 1700, most of which draw substantially from performance records. In his introduction to this volume, Reay quotes the record of a dancing master who played the fiddle and juggled in Nafferton, Yorkshire (1670 – 90) and explores the implications relating to popular culture and social class in *The Thames at Richmond,* a painting of morris dancers. Other general references are to may games, lords of mistletoe, Corpus Christi plays, lord mayor’s pageants, morris dancing, players, and bull-baiting. For chapters quoting relevant records see Reay’s article below and items by Barry, Burke, Capp, and Ingram (Martin).]

657 – ‘Popular Religion.’ In *Popular Culture in Seventeenth-Century England.* Ed. Barry Reay. London: Croom Helm, 1985. 91 – 128. [Quotes records of the Corpus Christi play at Kendal ‘where there was a man on a tree, and blood ran down’ (as remembered by a man in Cartmel, Lancashire); a satirical play at Kendal where Hell was filled with landlords, puritans, and bailiffs (1621); and the suppression, but continued popularity, in Lancashire, London, Kent, and Wiltshire of activities such as bull- and bear-baiting, may games, piping, and dancing. Other general references are to the suppression of religious drama and processions, boy-bishops, and lords of mistletoe.]

658 Rees, Una, ed. *The Cartulary of Haughmond Abbey.* Cardiff: Shropshire Archaeological Society and University of Wales, 1985. [Item 972 in this Shrewsbury Public Library ms refers to adjacent land owned by ‘Henry le Waite’ (c 1209 – 10, p 188).]

659 Reid, Francis. ‘Whitehall Masques.’ *Cue* 36 (1985) 14 – 15. [A brief and general discussion of masques at the banqueting house in Whitehall, with reference to Jonson’s comment on Jones’ responsibility for ‘the structure and ornament’ of the 1622 *Masque of Augurs* and with a picture of the hall.]
Remnant, Mary. *English Bowed Instruments from Anglo-Saxon to Tudor Times.* Oxford: Clarendon, 1986. [A substantial study based on documentary, literary, pictorial, and material evidence from the early eleventh century to 1547. Chapters focus on specific instruments (the rebec, the crowd, the medieval viol, the fiddle, the Renaissance viol, the trumpet marine) and related topics (the sources, the make-up of bowed instruments, fiddlers, bowed instruments in English society, and the use of bowed instruments in music). Records are quoted frequently throughout and are too numerous to catalogue. Records of dramatic entertainment are drawn from secondary sources and concern both secular (the 1348 entertainment for Edward III at Otford, the 1513 pageant of the 'Ryche Mount' for Henry VIII, the 1514 mumming in which Henry VIII took part, the 1515 Greenwich Twelfth Night pageant, pp 7, 93 - 4) and religious drama (London, Norwich, Coventry, *The Play of Daniel* pp 7, 91 - 3) as well as municipal and household ceremonies and processions (pp 95 - 103). There are four valuable appendixes listing bowed instruments and their accessories in fifteenth-century word-lists and dictionaries, contradictions among these word-lists and dictionaries, English representations of the instruments referred to in the text, and representations of instruments pictured in groups. 155 illustrations are included, many of them involving a variety of performers.]

Rendall, Thomas. 'Visual Typology in the Abraham and Isaac Plays.' *Modern Philology* 81 (1984) 221 - 32. [In analyzing the extant Abraham and Isaac plays for typological references to be suggested by visual means in staging, he draws attention to a number of pictorial analogues and calls for 'a comprehensive study of the cycles' visual typology . . . to reestablish what must have been a striking coherence of the original performances' (p 232).]

Richmond, Colin. ‘Thomas Lord Morley (d. 1416) and the Morleys of Hingham.’ *Norfolk Archaeology* 39 (1984) 1 - 12. [No relevant items cited but identifies potentially relevant accounts relating to Morley and his mother Isobel in the Staffordshire, Norfolk, and Hertfordshire record offices as well as the British Library (p 3).]

Ridgard, John, ed. *Medieval Framlingham: Select Documents 1270 – 1524.* Suffolk Record Society 27 (1985). [Includes the transcription of a PRO account roll for Framlingham manor, 1286 – 7, with signs of substantial festivities at Easter time including the borrowing of an 'ornamento' from Butley Priory (p 44).]

United Provinces and the Spanish Netherlands. As well, it includes some references to
to musicians, acrobats, and dancers. Records are also tabulated by location (28
locations; 100 stays of varying length) and with reference to named performers (41
names). In the introduction Riewald compares lists of plays performed by English
actors in Germany (60, representing all major Elizabethan, Jacobean, and Caroline
writers; 41 in Dresden in 1626 alone) with the dearth of titles listed in records in
the Low Countries (only two possibilities ‘tragico comedia Jobi’ and The Murder of
the King of France). He also highlights records for Ralph Radcliffe in Leiden (1608)
and Robert Reynolds in Amsterdam (before 1621) as well as the two portraits of
Robert Reynolds, ‘Monsieur Peeckelhaering’ (one illustration included). A final
section discusses archival records sources in the Low Countries and England.

665 Riggio, Milla B. ‘The Staging of Wisdom.’ Research Opportunities in Renaissance
Drama 27 (1984) 167 – 76. [Discusses the rationale behind the production of
Wisdom staged at Trinity College (Connecticut) in 1984 as a reconstruction of a
performance which might have taken place at the visit of Edward IV to Bury St
Edmunds in 1474. As background to and a model for the production, the descrip-
tion of Henry VI’s earlier visit to Bury was used (p 173). There is also brief
reference to the Queen’s penitential ride described in the ‘Little Device for the
Coronation of Henry VI’ (p 172). This article was also published in The Wisdom
Symposium: Papers from the Trinity College Medieval Festival. Ed. Milla Cozart
Riggio. New York: AMS, 1986. 1 – 17. See also above, an article in response to
this production by Alexandra Johnston.]

666 Riggs, David. ‘Ben Jonson’s Family.’ Research Opportunities in Renaissance Drama
29 (1986-7) 1 – 5. [With undocumented reference to records from Henslowe’s
Diary and court accounts, he associates various biographical facts (Robert Brett, the
bricklayer who was his step-father; the birth and death of his children and his
desertion of his family) with developments in Jonson’s plays.]

667 Ringler, W. A. ‘From W. A. Ringler, jr., Senior Research Associate, The Hunting-
nication drawing attention to Folger MSS containing a poem entitled ‘A Christmas
welcome for guests’ by John Kaye of Woodwosme, Yorkshire (composed 1576 – 88)
and a quasi-dramatic ‘Dysputation betwyxt Wysdome and foly Devydyd into a
Dyvlogy’ with suggested movements for the reciters.]

668 Roberts, Brynley F. ‘Oral Tradition and Welsh Literature: A Description and
information about the oral tradition of the bards and their performance practices,
with one specific reference to a performance described in The Four Branches of the
Mabinogi (p 63).]

669 Robertson, D. W. ‘Who Were “The People”?’ In The Popular Literature of

670 Rogers, Nicholas J. 'Mechanical Images at Salisbury.' EDAM Newsletter 11 (1988) 5 – 6. [Draws attention to the accounts of Schaseck and Gabriel Tetzel of the visit to Salisbury of Baron Leo von Rozmital where he saw moving figures representing the giving of gifts to the Christ-Child by the Three Kings and Christ rising from the tomb with attendant angels. Another record of mechanical Resurrection images from Bristol (1470) is cited from Sheingorn (see below). Rogers suggests that the Salisbury images may have been intended as 'props' in Quem queritis and Stella plays.]


673 Rosser, A. G. 'The Town and Guild of Lichfield in the Late Middle Ages.' South Staffordshire Archaeological and Historical Society Transactions 27 (1985 – 6) 39 – 47. [The Lichfield guild of St Mary and St John the Baptist (founded 1387) was a kind of surrogate urban government and included the occupation of fiddler in its Register of members (p 41, n 13). At its dissolution in 1546 – 8, it maintained two singing-children (p 43, n 36).]

674 Rowan, D. F. 'Inns, Inn-Yards, and Other Playing Places.' 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. 1 – 20. [Scrutinizes the theory that Elizabethan theatres had their origins in inn-yards, and uses records (drawn from previous
research on the topic) relating to the Cross Keys Inn, the Bull Inn, the Bell Inn, the Bell Savage, the Red Lion in Norwich, the Saracen's Head in Islington, and an inn in Stourbridge to suggest that the inn-yard must have had an influence. He anticipates more information to come out of the REED project to clarify the frequency with which plays were performed in inns.]

675 Rowlands, E. I. 'Religious Poetry in Late Medieval Wales.' Bulletin of the Board of Celtic Studies 30 (1983) 1-19. [Notes the fact that St Francis called his followers joculatores Domini and focuses on the tendency of medieval friars to compete with minstrels through versification and song. In examining devotional poetry and sermon songs, he identifies the way in which these influenced the work of many secular bards.]

676 Rowlands, Marie B. The West Midlands from AD 1000. Regional History of England. Eds. Barry Cunliffe and David Hey. London: Longman, 1987. [Provides brief summaries relating to pageants and other religious plays in Coventry, Wolverhampton, and Lichfield; music in Coventry, Lichfield, Worcester, Tamworth, Wolverhampton, Warwick (pp 94-5, 136-7); and maypoles and secular drama in Coventry, Stratford, Newcastle, and Stafford (pp 136-7). All references are to printed sources such as Coventry and vCH volumes.]

677 Rowse, A. L. Court & Country: Studies in Tudor Social History. Brighton: Harvester, 1987. [Contains sketches of eight individuals from the Tudor period including William Camsew, a Cornish gentleman who kept a diary in the 1570s. On July 29 in 1576 he met a Mr Mohun at the 'Bodmin plays' (p 160). Rowse assumes that these are the 'miracle plays'.]


679 Rozett, Martha. The Doctrine of Election and the Emergence of Elizabethan Tragedy. Princeton: Princeton University Press, 1984. [Examines the way in which the Elizabethan audience's response to theatre may have been conditioned by their familiarity with sermons, tracts, morality plays, and histories and the way in which the evolution of the tragic protagonist resulted from the transformation of the religious dramatic tradition. Chapter 1, 'Play and Audience,' concerns the overlap between audiences for sermons and those for plays and uses records relating to play and sermon attendance drawn from secondary sources.]

680 Rubin, Miri. Charity and Community in Medieval Cambridge. Cambridge Studies

681 Ruhl, Joachim K. "Religion and Amusements in Sixteenth- and Seventeenth-Century England: "Time Might Be Better Bestowed, and Besides Wee See Sin Acted"." The British Journal of Sports History 1 (1984) 125 – 65. [Drawing upon the Puritan register of ministers leading 'vicious lives' (1570 – 86) and upon various previously printed diaries, he demonstrates a substantial degree of active participation in amusements by clergy and other prominent social figures. Ministers are named as having formerly been a jester, an 'Enterlude plaier,' a mummer, a harper, and singing men (pp 133, 136, 137). Numerous references to plays, bear-baiting, dancing, music, and musicians, etc, are quoted from the diaries of Lady Anne Clifford; Edward Burghall, a minister of Acton; Thomas Crosfield, a divine at Oxford; Robert Woodford, Steward of Northampton; Robert Bulkeley, a JP in Anglesey; and Sir Humphrey Mildmay, high-sheriff at Exeter. Extracts from John White's The first Century of Scandalous, Malignant Priests (1643) identify Thomas Darnell, Vicar of Thorpe, Essex as attending plays on the sabbath (p 150) and Henry Hannington, Vicar of Hougham, Kent as singing bawdy songs and encouraging dancing (p 151).]


683 Rutter, Carol Chillington, ed. Documents of the Rose Playhouse. The Revels Plays Companion Library. Manchester: Manchester University Press, 1984. [A collection of 117 previously published ms excerpts newly transcribed and arranged chronologically from January 10, 1586/7 to February 1606 with explanatory headnotes. Besides items from Henslowe's Diary, it includes deeds, letters, Privy Council warrants and minutes, guild minutes, Court of Aldermen appeals, plots, parts, contemporary accounts of theatre-goers, commissions, bonds, statutes and proclamations, inventories, Sewer records, and contracts. There is a useful index of plays, and appended materials include statutes regulating London wages, prices, and apparel.]

Research, University of London, 1987. *The History of the County of Essex.* Victoria History of the Counties of England. [Relevant sections on dialect, folklore and customs; sport and recreation: drama, theatres and cinemas (items 1934–7); biography and family history; individual places and regions (see Chelmsford and Colchester).]

685 Saint-Cyr, Marcel. ‘The Baryton: King of Instruments.’ *Continuo 7* (March 1984) 9–15. [Notes that Daniel Ferrant, musician to Charles I, applied experiments with sympathetic strings by English ‘scientists’ to the lyra viol, and quotes from *Cogitata Physico-Mathematica* (1644) which states that the baryton was a popular instrument with James I. (p 10).]

686 Salter, Richard, ed. *Elizabeth I and Her Reign.* Documents and Debates. London: Macmillan Education, 1988. [A useful collection of documentary excerpts (with study questions) intended as a supplementary course text. Documents concerning drama and music describe Elizabeth playing a musical instrument (from Jacob Rathgeb, secretary to the duke of Württemburg, p 8), the death of Christopher Marlowe (from Thomas Beard’s *Theatre of God’s Judgments* and the inquest proceedings, pp 18–19), an injunction against parsons and the like participating in dancing or may games (from Bishop Barnes’ Injunctions for Durham diocese 1577, p 24), and a warning of the evils of tragedies and comedies (Gosson, pp 46–7). All documents are taken from printed sources.]

687 Sams, Eric, ed. *Shakespeare’s Edmund Ironside: The Lost Play.* Aldershot, Hampshire: Wildwood House, 1986. [In his introduction he argues that the play was written by Shakespeare c 1588, and in the more detailed commentary at the end of the edition, he compares the characteristics of the writer of this play (general background, ‘cast of mind’ (p 197), his reading, scenes and characters, images and symbols, rhetorical devices, verse, and vocabulary) with those of Shakespeare. Occasional reference to records drawn from secondary sources (e.g., pp 22, 24, 40–3).]

688 ‘Taboo or Not Taboo? The Text, Dating and Authorship of *Hamlet,* 1589–1623.’ *Hamlet Studies* 10 (1988) 13. [Provides an annotated, chronological catalogue derived from ‘extant verifiable documents’ and containing all evidence ‘relevant to the date, source, genre, text, and performance of any *Hamlet* play from 1589 to 1623’ (p 14). On the basis of these 37 records (all previously known), he concludes that the U text, which Shakespeare wrote by 1589, ‘was acted in Germany and eventually debased to BB’ while English versions were published 1603–23 (p 18).]

689 ‘The Timing of the *Shrew.*’ *Notes and Queries* 230 (1986) 33–45. [Briefly reviews the dates and roles undertaken by Sinklo and Nicholas Tooley in the process of arguing for the following chronology: c 1589 as the date of *Taming of a
Shrew, c 1591 borrowings from that play in A Knack to Know a Knave, 1594 an abridged version of A Shrew published; and c 1603 – 4 the writing of The Shrew in part from A Shrew.

Scarisbrick, Diana. ‘Anne of Denmark’s Jewellery: The Old and the New.’ Apollo (April 1986) 228 – 36. [Discusses in detail the documentary, material, and pictorial evidence relating to the queen’s jewels and in so doing quotes records relating to their use in court masques of 1608 (Masque of Beauty), 1607 (an inventory in the National Library of Scotland), 1610 (Tethys’ Festival) and 1609 (Masque of Queens).]

691 – ‘Jewellery in Tudor and Jacobean Portraits at New Haven.’ Apollo (November 1987) 323 – 33. [Examines the jewellery seen in the Tudor and Jacobean portraits in the Paul Mellon Collections at the Yale Center for British Art. In the portrait of Sir Percival Hart, the tasting knife he carries has a pommel set with a medallion showing a man playing a lute to a woman. Illustrated.]


694 – Shakespeare and Others. Washington: Folger Shakespeare Library, 1985. [A selection of 27 essays, lectures, and reviews produced by Schoenbaum over the past 25 years. Most have been previously printed (essays relating to Shakespearean biography include 1. ‘Shakespeare and the Book’, 2. ‘Looking for Shakespeare’, 3. ‘William Bott, the Widow’s Portion, and Shakespearean Biography,’ and 13. ‘Shakespeare and Jonson: Fact and Myth’); those that have not, along with those that have been substantially revised, contain no new records.]


696 Schrickx, Willem. Foreign Envoys and Travelling Players in the Age of Shakespeare and Jonson. Rijksuniversiteit te Gent Werken Uitgegeven Door de Faculteit

[Working primarily with documents in the General Archives in Brussels, he examines the diplomatic relations between the Spanish Netherlands and the English court between 1598 and 1621 and draws attention to ambassadors' interest in or involvement with the religious and cultural life of the day including accounts of plays (eg, pp 32, 89 - 90), ceremony involving players and musicians (pp 74 - 6, 86), tilts (eg, pp 242, 263, 288), masques and the attendant jockeying by ambassadors for precedence and invitations (eg, 67 - 8, 247, 265 - 8, 287). Throughout, but particularly in Chapter 6, he provides useful analysis and assimilation of previous research on English players travelling in Europe and frequently supplies corrected transcriptions and much new documentary information from a variety of English as well as European sources. New information relates particularly to the earl of Worcester/lord admiral's men and Queen Anne's men (eg, p 231) and to many players, some of whom include Robert Browne, Thomas Sackville, John Bradstreet, Richard Jones, John Sinklo, Humphrey and Anthony Jeffes, John Green, John Thayer, Robert Blackwood, William Lee, Robert Reynolds, George Vincent, John Wayde, William Roe, John and Caleb Hasset, and an Everhart Sauss or Sanss (p 186). New documents are quoted to demonstrate that players frequently became diplomatic and personal messengers (eg, pp 122 - 3, 200 - 1). Occasionally he provides cross-references to records relating to well known Continental artists with whom English performers were likely to have interacted (eg, Michael Praetorius, p 202). Information bearing on the context and interpretation of plays and/or the lives of playwrights (especially John Marston, Thomas Dekker, and Cyril Tourneur) also occurs throughout. Records of particular importance are items drawn from the accounts of the Wolfenbüttel court (passim), a newly discovered passport possibly for a group of Queen Anne's men (p 206), and documents printed in the appendixes: an account of Thomas Campion's Masque of Squires (pp 325 - 8), a 1592 passport for Robert Browne and his company (p 329), the 1597 accounts of attendance at the performances of ten named plays from the Diary of Baron Waldstein (p 330), a 1601 item on actors in Münster (p 331), Frederic Gerschow on boy actors in 1602 (p 331), the 1608 Theaterbrief of Maria Magdalena (pp 332 - 5), a 1617 letter from Archduke Charles to his brother Cardinal Franz Dietrichstein recommending John Green's playing company (pp 335 - 6) and the 1626 petition of John Green's company in Cologne (p 336). The book has a good proper-name index.]

697 Scouten, Arthur H. 'A Reconsideration of the King's Company Casts in John Downes' Roscius Anglicanus.' Theatre Notebook 40 (1986) 74 - 85. [He observes that the majority of difficulties historians have had with Roscius Anglicanus relate to the king's company under Thomas Killigrew and that Downes relied on their prompter Charles Booth for his information about casts. Although there are dating problems, he argues that the cast lists may be accurate as long as one can find the right date or the season when all members of the cast belonged to the company. He then examines the lists for fourteen king's company plays.]
Seddon, P. R., ed. *Letters of John Holles 1587–1637*. 3 vols. Thoroton Society Record Series 31 (1975), 35 (1983), 36 (1986). [In a letter from London to his son at Rycott, Holles writes that he has asked Lord Lennox to excuse his son for not tiltng (2. 240 – 1).]

Sellin, Paul R. "The Politics of Ben Jonson’s *News from the New World Discover’d in the Moone*.” *Viator* 17 (1986) 321 – 37. [In examining the artistic structure of this masque in the light of the socio-political circumstances surrounding its performances, he cites from several letters concerning the participants in various performances of the masque (pp 333, 337) and refers to information concerning costumes and machinery in the wardrobe accounts (p 337).]

Seufert, Robert. “’The Decorum of These Daies’: Robert Wilmot and the Idea of the Theatre.” *Iowa State Journal of Research* 58 (1984) 319 – 27. [In considering the nature of the later revisions to the text, he quotes records (from secondary sources) concerning the initial performance and reception of *Grismond of Salerne* at the Inner Temple.]


Shapiro, I. A. ‘The Melbourne Manuscript.’ *TLS* 4 July 1986: 735 – 6. [Rejects Felix Pryor’s (see above) attribution of a newly discovered play fragment at Melbourne Hall, Derbyshire to John Webster and argues on the basis of handwriting, subject matter, and the provenance of the ms that it is by James Shirley. He argues that the ms is part of an earlier version of *The Traitor*, and he connects the ms with Thomas Coke, who was at Gray’s Inn when *The Triumph of Peace* was performed and who wrote to his father, Sir John Coke of Melbourne (whose correspondence the ms was found), about the upcoming revels in 1633. For response to these assertions see Hammond, Pryor, and Proudfoot.]

— ‘The Melbourne ms.’ *TLS* 8 August 1986: 865. [A continuation of the debate referred to above which focuses on samples of Shirley’s handwriting taken from a *Schedula Excommunicationis* (1623), the Rawlinson ms of his verse, and documents from the papers of Bulstrode Whitelocke at Longleat relating to *The Triumph of Peace* (including six diagrams of the positioning of performers in the masque). He suggests that Shirley was trained in writing a variety of scripts as an apprentice to the scrivener Thomas Frith.]

Cambridge University Press, 1983. [A study of Essex records including those of two men who went to West Hanningfield and other towns making a 'most dissolute and ribaldrye' song in the alehouse on the theme 'that for the greatest parte the wyves are whores and theire husbandes cuckolds' (1627); Ambrose Sutton, victualler of Grays Thurrock, who allowed drinking, piping, and fiddling during divine service (1621, p 52); a Stisted parish feud involving a false accusation of a sexual orgy complete with black magic, fiddlers from Coggeshall, and a maid playing the virginals (1643); and a man under the influence of drink who stabbed his mother and became the subject of a broadside ballad (1608, p 55).]

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705 Early Modern England: A Social History 1550 – 1760. London: Edward Arnold, 1987. [A general history with little documentation but with a substantial bibliography for further reading. Chapter 11, ‘Culture, Popular and Elite’ (pp 279 – 301) discusses popular customs and seasonal festivities (mummers’ plays, dancing, Christmas and Plough Monday celebrations); major professional musicians and playwrights; masques designed by Inigo Jones; and the development of opera in the Restoration. Lord mayor’s shows are also discussed in the section on urban development (p 84).]


708 Shaw, Catherine. ‘The Tempest and Hymenaei.’ Cahiers Elisabethain: Études sur la pré-Renaissance et la Renaissance anglaises 26 (1984) 29 – 39. [In arguing that The Tempest ‘shows a direct and seminal reliance’ upon Jonson’s masque, she briefly refers to the 1517 entertainment at York Place (as described in The Life of Wolsey),
The Kings Entertainment through the City of London (1604), Hymenaei (1606), The Masque of Queens (1609), and The Tempest (at court 1612 – 13).

Sheingorn, Pamela. *The Easter Sepulchre in England.* Early Drama, Art and Music Reference Series 5. Kalamazoo: Medieval Institute, 1987. [An extensive catalogue of Easter sepulchres, the 'locus for the rebirth of Western drama' (p 3). Composed of transcriptions and summaries of records (drawn from printed sources of liturgical manuscripts, wills, churchwardens' accounts and inventories, and commissioners' inventories) as well as descriptions of the sepulchres, organized alphabetically by county and town or city, the catalogue contains records of possibly puppet-like figures associated with sepulchres in St Mary the Great, Cambridge, St Mary Redcliffe, Bristol, and Witney, Oxfordshire (pp 59, 100 – 1, 149, 294 – 5); resurrection 'plays' at St Lawrence, Reading, and St Mary, Thame, Oxfordshire (pp 60, 90, 294); and numerous references to sepulchre watching throughout. There are 55 illustrations and a five-part introduction: 'The Holy Sepulchre, the Liturgy, and the Rites: Questions of Development,' 'The Rites in England,' 'The Form of the Easter Sepulchre,' 'The Iconography of the Easter Sepulchre,' and 'The Easter Sepulchre in English Religious Life.]

Sheppard, Elaine M. 'The Reformation and the Citizens of Norwich.' *Norfolk Archaeology* 38 (1983) 44 – 58. [Examines documents (especially wills) for clues to the effect of the Reformation on individual citizens including Robert Gold (p 48), who had his ears nailed to the pillory for devising songs against Queen Mary (in *Reed Norwich*).]

Sherborne, James. *William Canynges (1402 – 1474) Mayor of Bristol and Dean of Westbury College.* Bristol Branch of the Historical Association Local History Pamphlets 59 (1985). [Canynges helped entertain Henry vi during his visits to Bristol in 1447, 1448, and 1452; and Edward iv during his visit of 1461 when entertainments included pageantry involving a giant William the Conqueror and St George killing the Dragon 'against a background of angelic voices' (p 17, cited from Robert Ricart, *the Maire of Bristowe Is Kalendar*).]


Sermons in Stones: Shakespeare and Renaissance Sculpture. Shakespeare Studies 17 (1985) 1 – 24. [Examines numerous Shakespearean plays for their use of sculpture and connects the allusions and staging with actual contemporary statues and engravings of statues. In particular, he draws attention to the fact that statues were painted in life-like colours and that statues were frequently associated with ‘temples’ resembling tomb canopies (like John Stow’s effigy at the Church of Saint Andrew Undershaft).]

Smith, Judy and Ian Gatiss. ‘What Did Prince Henry Do with His Feet on Sunday 19 August 1604?’ Early Music 14 (1986) 199 – 207. [Working from the journal account (partially published in translation by W.B. Rye, 1865) of Juan Fernandez de Velasco, Constable of Castile, regarding the entertainment given him by James I in 1604, they suggest that an Italian dance manual (Negri’s Nuove inventioni di balli) was used as the dance source. Entertainment included bear-baiting, bull-baiting, and acrobatics as well as the ball at which the prince performed two dances. The ball is described in much detail including the names of several dances (gallarda, brando, planton, corrente) and other featured dancers (the queen, the earl of Southampton, the duke of Lennox). Passages relating to dancing are cited from contemporary English books as well as continental manuals. Other previously printed records include brief mention of the fencing master Vincentio Saviolo as being an accomplished dancer; the court dancing masters, Beauchamp or Bocan, Cardell, Confesse, Sebastian La Pierre, Thomas Giles; and the comments of the Venetian ambassador, Nicolo Molin on the 1604 entertainment (p 200).]

Smith, M. W. A. ‘Edmund Ironside and Principles of Authorship Attribution.’ Shakespeare Newsletter 199 – 200 (1988) 50. [Lists ten principles for the determination of authorship, tests Eric Sams’ work on Edmund Ironside against these principles and determines that Sams may be correct in assigning the play to Shakespeare but that his work remains incomplete.]

Smuts, R. Malcolm. Court Culture and the Origins of a Royalist Tradition in Early Stuart England. Philadelphia: University of Pennsylvania Press, 1987. [A study of culture and its relationship to politics within the English royal court during the reigns of James and Charles I (with some attention to the reign of Elizabeth). During this period there was a reorientation of values and patterns of consumption which led to a revolution in taste, with courtiers ceasing to keep military retinues and participate in tournaments and beginning to attend the theatre and collect European art. In Part One he demonstrates how the influence of international religious conflicts in conjunction with the policies of James and Charles I ‘led to a decisive break with the religious and patriotic traditions that had grown up around Elizabeth’ (p 7). Part Two examines cultural changes at court (including information drawn from PRO documents concerning the hiring of musicians, pp 124 – 5; payments and rehearsals for masques, pp 129, 190 – 1; ceremony surrounding the masque, pp 237 – 8; and from an Amerigo Salvetti letter concerning Charles’]
interest in a book illustrating Florentine intermezzi, p 129), in London (including the building and development of theatres, pp 62 – 3; Ann Mericke’s letters about current plays, p 190), and on the continent. Part Three examines the way in which this culture affected the political assumptions and habits of the royal circle of the 1630s. References occur throughout to specific plays and major playwrights, music and court musicians, royal progresses and pageants, jousts and tournaments, royal entries, household entertainments (including an evening at Arundel House described by Gregorio Panzani as including rural dances and comic entertainments, p 187), masques (see especially pp 245 – 83) and major masque performers and artists (for Inigo Jones see especially pp 162 – 8). References are to both ms and printed material. 14 illustrations.

Somerset, J.A.B. ‘Local Drama and Playing Places at Shrewsbury: New Findings from the Borough Records.’ Medieval and Renaissance Drama in England 4 (1987) 1 – 31. [Cautions against seeing round performance spaces such as those related to the Cornish plays and The Castle of Perseverance as the only kind of fixed medieval theatrical space and suggests the use of existing topographical features in creating local playing spaces. Through Chancery interrogatories, sixteenth- and eighteenth-century descriptions and pictorial records (14 maps of views of the quarry included), he determines the location and shape of a semi-circular playing place in the dry quarry. Other playing spaces in St Chad’s churchyard and the abbey are not traceable. The 25 plays mentioned occurred at Pentecost, May, or Whitsun from 1445 – 6 (Pentecost play outdoors) to 1575. Six religious plays are named (‘Feliciane et Sabine,’ 1516 – 7; ‘The Three Kings of Cologne,’ 1517 – 8; ‘The Play of Saint Katherine,’ 1525 – 6; ‘The Passion of Christ,’ 1561; ‘Julian the Apostate,’ 1564 – 5; three including the last two by Thomas Ashton, headmaster at Shrewsbury School) and two folk plays (Robin Hood, 1522 – 3; The Abbot of Mayvoll, Marall, or Marham, 1521 – 51). The latter play was also performed at Willenhall, Staffordshire where a collection was taken. Only folk plays were performed 1525 – 6 to 1561. Guests of honor for the plays included Lady Talbot (1445 – 6); Arthur, prince of Wales (1492 – 3, 1495); the abbot of Shrewsbury (1515); and the lord president of the Council in the Marches of Wales (pp 25 – 6). Accounts reveal ‘mansions’ possibly used for guests of honor and/or players, a lord of misrule, beards, wigs, foil, bells, explosives, and the keeper of the king’s lion (pp 26 – 7). Other forms of entertainment in Shrewsbury included bear-baiting (in the quarry, p 25), a Corpus Christi procession and feast, the ‘Shearmen’s Tree,’ and parades, feasts, and speeches for the Council in the Marches of Wales. Somerset also lists the location of all known, fixed outdoor stages in the middle ages in Britain (21, pp 3 – 4) with specific reference to recent work with records relating to those of Great Yarmouth (game house), Walsham-le-Willows (game place) and Chelmsford (the pightell).]

719 – ‘The Lords President, Their Activities and Companies: Evidence from Shropshire.’ The Elizabethan Theatre X: Papers Given at the Tenth International
[Discusses the social and political context of the lords president of the Council in the Marches of Wales including records of entertainments they staged at Shrewsbury (royal entertainment 1575, Garter feast 1581) and Ludlow (the 1616 creation of the prince of Wales, the 1634 performance of Comus) and entertainments at which he was a guest at Shrewsbury (1616 – 7; plays 1495, 1542, 1548; orations 1573, 1583). He challenges previous assumptions about the hardships and disrepute of touring players, and through reference to Henslowe’s Diary as well as to civic records, he suggests that given their persistence in provincial records (including unpublished records for Bristol 1597, 1598, 1599, 1600) Pembroke’s men may not have failed in 1592 – 3. Their travels with Lord Strange’s men (Shrewsbury, 1593) may have had more to do with the plague than the pressures of touring. In comparing the size of the company to local payments to players, he suggests that they may have tried to tour with too large a group in 1592 – 3. Referring to Simon Jewell’s will, he also examines the nature of the relationship between the Earl of Pembroke and his players and quotes one record of a lord president (Lord Eure) travelling with his players to Bridgnorth in 1610.]

720 – ‘Shakespeare’s Great Stage of Fools 1599 – 1607.’ In Mirror up to Shakespeare: Essays in Honour of G. R. Hibbard. Ed. J.C. Gray. Toronto: University of Toronto Press, 1984. 68 – 81. [Argues that in considering the development of the roles for fools during this period, more emphasis should be placed on Shakespeare the experimenting playwright and less on the new ‘line’ of comic talents Robert Armin brought to the company at this time. In this context he briefly discusses the careers of Will Kempe and Robert Armin.]

721 – “This Hawthorn-Brake Our Tiring-house”: Records of Early English Drama and Modern Play-Texts.’ In Editing Early English Drama: Special Problems and New Directions. Papers Given at the Nineteenth Annual Conference on Editorial Problems, University of Toronto, 4 – 5 November 1983. Ed. A.F. Johnston. New York: AMS, 1987. 95 – 116. [Focuses on the value to textual editors of performance records from locations for which play texts do not survive. The increased attention by editors of Shakespeare to the preparation of texts as theatrical scripts can be adopted by editors of medieval texts if they use records not only to identify the localities where specific plays may have been performed (as with Coldewey’s argument for the Digby Conversion of St Paul and Mary Magdalene at Chelmsford) but also to illuminate direct connections between other towns and the places where we know plays were performed as well as to provide information about analogous performances and playing spaces and the ‘uniqueness of particular localities and manners of play-making’ (p 105). He draws particularly from the records of Bun-gay (eg, ‘gloves for the wyttche,’ church ales 1558 – 68, borrowing of costumes ), Willenhall, Staffordshire (an abbot’s game similar to a king game), Canterbury and
Lincoln (saints' plays), as well as his own work on Shrewsbury (e.g., St George entertainment 1582, properties for a play of St Katherine 1525–6, the abbot of Mardol 1520–45, a 'frame of timber,' the riding of the three kings of Cologne, the king's lion 1492–3). A brief list of fixed performance spaces is superseded by one included in the above article on local drama in Shrewsbury.

722 Spencer, Robert. 'Performance Style of the English Lute Ayre c 1600.' Lute Society of America Newsletter 21.4 (1986) 5 – 11. [Argues for a distinction between the performance of the consort song and the lute ayre and the use of expression reflecting the word content in the performance of the ayre. Quotes numerous supporting passages relating to composition and singing from Thomas Campion, Roger Ascham, Richard Mulcaster, William Bathe, Thomas Morley, Thomas Robinson, Ben Jonson, John Dowland, John Daniel, Robert Jones, Sir Thomas Hoby, and Shakespeare. In particular, he argues that a rest denoting a sigh should be interpreted as a gasp and that ayres were often more expressive because self-accompanied. Records of self-accompanied performance quoted are for Queen Anne Boleyn, Mary Queen of Scots, Thomas Whythorne, the son of John Ramsey, and Alfonso Ferrabosco II (pp 8 – 9). Anthony Rooley responds to this article and its interpretation of sources in 'The Art of Singing,' The Lute 25 (1985) 31 – 9; Spencer quotes an additional passage from Rosseter's Booke of Ayres regarding gracing and provides some amendments in a postscript in The Lute 25 (1985) 40 and 'Singing Lute Songs, A Final Word,' The Lute 25 (1985) 81.]

723 Stafford, Pauline. The East Midlands in the Early Middle Ages. Leicester: Leicester University Press, 1985. [Draws attention to a reference in the Northumbrian Priests' Law (English Historical Documents, 1, 41, 474) to parish clergy being tavern-minstrels (p 188).]

724 Stallybrass, Peter. "Wee feast in Our Defense": Patrician Carnival in Early Modern England and Robert Herrick's "Hesperides." English Literary Renaissance 16 (1986) 234 – 52. [In discussing festival and ceremony as a means of instilling political conformity, he quotes numerous contemporary sources including a February 1596 entry from the journal of Thomas Platter on the carnival processions in Avignon (p 234), the bishop of Hereford's 1637 defense of church ales (p 237), the 1619 defense of may games in Pasquils Palinodia (p 237), Sir Henry Wooton's 1622 description of the Venetian carnival (p 238), the duke of Newcastle's advice to Charles I that all kinds of folk festivals and customs should be kept and 'ther Shoulde be playes to Goe upp and downe the Counterye' (p 239), Annalisa Dubrensia, Anatomic of Abuses, and Histrio-mastix. He also refers to records from Terling, Essex of an attack on dancing on the green during divine service in 1588 and prosecutions of pipers and dancers in 1594 and 1600 and of a taborer, Robert Melford, in 1616.]

725 Staniland, Kay. 'The Nuptials of Alexander III of Scotland and Margaret
Supplements the well-known account by Matthew Paris of this marriage (the first English royal marriage for which an account has survived) in York in 1251 with material drawn from the Close and Liberate Rolls. Information concerns primarily the provision of food, garments, and gifts, but she observes that the requirement for the York bailiffs to provide timber 'ad castra facienda et alia necessaria ad opus regis contra festum Natalis Domine' (p 34) may relate to a 'pageant-setting.'

Starkey, David et al, eds. *The English Court: From the Wars of the Roses to the Civil War.* London: Longman, 1987. [A collective study of the history and political importance of the royal court as an institution from the mid-fifteenth to the mid-seventeenth centuries. Starkey contributes two chapters to the book: 1) 'Introduction: Court History in Perspective,' in which he suggests that contrary to the views of some historians, the study of tournaments and masques has much to contribute to this subject, and 2) 'Intimacy and Innovation: The Rise of the Privy Chamber, 1485–1547,' in which he discusses entertainments, tournaments, and masques under Henry vii and Henry viii (and the greater involvement of the latter in the entertainments; 1510, 1519; p 77, 80, 104) as well as the satirical purpose of John Skelton's *Magnificence* (p 104). For other relevant chapters in this book see under Cuddy, Morgan and Sharpe (Kevin).]


Steen, Sara Jayne. 'Fashioning an Acceptable Self: Arabella Stuart.' *English Literary Renaissance* 18 (1988) 78–95. [Analyzes the letters of Arabella Stuart (from the Talbot Papers at Longleat House) to determine the degree to which she conformed to the traditional models of woman and subject. She provides information about court activities such as Christmas plays, Lady Arabella's participation in court revels (1603, pp 84, 88), 'court ladies raiding the dead Queen Elizabeth's wardrobe for costumes for a masque' (p 84), and her sending of her favorite musician, Thomas Cuttinge, to serve the Danish king (1607, p 92).]

-- 'The Response to Middleton: His Own Time to Eliot.' *Research Opportunities in Renaissance Drama* 28 (1985) 63–71. [For the period prior to 1700, she cites nine well-known records relating to his plays in performance (from 1624) and several general references to the plays and the playwright.

University Press, 1986. [Contains sections on the dance-song (pp 159 – 198) and drama (pp 308 – 371). English records cited are from well-known sources such as The Red Book of Ossory (on singing, p 183), the Life of St Dunstan (his playing of the harp, p 205), Thomas de Cobham's Penitential (on the three types of histrio, p 235), the description of the Harrowing of Hell devised at Catherine of Sutton's convent in Barking, Essex (1363 – 76, pp 317 – 8), the Barking Visitatio (fourteenth century, p 371), the Regularis Concordia (965 – 75, p 366), and the Dublin Visitatio (fourteenth century, p 366).]

731 Stevens, Martin. Four Middle English Mystery Cycles: Textual, Contextual, and Critical Interpretations. Princeton: Princeton University Press, 1987. [A study based primarily on the mss of the four cycles: York, Wakefield, N-Town, and Chester. Published records for York, Wakefield, and Chester are quoted in relation to their respective cycles, but Stevens argues for a separation between text and performance and notes that extant records offer too little detail for us to know what was actually performed. The play texts came into being at a late stage in the development of the cycles and may not have been texts used for performance.]


733 Stevenson, Laura Caroline. Praise and Paradox: Merchants and Craftsmen in Elizabethan Popular Literature. Past and Present Publications. Cambridge: Cambridge University Press, 1984. [A study based on 296 works (107 plays) written between 1558 and 1603 with brief reference to records from secondary sources concerning attendance at the London theatres. Four appendixes provide a bibliography of popular Elizabethan publications, a table of popular authors giving their training and occupation (including playwrights), a topical breakdown of the literature (exclusive of plays), and a chronological list of works in which merchants appear.]

734 Stokes, James. ‘The Rector Versus the Dancer: New Evidence of a Seventeenth-Century Hobby Horse Entertainment in West Somerset.’ English Dance and Song 50.3 (1988) 2 – 3. [Reports the discovery of evidence from an ecclesiastical court Chapter Act Book for the diocese of Bath and Wells relating to a hobby horse entertainment (as part of may games) at Sampford Brett in 1601 to which the local rector responded by striking the hobby horse dancer. Stokes connects this with the more modern evidence relating to the hobby horse tradition in nearby Minehead and analyzes the accounts of both in order to establish a continuity of the tradition with respect to the fearsome nature of the horse and other aspects of its structure as well as the ceremonies of music, dance, and play associated with it.]
Robin Hood and the Churchwardens in Yeovil. \textit{Medieval and Renaissance Drama in England} 3 (1986) 1–25. [In examining the Robin Hood tradition in Yeovil, primarily as reflected in the churchwardens' accounts, wills, and the Quarter Sessions records, he provides a list of churchwardens, Robin Hoods, and the collections from 1516–17 to 1587–8. Robin Hood festivities apparently continued beyond this date to at least 1607 but the organizer is called Keeper of the Ale after 1587–8. Those chosen to be Robin Hood were normally former churchwardens and senior members of the community closely associated with the current churchwardens. They were mostly craftsmen from a representative variety of trades, but they also included yeomen and landowners as well. The wills of four Robin Hoods are transcribed in full in Appendix B. Robin Hood's duties were to organize the Whitsun ale (apparently on Sunday) which included a dinner; conduct the gathering by going about town with followers, a staff, and a drum, and carrying men on the staff if they refused to contribute; and directing accompanying entertainment including payments to Ascension Day bell ringers, music and dancing in the church 'vntill after midnight' (p 6). No records of a Maid Marian appear, but there are payments for Little John's horn, Robin Hood's arrows, and the Sheriff's green silk ribbon (p 5). 1540–1 accounts also include receipts from 'Sparrow the Mynstrell' and 'the Corpus xi playe' (p 7). Payments are made to church ales in neighboring towns (Berwick and Preston) and money is received for rental of players costumes to East Coker, Sherborne, and Leigh. Similar festivities are reported (1607) in Weston where a breakfast and putting the parson in the stocks was involved (p 24, n 36). Other references are to the rental of players' costumes elsewhere (3 records, p 24, n 39), the purchase of a Robin Hood costume in Ashburton (p 25, n 39), an organ and organ player (p 22, n 16).]

The Wells Cordwainers Show: New Evidence Concerning Guild Entertainments in Somerset. \textit{Comparative Drama} 19 (1985) 332–46. [Provides information from the Cordwainers' Guild accounts concerning the presentation of their play of St Crispin and St Crispianus. The information includes costs related to the show (particularly before the queen's 1613 visit), the names of the twelve masters and others in the show (including the two young men and two young women who took the leads), and details about the nature of the show, which included the carrying of arms, a streamer, and a morris dance. He discusses this information in conjunction with the texts of other, extant St Crispin and St Crispianus plays and offers a fresh transcription from the Wells Corporation Acts Book of the description of the six guild shows presented before the queen in 1613.]

Streitberger, W. R. 'The Development of Henry viii's Revels Establishment.' \textit{Medieval English Theatre} 7 (1985) 83–100. [The history of the Revels Office written in 1573 shows that people in the office at that time had very little idea of the real history of the office. Streitberger traces the early development of the office from 1485–1509 (when Masters of the Revels were minor officers appointed for specific occasions), through its attachment to the deputy Sergeant of the Tents
Richard Gibson, who had been one of the king’s players) in 1513; Sir Henry Guildford, member of the council, in 1511; and William Cornish in 1516. Some of the detailed biographical and performance records quoted are for Henry VIII’s coronation festivities including disguising and the tournament; tournaments in 1509/10, 1510/11, 1517, 1518, 1520; running at the ring 1509/10; Henry’s Robin Hood disguising for the queen 1509/10; the Shrove Sunday disguising in the Parliament Chamber 1509/10; Twelfth Night revels 1510/11 and 1516 (at Eltham with interlude, pageant disguising, and masked dance); pageants and disguising in conjunction with jousting in the fall of 1510, February 1510/11 (with ‘the Goldyn Arber in the Arche yerd of Plesyer,’ p 89), May 1511 (a ship pageant), June 1512, 1515; other pageants and disguising for 1511/12 (‘Le Fortresse Dangerus’, p 89), 1512/13 (‘The Ryche Mount,’ p 89), 1514/15 (‘the Pavlyyon vn the Plas Parlos,’ p 90), May 1515, March 1522 (‘Schatew vert,’ p 91); the masque ‘after the maner of Italie’ (p 89); the ‘interlevt’ with a morris dance for Twelfth Night 1513/14; costumes furnished for a play done by William Crane and the children of the Chapel in 1541 and another done by the gentlemen of the Chapel 1553; costumes included in the Revels inventory of 1510; an invitation to Hans Nagel, the actor, for him to come to England with his company Christmas 1515/16; the dialogue ‘Love and Riches’ possibly written by John Rastell 1527; and the play concerning ‘herrytyke Lewtar’ probably by John Rightwise 1527. Gibson’s involvement with the St George play in Lydd in 1526 and possibly 1532 – 3 is also noted.

738 – Edmond Tyllney, Master of the Revels and Censor of Plays: A Descriptive Index to His Diplomatic Manual on Europe. New York: AMS, 1986. [Drawing mainly on PRO documents discussed in an earlier article, he provides a biographical introduction. The Index refers to a full description of the armada victory procession (pp 56, 117) also noticed in an earlier article.]

739 – ‘Financing Court Entertainments, 1509 – 1558.’ Research Opportunities in Renaissance Drama, 27 (1984) 21 – 45. [Traces the changes in the financial and accounting structure of the government, noting the shifts in the kinds of entertainment reflected in the Chamber, Privy Purse, Groom of the Stole, and Revels accounts over 4 distinct periods. In addition to Chamber Accounts for 1547 – 9 originally abstracted by J.P. Collier, he transcribes Chamber Accounts for 1543 – 4 (including reference to the children—playing before the King—and gentlemen of the Chapel and to William Crane, master of the children of the chapel, p 31), Groom of the Stole Accounts 1541 – 9 (including wages to bearwards, expenses for apparel for William Summer, and collective payment to minstrels and players, pp 35 – 6), and Privy Purse Accounts for 1550 – 2 (rewards to the children of Paul’s, the players of the duchess of Suffolk, the duke of Somerset and the marquess of Northampton; the king’s bearward; the Marshal of France’s jester; French dancers and tumblers; ‘Mounsieur Vydames antiques,’ and 9 individual or groups of musicians; pp 36 – 7.)]
'Henry viii's Entertainment for the Queen of Scots, 1516: A New Revels Account and Cornish's Play.' Medieval and Renaissance Drama in England 1 (1984) 29 – 35. [Prints a newly discovered account (PRO e101/418/7) relating to the jousting and play which formed part of the 1516 entertainment that cost between £1600 and £2400. Items listed include coats, bases, trappers, saddles, and harnesses for the king and duke of Suffolk; apparel for five knights waiter and eight attendants; and expenses incurred by William Cornish on the play: silk, gold cloth and fringe, and boat hire from London to Greenwich. He reviews other records of the entertainment which also identify the earl of Essex and Nicholas Carew as challengers, the marquess of Dorset and the earl of Surrey as knights waiter, Richard Gibson as attendant and Sir William Kingston, Sir Giles Capel, and John Sedley as defenders in the joust. He reviews the contributions to revels, disguisings, and plays of William Cornish at court 1504 to 1516 — as writer, actor, and master of the children of the Chapel. He briefly notes the contributions of William Sr, Cornish's father, to music, drama, and spectacle at court.]

Ed. Jacobean and Caroline Revels Accounts, 1603 – 1642. Malone Society Collections 13. Oxford: Malone Society, 1986. [Transcribes the Office Books and Declared Accounts for this period in chronological order (158 pp of transcriptions). The records of each accounting year are preceded by an introduction highlighting the contents of the records and placing them in the context of information from other extant mss and previous research to date. The Introduction addresses the nature and history of the Revels Office as well as people associated with the office, the development of Revels productions and the Revels season, the Revels accounting system, the form of the accounts, the issue of forgery as it has been related to the accounts, principles of extraction and transcription, and previous printings and abstracts. The appendixes include biographical notes on individuals mentioned in the accounts, an index to places, and a glossary which also serves as a partial subject index.]

'The Revels at Court from 1541 to 1559.' Research Opportunities in Renaissance Drama 29 (1986 – 7) 25 – 45. [Reviews the parallel history of the Office of the Tents and the Revels Office (including the location of storage facilities) and those who held appointments in those offices (master, yeoman, clerks, and their deputies) 1511 to 1559 with particular attention to the career of Sir Thomas Cawarden, the skilful deviser of many entertainments who in 1544 was appointed the first Master of the Tents as well as Master of the Revels. The consolidation of Office appointments under Cawarden was 'the first real step in creating a streamlined bureaucracy' (p 29). In an appendix Streitberger presents annals from Revels documents for this period (Cawarden materials at Loseley and Guildford Muniment Room, Folger documents, and others), identifies the main extant accounts, supporting documents, and the material printed in Feuillerat and summarizes some of the high points. These include specifics regarding performing groups (William Crane and
later Richard Bower with the children of the chapel, the children of Paul's, players
of the king, queen, prince, duke and duchess of Suffolk, the marquess of
Northampton, and the duke of Somerset), individual performers (Edward vi, the
duke of Suffolk, and Lord Strange, 1547; the lord of misrule, 1551 – 3; William
Elderton who received a vice's coat, cap, and dagger, 1552 – 3), the subject or
characters of unnamed masks (men at arms; Moors; mariners; Alamains with
'mytres,' p 31; Turks; women; Egyptians; wild men; knights; friars; Prester John;
hermits; pilgrims; Irishmen; Amazons; Argus; covetous men with baboon torch-
bearers; Polanders with soldiers as torchbearers; women of Diana with matrons as
torchbearers; Greek Worthies; medioxes; bagpipes; cats; tumblers; apes; Hercules;
Venetian senators; Venuses with Cupids; goddess huntresses with Turkish women;
cardinals and bishops; Swartritters; fishermen and wives; marketwives; astronomers;
and shipmen and maids), characters and costumes for unnamed plays (friars,
cardinals and a pope, 1547), annual celebrations (a St Nicholas bishop), scenic
effects and properties ('a mount with the story of Orpheus right conyngly com-
pose', p 33; a fayre a pageant of a dragon with seven heads), requests to borrow
Revels costumes (from the Venetian ambassador; New College, Oxford; and
Thomas Coppley), bull- and bear-baiting, fireworks, the preparation of banqueting
houses, tilts, tourneys, jousts, and the like. Plays include The Tower of Babylon,
Sir Thomas Chaloner's Love and Riches, William Baldwin's State of Ireland and Love
and Lyne, Sir George Howard's Cupid, Venus, and Mars, and unidentified works by
John Heywood and Nicholas Udall. The borrowing of pageants from St
Sepulchre's church is also mentioned in 1543.]

743 - 'William Cornish and the Players of the Chapel.' Medieval English Theatre
8 (1986) 3 – 20. [Traces the documentary evidence for the career of William
Cornish and the nature of the Chapel choir's involvement in dramatic perfor-
mancess during that period. Cornish was probably the man mentioned in a will of
1474. He was master of the choristers at Westminster Abbey (between 1479 and
1490 – 1), took part in court disguisings (from 1493), joined the players of the
Chapel (1505 – 12), became master of the children of the chapel (1509 – 23),
formed a children's playing company (by 1517), devised disguisings (1516 – 22)
and retired by 1523. Besides set performances— singing on November 1, St
Nicholas bishop festivities on December 6, singing the Gloria on Christmas Day,
and singing on Twelfth Night— first the gentlemen or players of the Chapel (1493
– 1512) and then the children (1517 – 21) emerged as dominant forces in dramatic
entertainments at court between 1500 and 1520. The players of the Chapel
numbered four or five and over a period of years probably included Cornish, John
Kyte, John Sidborough, Henry Prents, William Newark, and William Crane.
Numerous records relating to disguisings, jousts, pageants, and interludes at court
and some singing engagements away from court are cited and quoted for this
period.]

744 Strong, Roy. Art and Power: Renaissance Festivals 1450 – 1650. Woodbridge,
Suffolk: Boydell and Brewer, 1984. [An expanded revision of his earlier Splendour at Court (1973) now divided into two parts. The first part ("The Study of Magnificence") is new and has sections on medieval royal entries, tournaments, and other entertainments (records are quoted for those associated with Richard II, Henry VI, Henry VIII and his queens, and Elizabeth I); the idea of magnificence and the connection of impresses and emblems with royal entertainments; the technical matters of perspective and machinery (with particular reference to the masques and other entertainments of Jonson and/or Jones); and spectacles of state including records concerning the tournaments for Elizabeth I and the performance of dances in masques (1604, 1608, 1617). The second part is rewritten to incorporate new research, particularly on Valois and Medici festivals. Appendix 1 provides a new calendar of major festival events 1494 – 1641. The addition of footnotes to this revision makes it more useful as a basic introductory work on Renaissance festivals. 115 illustrations.]

Henry, Prince of Wales and England’s Lost Renaissance. New York: Thames and Hudson, 1986. [A biography based on ms and printed material. Strong attempts to determine Henry’s personal, religious, and political makeup as well as his roles as ruler over his own household, patron of the arts, and chief instigator of court revels. Strong examines those around Henry (including Inigo Jones and Sir Henry Lee) to determine their influence on his development and concludes that the role Henry assumed and his Renaissance vision descended directly from the earl of Essex and his patronage of the arts. Relevant references occur throughout, but the chapter, "The Prince’s Festivals," focuses specifically on Henry’s involvement with the masques, barriers, tilts, and other entertainments at court (pp 138 – 83). Other chapters are titled: "Portrait of a Prince," "Princely Policy," "Art and Artists," "The Prince’s Collections," and "Epilogue: Our Rising Sun is Set." An appendix discusses the three main contemporary sources for Henry’s life. 111 illustrations.]

Sturgess, Keith. Jacobean Private Theatre. Theatre Production Studies. London: Routledge and Kegan Paul, 1987. [Provides a theatrical reassessment of the plays by Webster, Jonson, Middleton, and Ford, which developed along with the private theatres in London. As his goal is to ‘rediscover the “private” play-in-performance by treating it as an historical object’ (p 4), he includes chapters on the audiences, the playhouses, the companies, their playwrights, and their repertoire. He then considers specific entertainments performed at Blackfriars (The Tempest, The Duchess of Malfi, The Broken Heart) and the banqueting house (Bartholomew Fair and Coelum Britannicum). Numerous records from both published primary and secondary sources are cited throughout. 24 illustrations.]

of 'those whom that society itself rejected and feared' (p 82). Records references are to a burglary in the home of William le Pypere near Teignmouth (p 69), the killing of a servant at a tournament by Simon, son of Herbert de Pinu (1238, p 78), and an accidental death caused by a cleric tilting at a ring as part of wedding festivities at Exeter in 1304 (p 79.)

748 Swanson, Heather. *Building Craftsmen in Late Medieval York.* Borthwick Papers No 63. York: York University, 1983. [In examining the economic status of various types of building craftsmen and considering their cohesiveness as individual groups she briefly refers to plays put on by the masons, the sawers, and the shipwrights in the Corpus Christi celebrations, a late fifteenth-century pageant money dispute between the carpenters and the cartwrights, payments to carpenters for mending pageant house doors and walls, and a 1477 decision requiring pavers to contribute pageant money to the masons.]

749 – ‘The Illusion of Economic Structure: Craft Guilds in Late Medieval English Towns.’ *Past and Present* 221 (1988) 29 – 48. [In examining the political and economic strength of guilds, she briefly considers the guilds’ Corpus Christi pageants (reference to York records) and suggests that some guilds such as the saucemakers of York came into existence largely because of the need for guilds who would contribute to the Corpus Christi processions.]


751 Tanner, Norman P. *The Church in Late Medieval Norwich 1370 – 1532.* Studies and Texts 66. Toronto: Pontifical Institute of Mediaeval Studies, 1984. [In addition to a discussion of the Norwich mystery plays (with records drawn from Norman Davis’ work, pp 71 – 2) and the annual St George pageant involving the dragon and later a woman on horseback (with records drawn from guild records edited by Mary Grace, p 80), the section on craft guilds describes the annual Mass of the peltiers’ guild as being dedicated to St William, a boy allegedly murdered by Norwich Jews, and involving a child bearing a candle and being 'led between two good men, tokening the glorious martyr' (1389, p 69). The visitation of Bishop Goldwell for 1492 refers to one ‘Adrianus Spectaclemaker’ (p 185). An appendix listing craft guilds includes guilds for minstrels (dedicated to Our Lady, 1504) and waits (pp 206 – 7). Another appendix containing the transcription of the will and inventory of John Baker, rector of St John’s Maddermarket lists a lute (1518, p 238).]

Taylor, David. "The Tyres That Were Lost." *Medieval English Theatre* 6 (1984) 153–8. [Suggests that the gloss for the word ‘tyrrys’ in the Coventry record of ‘tyrrys yat war lost on Corpus christi day’ (p 153) should refer to caps or hats rather than the binding of wheels (as in Reed’s *Coventry*). In support of this argument, he examines records concerning the wheels of pageant wagons and the purchase of caps as well as other uses of ‘tyre.’]

Taylor, Gary. 'The Fortunes of Oldcastle.' *Shakespeare Studies* 38 (1985) 85 – 100. [Reviews external evidence for Oldcastle being Falstaff’s original name in *Henry IV, Part 1* in arguing for the restoration of Oldcastle to standard editions of the play. In particular, accounts of the play and its performance, as associated with the name ‘Oldcastle’, are cited from 1600 (Rowland Whyte, p 90), 1604 (Robert Parsons, p 97), 1611 (John Speed, p 97), 1630 (possibly in John Lowin’s hand, p 91), 1631 (p 90), 1634 (Richard James, p 86), 1639 (p 90) and 1655 (Thomas Fuller, p 86). An incidental reference is to the performance of *Pericles* and *King Lear* by recusant players, 1609 – 10 (p 99).]

— ‘William Shakespeare, Richard James and the House of Cobham.’ *Review of English Studies* 38 (1987) 334 – 54. [Through the use of external and textual evidence, he argues that *Henry IV* was first performed in 1596 using the name ‘Oldcastle’ and that it was changed to Falstaff when considered by Sir William Cobham, lord chamberlain, for performance at court in the winter of 1596 – 7. *Merry Wives*, using the name of ‘Brooke,’ was written in spring 1597 but the name was changed in 1601 – 2 after the marriage of Sir Henry Brooke into the Howard family.]

Teague, Frances. *The Curious History of Bartholomew Fair*. Lewisburg: Bucknell University Press, 1985. [Explores the history and reputation of the play from the seventeenth century to the present. Chapter 1 (‘Smithfield and Jonson’) concerns the history of the fair (references to its founder Rahere, Henry I’s jester, and Thomas his successor, and their performances at the fair; puppet plays and Jonson’s involvement with them; mystery plays performed at Smithfield; Jonson’s relations with specific members of Lady Elizabeth’s men). Chapter 3 (‘The Play’s Influence: 1614 – 1660’) considers the relative success of the play in this period and speculates on its history and influence. References are to secondary sources and some primary sources in print.]
757 Temple, Elizibeta. 'Some Aspects of the Iconography of Ms. Douce 293.' The Bodleian Library Record 11 (1984) 211 – 19. [A twelfth-century psalter produced for private use in northern England, it contains a calendar, a litany and prayers, and prefatory full-page pictures of the infancy and passion of Christ. Temple links unfamiliar details in the pictures with scenes from the Officium Pastorum, the Officium Stellae, the Ordo Rachelis, and the Prophetae as well as other processions and ceremonies from the church year. In particular, she suggests that the scene depicting the Apostles at the Sepulchre – including a third man who may be a presenter, such as St Augustine, explaining the scriptures to Peter and John – may in fact depend on a church play because this scene does not appear in the Bible. Three illustrations.]

758 Teo, Kian Seng. 'Three Continental Chromatic Compositions in Mid-Sixteenth-Century England.' Music Review 46 (1985) 1 – 11. [Traces the connections between Henry Fitzalan and John Lumley, and leading English composers in order to determine the access these composers might have had to the work of continental composers who were experimenting with chromaticism. She determines that Alfonso Ferrabosco and probably William Byrd, Thomas Tallis, Peter Philips, and Giles Farnaby would have had connections with these patrons and thus may have been influenced by the music they owned (listed in catalogues of 1596 and 1609; mostly acquired c 1570). References are to the collection of music books and instruments at the earl of Arundel’s hunting-lodge in Nonesuch, Surrey and to his entertainment of Elizabeth there in 1559 with a masque involving drums and flutes. This visit included Tallis and the children of Paul’s (with Westcote, ‘master Phelypes, and master Heywood,’ p 2). Fitzalan is also thought to have known the musician Richard Edwards. Lumley’s connections included John Bull, Farnaby, and Byrd. She concludes with a comparative analysis of chromaticism in Ferrabosco’s work and that of his continental counterparts.]

759 Thomas, D. L. and N. E. Evans. 'John Shakespeare in The Exchequer.' Shakespeare Quarterly 35 (1984) 315 – 18. [Identifies two prosecutions of Shakespeare’s father for usury and two for illegal wool trading (1570s), both of which demonstrate that he was ‘in business on a large scale’ (p 317).]


761 Thomson, R. S. ‘Boote and Spurre. A Jacobean Quête from Folger ms J.a.I.’ English Literary Renaissance 18 (1988) 275 – 93. [Transcribes the text of this quête, which he suggests is an apprentice drama for Christmas or Eastertide 1622 – 5, with closest affinities to folk drama and citizen comedy. Characters include Boote, Spurre, Pumpe, Shooe, Shootie, Slipper, and a shoemaker.]
762 Tighe, W.J. 'The Career of Francis Flower.' *Notes and Queries* 230 (1985) 460 – 2. [Working from BL and PRO manuscripts, he documents the extra-theatrical life of Francis Flower (one of the authors of *The Misfortunes of Arthur*), including his second marriage to Katharine Butler of Hatfield Woodhall, Hertfordshire and his lucrative association with Christopher Hatton, which may have dated back to the 1560s and inns of court revels. After Hatton's death, he further documents his association with Hatton's nephew and heir, Sir William Hatton.]


764 Torrie, Elizabeth P. D., ed. *The Guild Court Book of Dunfermline 1433 – 1597*. Scottish Record Society ns 12 (1986). [Contains a 1502 reference to 'my lord Robene Hud' who was apparently elected by the guild (pp xxiv, 85).]

765 Treip, Mindele Anne. *Comus as “Progress”*. *Milton Quarterly* 19 (1985) 1 – 13. [Primarily an analysis of the text with attention to the intended staging of the masque in 1634. She suggests the play was intended for a processional performance outdoors and compares it with the presentation of *Arcades* and other entertainments at Althorpe, Cawsome House, and Harefield. A processional performance would have been particularly appropriate given the context of the earl of Shrewsbury's own progress.]

766 Tricomi, A. H. 'Philip, Earl of Pembroke, and the Analogical Way of Reading Political Tragedy.' *Journal of English and Germanic Philology* 85 (1986) 332 – 45. [Discusses marginal notes found in the earl of Pembroke's 1625 quarto of George Chapman's French tragedy *The Conspiracy and Tragedy of Charles Duke of Byron* (1607 – 8) where he clearly is applying what he reads to an English political context and a 'contemporary threat to the English monarchy' (p 339). Tricomi dates the annotations from 1633 or 1635 according to current allusions. One further allusion, which he cannot date, notes that the king and queen's 'P[layers]' and 'Fiddlers' 'are' 'arrest[ed?]' or released from arrest 'without leave' (p 340, n 23). The annotations reveal that this lord chamberlain and patron of Massinger read drama 'politically' and support claims of a tradition of reformist political drama.]

767 Turbet, Richard. 'Byrd's Recusance Renconsidered.' *Music and Letters* 66 (1985) 51 – 2. [Corrects biographical information given in Edmund H. Fellowes' biography of Byrd relating to his arraignments for recusancy. He was cited for recusancy three (not four) times while resident in Harlington 1585 – 92.]

suggests further examples of the way he may have been influenced by other composers or events in his personal life."

769 Twycross, Meg. "`Apparell Comley'." In Aspects of Early English Drama. Ed. Paula Neuss. Cambridge: D. S. Brewer, 1983. 30–49. [In the light of recent reed research, she examines what information the currently available written records provide about costumes for English mystery plays. She draws from play texts and from records: reed's Coventry, Chester, and York; the Malone Society's Kent, Sherborne, Norfolk and Suffolk, and Lincoln volumes; John Coldewey's published work on Chelmsford; Chambers; Feuillerat's Revels documents as well as other records sources for Norwich, Bodmin, and Beverley. She also quotes a 1531 inventory item ('a coote for our lady,' p 48) for Eton College from A. Johnston's unpublished work towards reed's Berkshire. She cautions against assuming that contemporary words used to describe costume in the plays and records in fact indicate contemporary dress, and she argues that instead of trying to 'reproduce the contemporary scene' (p 47), producers of mystery plays may well have attempted to place characters in lavish costumes with emblematic decorations.]

770 -- "`Birds' or `Beards'?' Notes and Queries 233 (1988) 33. [Suggests that the 1558–9 Revels accounts reference to 'visars with byrdes vpon them' referred to in a previous article by Marion Colthorpe (see 'Anti-Catholic Masques' above), is probably a reference to beards rather than birds. She quotes five other records for beards and masks from the Revels Accounts and one from Hall's Chronicles along with a record for Windermere (from Cumberland/Westmorland/Gloucestershire) in which a minstrel was taken by the 'Birdé' (1537), to support this unusual spelling and pronunciation.]

771 -- 'The Chester Cycle Wardrobe.' In Staging the Chester Cycle. Ed. David Mills. Leeds Texts and Monographs ns 9. Leeds: School of English, University of Leeds, 1985. 100–23. [Discusses her approach to designing the costumes for the 1983 production of the cycle in Leeds, including many references to costumes from the Chester guild records (especially pp 118–21); carvings of a flautist in North Cadbury, Somerset (c 1538) and a fiddler and bagpiper in Altarnun, Cornwall; the records of Bodmin, Chelmsford, Coventry, and York; and records of royal entries, particularly the Holbein engraving of the coronation of Anne Boleyn. Other references are to written and pictorial continental records. 21 illustrations are included.]

772 -- 'Felsted of London: Silk-Dyer and Theatrical Entrepreneur.' Medieval English Theatre 10 (1988) 4–16. [Examines six (possibly seven) records relating to Felsted. In 1538 he hired out costumes and a play called Rex Diabole (possibly associated with the story of Robert the Devil, father of William the Conqueror, or with plays about Robert of Sicily performed in Lincoln in 1452/3 and in Chester in 1529, pp 14–15) to Lady Lisle (see also Neuss above). In 1540 he was responsible for scaffolding and other work on the playing area, some costumes (for Christ and
John the Baptist), pots and vessels, paper, ironmongery and gunpowder, minstrels, and morris dancers' fees during a week-long stay at Maldon in Essex when they were putting on a play. In 1541 he made costumes and hired out beards and wigs to the Drapers' Company of London for 'three pageants, one of Crist disputing with the Doctors in the temple, the ijd of a Rocke of Roche alam ... & the ijd of seynt Margaret' (p 4). In 1546 he stands as recognisance for the bail of a man accused of unlawfully seizing pieces of worsted. In 1548/9 he made 'globes' for a masque of friars and hermits during Christmas revels at Court. In 1556 the lord mayor reminds him to supply a 'foyste' with ordnance and shot for the water procession to Westminster. Another record from 1521 for a Thomas Felsted to play with a two-handed staff at midsummer watch may also be to this Felsted.

Comparisons with records relating to John Rastell's rental of costumes (pp 8-9) reveal a similar valuation for the stock costumes rented by Lady Lisle. Comparisons between Felsted's work at Maldon and that of Richard Gibson (of the Revels Office) towards Lydd's St George play and a play at New Romney (1526-33, p 10) suggest that at this stage the Home Counties are looking 'to the City of London as the source of specialist theatrical supplies and expertise' (p 10).

773 - 'My Visor is Philemon's Roof.' 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) 335 – 46. [In examining what happens to the folk custom of mumming when it is adapted for court entertainment, she offers a list of documents of control (pp 344 – 5, n 7) and quotes three which define the nature of mumming. Other records describe the 1377 mumming for Richard II (BL Harley ms 247, f 172; p 338), Henry VIII's mummings in 1510 and 1512 (from Hall's *Chronicle*, p 340, and the Revels accounts, p 343), and a mumming involving the king at Cardinal Wolsey's home (Cavendish's *Life and Death of Cardinal Wolsey*, pp 341 – 2).]

774 - 'Two Maid Marians and a Jewess.' *Medieval English Theatre* 9 (1987) 6 – 7. [Adds three more named men playing women's roles to the list provided in an earlier article in METH 5 (1983). Robert Hynstock, possibly the king's player, played the Jewish mother of Thomas à Becket in the 1519 midsummer show presented by the London Skinners' Company (One Robert Johnson played Tracy the Knight). A slightly later stained glass rendering of the Jewess 'of a markedly theatrical cast' can be seen in St Michael-le-Belfrey, York. Two references to Maid Marians in the Revels accounts are also quoted: William Parr (1510, along with the king and 10 other named courtiers as Robin Hood and his men) and Master Villiers (1515). Reference is also made to the child of the Chapel who played Criseyde at Court in 1516 and received parts of the costume in reward.]

college based on records from secondary sources, including Alan Nelson's then unpublished work. References are to lords of misrule (the 'king' of King's and the 'emperor' of Trinity), statutes requiring performance of two plays each year, stages from 1522/3 including a dismountable stage built in the 1540s, as well as numerous plays, players, and playwrights involved in the nearly 50 performances during the period from the 1540s to 1638 (pp 106 – 9). Another section refers to dancing, singing lessons, and viol playing by students (p 95).]


777 Tyson, Robert E. ‘Household Size and Structure in a Scottish Burgh: Old Aberdeen in 1636.’ *Local Population Studies* 40 (1988) 46 – 54. [The census of 1636 gives details about the composition of the households in the town including that of the master of the music school, who was in the top economic group (p 51).]

778 Underdown, David. *Revel, Riot, and Rebellion: Popular Politics and Culture in England 1603 – 1660.* Oxford: Clarendon, 1985. [Examines regional culture as a means of understanding the behaviour of the common people during the civil war years. The work is based upon ms record sources at the Bodleian and Worcester College, the British Library, and record offices for Dorset, Gloucestershire, Norfolk, Oxfordshire, Somerset, and Wiltshire – as well as numerous printed sources (including REED volumes). Records (primarily for popular entertainments or their suppression) concern: singing, dancing (including naked dancing, morris dancing, a hornpipe, and hobby horses), lords of misrule, giants and dragons, May Day celebrations (including maypoles), plays and players (including Robin Hood, ‘a priest maid and a Maid Marion’), masques, bull-running, bull- and bear-baiting, a dancing horse, waxworks, Gostyngye’s ‘portrature of the city of Jerusalem,’ jugglers, costumes (a fool’s coat, a bear’s skin), mock-battles, pageants and processions, music and musicians (including trumpeters, drummers, fiddlers, pipers, bagpipers, taborers, and organs), and various kinds of church ales (with a Cuckoo King and summer lord). Chapters concern: ‘Theories of Allegiance,’ ‘Order and Disorder,’ ‘Cultural Conflict,’ ‘Regional Cultures,’ ‘Popular Politics before the Civil War,’ ‘The Civil War and the People,’ ‘The Geographical Distribution of Allegiance,’ ‘Popular Politics, 1646 – 1660,’ ‘Culture and Politics, 1646 – 1660,’ ‘The Restoration and English Political Culture.’ Chapters three, four, nine and ten contain the majority of the relevant records.]

17. [A letter to the editor with an accompanying photograph identifying a stained glass depiction of a morris dancer (with bells, pipe, and tabor) among other secular figures in a window in the Zouche chapel, York Minster. As this is dated late fifteenth century, it is earlier than the Betley window.]

780 Ungerer, Gustav. ‘The Viol da Gamba as a Sexual Metaphor in Elizabethan Music and Literature.’ Renaissance and Reformation 20 (1984) 79 – 90. [In addition to numerous sexual metaphors which suggest that the joke on Sir Andrew Aguecheek was a running joke at the inns of court, he also quotes records relating to the playing of the bass viol from Woodfill’s Musicians in English Society and Robert Wienpahl’s Music at the Inns of Court (including a 1620 payment by William Freke to Robert Tailor of the King’s Music for viol lessons, p 84). Another reference is to a Bodleian ms, the commonplace book of John Ramsey (Middle Temple, 1606; pp 83 – 4).]

781 Urquhart, Margaret. ‘Sir Robert Bolles Bt. of Scampton’ Chelys 16 (1987) 16 – 25. [A study of the life and influence of this Catholic patron of the musician Christopher Simpson, whose father Christopher Simpson along with Robert Simpson had led Sir Richard Chomley’s players in North Yorkshire. Bolles’ music teacher in his youth was Thomas Mace, and one of his friends at Sidney Sussex College, Cambridge was Roger Lestrange, a lutanist and violist and son of Sir Hamon Le Strange of Hunstanton, patron of John Jenkins. Dates are uncertain but Bolles’ patronage of Simpson does not appear to have begun before 1642 and according to Anthony à Wood ran concurrently with his patronage of Richard Cooke, the composer. An inventory of Scampton at Bolles’ death (1663) reveals the contents of Mr. Simpson’s room, the music room, and the high gallery (possibly used for the rehearsal of large-scale works) as including a double bass viol, two treble viols, 13 other viols, a theorbo, a lute, a pair of organs, and a pair of harpsichords.]


783 Venuti, Lawrence. ‘The Politics of Allusion: The Gentry and Shirley’s The Triumph of Peace.’ English Literary Renaissance 16 (1986) 182 – 205. [Uses Bulstrode Whitelocke’s memoirs for the February 1634 production of this masque, suggesting that the masque contains allusions to Charles’ prohibition of the gentry’s residence in London and fears of diminishing largesse in the countryside.]

Production: material from Dugdale and Sharpe on Coventry, Rogers' Breviary on Chester, Ralph Willis' Mount Tabor), places of performance, written records (mostly ecclesiastical with a paragraph on the REED project), the 'extra-literary dimension' (accounts of historians and chroniclers), folk drama, art, and drama. References are to well known materials. An appendix contains a review of medieval dramatic texts for England, France, Germany, Italy, and Spain.

785 – Renaissance Theatre: A Historiographical Handbook. Westport, Connecticut: Greenwood, 1984. [Concerns the theatre history of Renaissance Italy, Spain, France, and England– the sources of information and the methods used to analyze it. Chapter four, 'The Elizabethan Theatre,' surveys the scholarship, the extant dramatic texts (including promptbooks, stage plots, and actors' parts), official and legal documents (including Revels documents), other kinds of written evidence (critical documents, treatises, pamphlets, newsletters, letters and diaries, accounts of foreign observers, and the Dulwich MSS), and pictorial and graphic evidence (maps and long views of London, sketches of theatre interiors, ground plans and elevations, scene and costume designs). No mention of REED and little attention to civic, ecclesiastical, or household materials.]

786 Vincent, M. C. The Church and Manor of Puttenham Hertfordshire: A History of England in Miniature. Puttenham: Vincent, 1987. [Notes a 'hobby-horse, a hobby-unicorn and other animal graffiti' as signs 'that the church was the centre of sports and pastimes as well as of worship' (p 21 and Appendix III).]

787 'Visit of her Majesty Queen Elizabeth the Queen Mother.' Aberdeen University Review 50 (1984) 183 – 8. [Refers to the 1541 student performance of a Greek play in the university quadrangle for James V and his consort (p 184).]


789 Waith, Eugene M. 'The Ceremonies of Titus Andronicus.' In Mirror up to Nature: Essays in Honour of G. R. Hibbard. Ed. J. C. Gray. Toronto: University of Toronto Press, 1984. 159 – 70. [In preparation for a consideration of the 'show' or spectacle in the play, he refers to its performance at Burley-on-the-Hill during Christmas festivities 1595-6, Henry Peachum's drawing of the play and Jaques Petit's response to the play, that 'la monstre a plus valeu que le suiect'.]

790 Wallace, Robin. 'The Role of Music in Liturgical Drama: A Revaluation.' Music and Letters 65 (1984) 219 – 28. [Examines the origins of liturgical drama and concludes that it was the logical extension of the increasingly theatrical nature of the Mass, it represented a compromise between the theatrical impulse and the church's desire for standardization, and its music was a poetic, 'anti-dramatic'
element militating against the literalism behind the dramatic impulse. Records are from Chambers and Hardison's *Christian Rite and Christian Drama.*

Walsh, Martin W. 'Performing *Dame Sirith.* Farce and Fabliaux at the End of the Thirteenth Century.' In *England in the Thirteenth Century: Proceedings of the 1984 Harlaxton Symposium.* Ed. W. M. Ormrod. Woodbridge, Suffolk: Boydell and Brewer, 1985. 149 – 65. [Argues on the basis of his analysis of the text and the performance of 'elegiac comedies' in the Loire Valley, that this text was developed by a 'sophisticated circle of professional entertainers' for performance 'as an interlude at a feast for a secular audience' (p 157). No records quoted.]

Walton, John K. *Lancashire: A Social History, 1558 – 1939.* Manchester: Manchester University Press, 1987. [Entertainments engaged in by 'puritan' Nicholas Asheton of Downham and referred to in his diary included dancing (pp 48, 367). In the 1640s Mr. Gilbody, minister of Holcombe, was suspended because he was 'tipling in an ale house where was fiddling' (p 57). General reference is made to dancers, pipers and fiddlers, bearwards, and players during the Restoration (p 58).]

Ward, John M. 'The English Measure.' *Early Music* 14 (1986) 15 – 21. [In an effort to define the meaning of the term, he draws together contemporary records which refer to the 'danced measure'. These suggest at least 11 different ways of using the term and examples of musical pieces identified as such appear to have little in common. Apparently the specific nature of the measure is determined by its choreography. Ward draws upon dance directions taken from a 1570s Bodleian ms and Morley's description of the *alman* to suggest that after the demise of the base danse, this term was applied to dances with individual choreographies. Reference is also made to Cobham's description in a report to Elizabeth I of dancing at the court of Henri III and to a ms containing 'Measures of the Inner Temple' as first developed by Robert Holeman in 1640. Three contemporary illustrations.]

-- 'The Morris Tune.' *Journal of the American Musicological Society* 39 (1986) 294 – 331. [A substantial analysis of the morris tune and dance with reference to well known records (Kemp, Machyn, Moryson, Richard Baxter, Laneham's description of dancing at Kenilworth and Palgrave's comments on the style of dancing in his French lessons for Princess Mary). References to bells, coats and/or feathers are cited from the churchwardens' accounts of St Laurence, Reading and Great Marlow, Buckinghamshire and import and customs records. The 1620s illustration of morris dancing at Richmond is also examined. Extensive documentation provides lists of 25 sixteenth- and seventeenth-century pieces of music labeled 'morris,' a list of references to morris dances in plays (1592 – 1638), early sources for the morisco, and early sources for numerous examples of the four branches of morris tunes discussed ('Staines Morris,' 'Nobody's Jig' or 'Pickelhering,' 'Kemp's
Morris' or 'Muscadin,' and 'The Blacksmith'). Ward notes that as the third branch of the morris tune is never referred to as 'Pickelhering' in England or as 'Nobody's Jig' on the continent, it may have been carried abroad by English actors. He also uses musical evidence as well as a 1605 account written by the earl of Nottingham on a visit to Spain to explain the difference between morris, morisco, and matachin.

795 'Newly Devis'd Measures for Jacobean Masques.' *Acta Musicologica* 40 (1988) 111 – 42. [Combines an analysis of surviving music (primarily in Bl. Add ms 10444), dance notation, and external evidence in an effort to shed more light upon the preparation and performance of dances and dance music for the masque. In addition to dance descriptions drawn from the printed texts of masques and contemporary descriptions (including an inns of court commonplace book of the 1570s, a Venetian chaplain's description of *Pleasure Reconciled to Virtue*, an English description of dancing at the court of Henri III in 1585, John Finett on *The Lords' Masque* of 1613 and Whitelocke on insns of court preparations for *The Triumph of Peace*), he provides illustrations of dance notation done by a French dancing master in Brussels in the 1720s, all of which he compares with the description of and notation for military exercises performed in Merchant-Taylors Hall in 1636 (involving a mock battle between Saracens and Christians). Those dances newly composed for each masque were measures (dances composed of unique combinations of steps and notes), and they did not resemble other dance music of the period. There appears to have been a fondness for dances forming geometrical patterns and spelling out words and names. Court and inns of court records for the payment of writers, designers, musicians, and dance masters for the masques suggest that the dance master was considered the most important of the collaborators, and it appears that he was responsible for composing the dance music, probably on a violin. Other references are to masques which were not printed: those involving the nine muses in 1565 and 1571, Cecil's masque at Salisbury House (1608), and the 'running maske they pretend to borough from the French' (1619/20). He appends the music, description, and notation for a wedding masque planned at the British Embassy in Constantinople 1647 – 52. Eight illustrations.]

796 Warnicke, Retha M. 'Anne Boleyn's Childhood and Adolescence.' *The Historical Journal* 24 (1985) 939 – 92. [Argues that Anne Boleyn was born in 1507 and was older than her sister Mary. In support of this she suggests that Anne Boleyn was in the Netherlands with the children attached to the household of Archduchess Margaret of Austria at Malines 1513 – 14. When Mary Tudor became the queen of Louis XI, Anne may have joined the household of Mary's step-daughter Renée and been one of the two children in the litter following that of Mary as the Queen Dowager in the February 1515 procession honouring Francis I in Paris. She joined the household of Queen Claude and may have spent much time with Claude's sister Renée in the Loire Valley. Eventually she may have joined the household of Margaret, Duchess of Alençon before returning to England in 1521. Lancelot de
Caries, Bishop of Riez, wrote poetry complimenting Anne as a singer, dancer, and musician (p. 948). In March 1522 Anne, her sister Mary, and the French queen danced with four other women in a pageant at York House in Westminster (p. 949). In 1527 she was at a banquet honouring the French ambassador where she danced with the king.

797 Wasson, John, ed. Devon. Records of Early English Drama. Toronto: University of Toronto Press, 1986. [Excerpts from 115 MSS and six printed books of primarily civic, ecclesiastical, and household records of drama, music, and public ceremonial 1150–1642, chronologically ordered (308 pp of text). Manuscripts include bishops’ registers, statutes and audience court depositions; cathedral and churchwardens’ accounts and act books; a cathedral inventory; a priory compotus and an abbey plea roll; a Chancery decree; a visitations book; mayor’s and borough court books and rolls; civic wardens’ and receivers’ accounts; civic act books; a freemen’s book; a waits’ petition; a civic letter book as well as private letters; household accounts and a livery roll; Philip Wyot’s Journal; John Hooker’s commonplace Book; John Hayne’s Diary, and others. In addition to general records concerning the diocese of Exeter and the county, there are records for 24 boroughs and parishes, one monastery, and three households. Playing spaces include cemeteries and churchyards (Exeter, 1339; Woodbury, 1574–5; Morebath, from 1537–8); churches (Leicester’s and the queen’s men at Dartmouth and Tavistock, 1560s), mayors’ houses, the guild-hall (Exeter) and inns (Barnstaple). Some subjects dealt with in the records: the performers of 208 individual patrons including those of most major touring performers as well as local patrons such as Master Cayne, the bishop of Exeter, Master Greenfield, Thomas Triplyn; 17 kinds of musical instruments and various kinds of musicians (waits, bagpipers, clarioners, drummers, fiddlers, harpers, organ players, pipers, singers, and trumpeters); lords of misrule and boy bishops; mummers’ plays; May plays (from 1417); Robin Hood plays (from 1427; a canvas house for Robin Hood at Woodbury 1574–5) and ales (in 10 towns); St George plays; nativity plays; Corpus Christi plays at Exeter, Plymouth (1516), and Ashburton (involving Herod 1538, God and ‘St Rosmont’ 1556, Christ 1559); a Corpus Christi pageant at Plymouth using ‘the shipp’; the carrying of boards and ‘other fourniture’ for plays (Dartmouth and Plymouth) and costumes and properties for local plays (painted cloaks, a fool’s coat, beards, wigs, bells, a dragon, a horse, golden skins, masks, and a silver arrow for Robin Hood). An introduction discusses historical background for the county, the boroughs and parishes, and the monasteries and households; plays, players, and playing spaces; gaps in the evidence; and the documents and editorial procedures. The apparatus includes a select bibliography, 4 maps, 5 appendixes, translations, endnotes, a table of patrons and travelling companies, glossaries, and an index. For a review with additional records see Kowaleski.

of Yorkshire (primarily from the Clifford papers) regarding the actors Distley (6 records including 1601, as Lord of Shrewsbury's man 1618, and as Lord Dudley's man 1619) and Richard Bradshaw (1617 as Lord Derby's man), the players of Lord Dudley (1619), the earl of Derby (8 records including 1617), and the earl of Shrewsbury (1618), the treatment of players in great households, the number of performers on tour (an average of 11; smallest, five in 1596; largest, 19 in 1609) and the number of plays they would perform (as many as five in a three-night stay, p 54). Other references are to the players of Lady Elizabeth (1618, p 52), Lords Evers (1600), Clinton (1600), Mounteagle (1612), King James (1620), the late Queen Anne (1619), Prince Charles (1618); the children of the Revels (1618, p 55), and a company led by John Ledy (1598, p 56). Players visiting from local towns include those from Beverley (1594, 1596), Kirby Steven (1596, 1598), York (1598), Holderness (1598), Malton (1639), and Skipton (1606, fitted out by the earl of Cumberland for going this xprimas tyme a playing vnder my lo: name foure shillings,' p 56). Adam Gerdler of York was paid to act in The Knight of the Burning Pestle (1636) and Milton's Comus (1637, p 56). Previously printed records are also quoted from the work of David George on Lancashire and used to suggest that Dudley's men may have shifted to the earl of Shrewsbury's patronage until his death in 1618 and that Bradshaw may have moved from Dudley's men to the earl of Derby's men before ending up in a group of six suspicious strolling actors' (p 53).

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799 – ‘Professional Actors in the Middle Ages and Early Renaissance.’ Medieval and Renaissance Drama in England 1 (1984) 1 – 11. [Reviews currently available records in order to draw conclusions on the development of early professional drama which differ substantially from E.K. Chambers' theory that drama moved from church to market-place to banqueting-hall to professional actor. Records cited are too numerous and diverse to summarize here, and most are available elsewhere in REED or Malone Society publications. Examples are used to demonstrate the confusion in Latin terminology in references to performers, dramatic and otherwise, in the early records and the sudden appearance of references to players when accounts are kept in English. He traces professional actors from the time of King John when they ('both Men and Women,' p 2) helped save Randle, earl of Chester from the siege of Rhuddlan Castle, through a 1287 reference in the Statutes of Exeter, a 1325 Tavistock Abbey reference to 'ystrionibus maribus et feminis' (p 3), 1348 and 1352 performances 'in theatro' at Exeter (p 3) to a King's Lynn performance on May Day 1370. Other records for the fifteenth century (20) including the first use of the term 'players' in an account roll (Lynn 1422 – 3, p 3) and references to the performers of Richard iii, Henry vii, Prince Arthur, the bishop of Wynton (ie, Winchester), the dukes of Bedford and Gloucester, the earls of Warwick, Oxford, Arundel, and Essex, and Sir John Coppleston. Only two sixteenth-century records of women performers (in a French troupe, 1521, and a 'daunsyng wyff' with a 'daunsynge bere' in Plymouth 1528 – 9) suggest that they had disappeared by then. Pre-Elizabethan companies numbered 3 or 4 and not uncommonly 2 (12 records), although the earl of Sussex' men were six in Ludlow.
1569–70 (p 4), and after the Vagabond Act of 1572 the numbers rose to as many as twelve (7 records). Early records of boy companies are to the boys of Totnes, of Taunton (1535–6, 1556–7), and of the earl of Oxford (1580–1, p 4). Few records reflect professional performance in the open (Sandwich fish market, 1508–9; Lydd High Street, 1484–5; Exeter before the Mayor's door, 1428–9). Early performances at inns (the Swan, Canterbury, 1486–7; Hythe, 1499; 9 other records) suggest that they were not the usual place of performance. Out of 38 towns with known playing spaces, 16 normally used the church and 22 the guildhall. Sixteen post-Reformation records reflect professional drama in churches, and few for any space note the construction of stages (Plymouth, Norwich, Gloucester). By 1600 players were no longer being allowed to use churches and guild-halls, and performance at inns was discouraged by authorities (15 records). Known professional repertoire (outside court) consists of a St George play (Windsor, 1416), 'The Market of Mischief' (Norwich, 1546–7), 'Barberows Terreyn' (Ipswich, 1563), 'The Cradle of Security' (Gloucester, c. 1570), 'the red knight,' 'Myngs,' 'what mischief worketh in the mynd of man,' 'the Court of Comfort,' 'quid pro quo' (Bristol, 1575–9; pp 8–9).

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800 Watson, Kim, ed. Henry E. Huntington Library Hastings Manuscripts. List and Index Society Special Series 22. Kew, Surrey: List and Index Society, 1987. [Of potential interest are several notes relating to travels (1574–1636, Personal Papers Boxes 12–18), 17 inventories (1596–1642, Box 1), and miscellaneous items entitled 'The speache of the fouthe counsellor advising absolutenes and treasures' (sixteenth century?, Fldr no 1) and 'The gests of his mats prgresse' (1633, Fldr no 15). Accounts and financial papers are too numerous to calendar at present, and the correspondence is being published on microfilm.]


West, John. *Town Records*. Chichester, Sussex: Phillimore, 1983. [Contains a general section on gilds and their records with reference to the tailors’ pageant in Salisbury; the Chester, York, Coventry, and Towneley Mysteries; the Gild Merchant ordinance concerning five pageants at Worcester, and the Worcester Cordwainers’ morality play on St Crispin’s (pp 110 – 14, 120). This is a useful introduction to local records research with gazetteers of medieval boroughs and the following sections: ‘Charters and other Evidence’; ‘Sources on Medieval Gilds and Trade c. 1066 – 1600’; and ‘Town Maps and Plans c. 1600 – 1900’.

Westfall, Suzanne R. ‘The Chapel: Theatrical Performance in Early Tudor Great Households.’ *English Literary Renaissance* 18 (1988) 171 – 93. [Quotes extensively from printed records in examining the nature and activities of early Tudor chapel choirs. Numbering between six and twelve, they staged religious and secular plays, gave concerts at banquets and religious festivals, and participated with other performers in disguisings. Besides records specifically related to such events (particularly in the Northumberland household and the Royal household), others are quoted for the provision of clothing, education, books of music, instruments, and performance spaces (the chapel and great hall). In addition to royal chapel choirs, records are cited for choirs (and organists) of the earls of Northumberland and Oxford and the Dukes of Norfolk and Buckingham. Named performers and writers include John Mechelson, master, and John Sergeaunt, ‘on of the Chapell,’ for the Earl of Oxford; Peres or Pyers who wrote for the Earl of Northumberland’s chapel; William Cornish, junior and senior, William Hunnis, John Kyte, William Crane, and Wentworth of the Chapel Royal; John Lydgate, John Heywood, John Redford, and Nicholas Udall. Other records for the occasional employment of choirboys, singingmen, choirmasters, and composers involve Edward Seymour, Sir William Petre (both Paul’s boys), Lord Clinton (a religious play by the boys of Maxstoke Priory), the earl of Rutland (choristers of Grantham), the earl of Northumberland (boys from Beverley and York) and the cities of London, Beverley, Coventry, and Chester. Reference is also made to the organ player of Sir Thomas Lovell (1522; p 172 n 3).]

Whatmore, Geoffrey. ‘A Notary of Canterbury: New Light on William Warmer, A Seventeenth-Century Mayor.’ *Archaeologia Cantiana* 102 (1985) 87 – 94. [In 1609 Warmer befriended John Wynne, an orphan who attended King’s School in Canterbury and later became a musician (p 94).]

White, Allan. ‘The Impact of the Reformation on a Burgh Community: The Case of Aberdeen.’ In *The Early Modern Town in Scotland*. Ed. Michael Lynch. London: Croom Helm, 1987. 81 – 101. [Discusses disputes between craft guilds as to precedence in Corpus Christi processions during the 1550s, and attempts by individuals to continue the traditional marking of the seasons after 1562: a bellman was punished for drawing people out to the fields to celebrate the coming of May (1562) and craftsmen who later became political agitators in the city were
charged with trying to restore the pageant of Robin Hood and Little John (1565, p 97). Attendance on Catholic feast days at the song school required special enforcement, and in 1574 a group composed mostly of women 'were charged with dancing and singing "off fylthe carrolles" on Christmas day' (p 98).

808 White, D. Jerry. *Early English Drama, Everyman to 1580: A Reference Guide.* Boston, Massachusetts: G.K. Hall, 1986. [A bibliography containing 1,727 studies published 1691 – 1982 and related to plays and playwrights from 1495 – 1580. Studies concerned exclusively with theatre history, biography, folk drama, masques, entertainments, and pageantry are omitted, but works concerned with both the plays and the performance context are included. Relevant items concern children players, costumes, pageants, plays and entertainments for royalty, and masques.]

809 White, Eileen. 'Hewet, the Wait of York.' *Records of Early English Drama Newsletter* 12.2 (1987) 17 – 23. [Using a 1591 payment to this musician in the accounts of the Shuttleworth family of Smithills, Lancashire as a point of departure, she reviews the York records relating to waits and minstrels, particularly as they reveal the career of Robert Hewet from 1565 to 1597. In 1565 Hewet was playing with his apprentices at freemen's dinners and was one of the searchers of the minstrels. In 1567 he was the chief wait but may not have remained in that position as he is next referred to, in 1571/2, as a musician. In 1577 he was brought to court for wearing Lady Cumberland's livery, and in 1578 he was made 'maister of the fellowshippe of ... minstrells'. He served twice as head wait in the 1580s, but when he was paid by the Shuttleworths in 1591 he was no longer a wait. The majority of records cited are in *York,* but these are supplemented with additional documentary material concerning Hewet and other waits and musicians.]

810 – 'Places for Hearing the Corpus Christi Play in York.' *Medieval English Theatre* 9 (1987) 23 – 63. [Makes extensive use of the *York* records and other materials from the Borthwick Institute, the York City Archives and York Minster Library in determining the 17 locations on the cycle route where the plays would have been performed (and whether on the left or right, if possible), the people who were associated with these locations, and the width of the street at each location. Primary focus is on those locations noted in the 1569 list, but these are considered in the light of earlier lists and those associated with Grafton's interludes. The people associated with the pageant stops were mostly civic officials or innkeepers, and some demonstrated other interests in musical or dramatic performance (Christopher Willoughby, son-in-law to William Hill the city wait, sold a shawm to the city in 1561; Richard Hutton borrowed the Creed Play from the city; William Allen authorised the performance of the Pater Noster Play when Mayor in 1572). Most sites are on the left side, are visible to the one before and after and average 27 feet in width (at the first and last stops the road was 45 feet wide). She argues that wagons would have been placed facing the houses and that based on approximately 100 people per location, 21% of the city could have seen the play in 1569. She
concludes that although many people of the city were taking part, the audience was not a truly popular one and the performance conditions were much more intimate than has been assumed. 14 maps, drawings and photographs are included.

811 — “The St. Christopher and St. George Gild of York,” Borthwick papers 72. York: University of York, 1987. [With reference to evidence mostly found in York, she reviews the history of this guild quoting from the will of chaplain William Revettour, who bequeathed the Creed play to the Corpus Christi guild and a play of St James the Apostle to the St Christopher guild (1446, p 11); evidence from Miles Newton who took a bagpipe from the guild’s house (PRO, p 11; not in York) and documents relating to the Riding of Saint George (1502 – 3 to 1549) including a helmet, an image of St Christopher, a dragon, John Stamper (who played St George), and other actors playing the king, queen and ‘the may’.

812 — ‘The Tenements at the Common Hall Gates 1550 – 1725,’ York Historian 6 (1985) 32 – 42. [Discusses the history, ownership and use of each building including the southern tenement, the upper chamber of which was used by civic officials to watch the Corpus Christi plays (1554, 1561) and later ‘anie play Interlude or other Geastes of pleasoure’ to be showed in the streets (1575, pp 39, 43); and the Common Hall or Guildhall, which was used for civic and ceremonial functions involving the waits or visiting players (reference to Lord Scrope’s and the queen’s players, p 40). Thorough documentation for ms sources is given.

813 Wickham, Glynne. The Medieval Theatre. 3rd ed. Cambridge: Cambridge University Press, 1987. [A new edition with additional sections on monastic reform, merchant princes, and alternative patronage, and transitions from medieval theatre in various European countries, including Britain. The bibliography has been supplemented and includes brief reference to REED publications.]

814 Wilcox, Helen. “The Sweet Singer of the Temple”: The Musicians’ Response to Herbert.” George Herbert Journal 10 (1986 – 7) 47 – 60. [Notes that Herbert and his early admirers, like Bishop Thomas Ken, invariably sang rather than read his poems. John Jenkins, a household musician who set six of his songs, may have been introduced to Herbert’s work by his patron Dudley, Lord North.]

‘Milton’s “A Masque Presented at Ludlow Castle, 1634”: Theatre and Politics on the Border.’ *Trivium* 20 (1985) 147–79. [As the political connections made by this masque involved the issue of popular culture and its suppression, he quotes records concerning fines levied by the Court of the Council in the Marches (1616–37) for the singing of ribald songs and the ‘acting of Enterludes and Ribbauldrye’; festivities surrounding the meeting of the Court of the Marches in 1581 (a pageant with schoolboys as water-nymphs) and 1596 (involving gentlemen dressed as King Arthur’s knights); Ludlow ceremonies involving verses and music in celebration of the creation of Charles as prince of Wales at Whitehall; Richard Baxter’s autobiographical account of dancing and piping in Shropshire in the 1620s and of a reader at his local church who was ‘the excellentest stage-player in all the country’ (p 165); a 1585 sermon at the University of Cambridge maintaining that plays and sports were unlawful on Sundays and other Puritan attacks on maypoles and other popular entertainments; a maypole set up as a political symbol in Ludlow in 1642; and the lord of misrule in Princess Mary’s court.]


Williams, Glanmor. *Recovery, Reorientation and Reformation: Wales c 1415–1642*. Oxford: Clarendon, 1987. [Places considerable emphasis on the bardic tradition as genealogy, poetry, and music and discusses types of bardic poems, bardic schools and the occasions on which they would have performed, including the three sixteenth-century *eisteddfodau* or bardic gatherings (98–100, 146–7, 152–63, 195, 199, 205–6, 219, 244, 442–4). He draws substantially from the ‘Statute of Gruffydd ap Cynan’ which established the kinds of rewards a bard could expect and the times when he was expected to attend his patron (pp 159–60). Specific references to bards and their patrons by name are too numerous to list. Other references are to tournaments (p 115), various types of music and folk customs (pp 115–17, 429, 434, 436–8, 444–5), musical instruments (pp 147, 163–4), acrobats, jugglers and conjurors (p 163). Two examples of the records included are a 1568 claim by Humphrey Llwyd that ‘few of the ruder sort … cannot … play on the harp after their manner’ (p 436) and an account of how at Christmas in 1595 John Salusbury invited ‘seven bards, four harpists, and two crowthers’ to celebrations at Lleweni (p 443). Records are drawn from both primary and secondary sources.]
Williams, Gruffydd Aled. 'The Bardic Road to Bosworth: A Welsh View of Henry Tudor.' *Transactions of the Honourable Society of Cymmrodorion* 1986: 7 – 31. [In examining the bards' treatment of Henry and his ancestors as *mab darogan* and their role in creating his less-than-genuine Welsh image, he quotes from the 1600 ms of the Council in the Marches describing the gathering of people to hear 'harpers and crowthers singe them songs' (p 16). Brief reference is also made to the prohibition against the support of bards issued in 4 Henry IV (pp 16 – 17).]

Williams, J. E. Caerwyn. 'Gildas, Maelgwn and the Bards.' In *Welsh Society and Nationhood*. Eds. R.R. Davies, et al. Cardiff: University of Wales, 1984. [Examines the negative attitude to Maelgwn Gwynedd and his bards as expressed in the first surviving reference to Welsh bards in Gildas' *De Excidio Britanniae*. Gildas' learned, Christian bias may have prejudiced him to both Maelgwn and the 'illiterate' bards whose tradition derived from pagan origins. Comparisons are drawn with records of traditions surrounding the Irish *fili* particularly as they relate to the bard's function at the consecration of the king and marriage ceremonies. He quotes a ms description (c. 1600) of people gathering on Sundays and holidays to hear 'theire harpers and crowthers singe them songs of the doings of theire auncestors' (p 31) and a passage from Giraldus Cambrensis' *Description of Wales* about 'Welsh bards, singers and jongleurs [who] kept accurate copies of genealogies (p 32).]


Wilson, Jean. 'The Harefield Entertainment and the Cult of Elizabeth I.' *The Antiquaries Journal* 66 (1986) 315 – 29. [In preparation for a detailed analysis of the way in which this 1602 entertainment adhered to or modified the traditions of the queen's court cult as developed in other entertainments, plays, etc, Wilson supplies a useful summary of ms and early printed sources related to this entertainment—adding one textual source not cited in *RORD* 24 (1981). She also quotes from a 1602 letter from Sir George Savile to the Earl of Shrewsbury recounting other incidental entertainments at Harefield including 'country dancing by the Boys of the Chapel' (p 329).]

Wilson, Richard. “Is This a Holiday?”: Shakespeare's Roman Carnival.' *ELH* 54 (1987) 31 – 44. [In exploring elements of the carnivalesque in *Julius Caesar*, he quotes records from Chambers and the Arden edition of the play, including Thomas Platter's 1599 account of the play at the Globe.]
"A Mingled Yarn": Shakespeare and the Cloth Workers. Literature and History 12 (1986) 164 – 80. [An argument for a view of Shakespeare and his company as being aligned with the establishment and emerging capitalism of the 1590s and opposed to the common worker whose uprisings are negatively portrayed through the crowd in Coriolanus and Henry vi, Part 2. Wilson presents records of Shakespeare’s investment in the clothing trade and privileged treatment of his company by officials along with those of the Southwark clothing workers’ participation in the 1592 midsummer revels (involving garland-dressing, ‘rough music,’ bonfires, maypole, and pageant) which turned to riot (pp 171, 173 – 4). He draws parallels with seven other riots which had their origins in popular dramatic festivities (1381, 1450, 1514, 1517, 1549, 1580, 1595; see under Pettitt for more detail) and suggests that the move from the midsummer Corpus Christi procession in 1539 to the autumn lord mayor’s show signaled a move from the expression of ‘the population’s corporate unity’ to a ‘splitting into separate audiences with radically opposing visions of the city’s industry and wealth’ (p 175). He cites further records concerning the exemption of Shakespeare’s company from the ban on playing in 1592 and the actions of workers against the Cockpit Theatre in Drury Lane (1617) and the king’s men at a private performance at Shrewsbury (1627; p 176). He corrects the date of the June 11, 1592 riot as well as other document dates and details misquoted in several publications, including Chambers.]

Wiseman, W. G. ‘The Medieval Hospitals of Cumbria.’ Transactions of the Cumberland and Westmorland Antiquarian and Archaeological Society 87 (1987) 83 – 100. [Records of a chantry chapel at Market Brough in 1506 with a priest ‘to help children willing to learn to sing’ (p 89) and a singing school (p 90).]

Wolf, William D. ‘Lord and Lady Northampton and Queen Henrietta’s Men: An Approach to the Castle Ashby Plays.’ Theatre Research International 8 (1983) 17 – 22. [The Castle Ashby MSS discovered in 1977 have revealed the support of players during the 1650s by James Compton, third earl of Northampton, at Canonbury House, his Islington residence. Compton’s connection with Queen Henrietta’s men probably came through his wife Lady Isabella Sackville and her relatives (particularly Henry Herbert and Edward Sackville). Parish records and dedications suggest a connection between Northampton and several players: Anthony Turner, Andrew Penncuick, William Cartwright, Curtis Grevill, William Hemmings, John Sumner, and Richard Perkins. Panelling now at Compton Wynyates and thought to have been in the Canonbury drawing room suggests that room would have been able to accommodate a dramatic production. Henry Gladwell with Prince Charles’ men at the Red Bull and Christopher Goad of the king’s and then the queen’s men are also mentioned.]

Simons' *Zeno sive Ambitio Infelix* (St Omers, 1631). The music MSS and records of performance are examined for information about performance circumstances and the identity of the performers. Cambridge participants included Jasper Whithead who played Cordelia and, possibly, John Lilly the theorbo player, Mr Brown, and the university waits. The Cambridge composer may have been George Jeffreys, Robert Ramsey, or George or Henry Loosemore. The St Omers composer may have been either a Christopher Simpson or a Christopher Sampson.

828 Wright, Stephen K. 'The Durham Play of Mary and the Poor Knight: Sources and Analogues of a Lost English Miracle Play.' *Comparative Drama* 17 (1983) 254 – 65. [On the basis of an examination of the The Durham Household Book (James Raine, ed., 1844), he suggests that the lost Marian miracle play for which a prologue survives in the Durham Dean and Chapter may have been performed for an audience of both monks and laity either at Beaurepaire (Bearpark), Pittington, Bewley or Wardley during the regular ludi prioris associated with the Durham monastery. No specific records cited.]

829 – ‘The Historie of King Edward the Fourth’: A Chronicle Play on the Coventry Pageant.' *Medieval and Renaissance Drama in England* 3 (1986) 69 – 81. [Speculates on the nature of the three plays considered for performance on pageant wagons in Coventry in 1591: 'The Destruction of Jerusalem', 'The Conquest of the Danes,' and 'The History of King Edward the Fourth'. Drawing upon dramatic records from *REED's Coventry* for the 1584 performance of the 'Destruction of Jerusalem'; 1568, 1575, 1576 performances of the revived Hock Tuesday play, 'The Conquest of the Danes,' and upon items from the *Coventry Leet Book* for historical records of the city's relationship with Edward iv, he concludes that all three plays would have involved large-scale military spectacle, the clash of armies led by familiar heroes, the storming of a fortified city, violent stage business and special effects. 'The Siege of London', an Admiral's play thought to have been revised and incorporated into Thomas Heywood's *King Edward the Fourth*, which was sold to the earl of Derby's men in 1599, may have been inspired by the Coventry Edward play. Both the admiral's and the earl of Derby's players visited Coventry frequently, and Derby's men between 1591 and 1593 performed 'Titus and Vespasian', a play possibly related to 'The Destruction of Jerusalem'.]

830 Wulstan, David. *Tudor Music* London: J.M. Dent, 1985. [A study of music from 1485 to 1625 which draws substantially from MS music sources and printed primary and secondary records sources. Chapter 3, 'Small and Popular Musickes,' uses general records of singing, dancing and instrumental music to establish the public's level of musical expertise and interest (pp 40, 48, 66) and draws more specifically on records of the Norwich and London waits (p 43) and an illustration of fiddlers at a tavern (p 61). Chapter 4, 'Private Musick,' draws upon records concerning numerous individual musicians such as William Cornish (pp 72, 78), singing and instrumental music in disguisings (p 78) and Henry viii's instruments.
Several records are also quoted in a brief discussion of various types of instruments and the type of music and occasion with which they were associated (pp 88 – 90). Brief reference is also made to music outside London and the court (eg, organ and viol music at Exeter, 1634 – 5, p 90; Archbishop Marsh's 'weekly consort' at Oxford, 1666 – 78, p 97). Later chapters contain occasional biographical records for major musical figures such as John Bull (p 116) and Thomas Tompkins (pp 344, 351) as well as records of performance (eg, Oxford, p 344; Worcester, 351).

831 Yachnin, Paul. 'A Game at Chess: Thomas Middleton's "Praise of Folly".' Modern Language Quarterly 48 (1987) 107 – 23. [Argues against sponsorship theories used to explain the writing and performance of this play, notes the divergence of opinion about the over all meaning of the play and suggests that Middleton purposely constructed a 'balance between and including opposite views of the monarchy's relationship with the nation' (p 123). From primarily secondary sources, he draws from contemporary letters relating to the play (Chamberlain, Holles, the earl of Pembroke, the Venetian ambassador, and Edward Conway).]


833 Yeandle, Laetitia and W.R. Streitberger. 'The Loseley Collection of Manuscripts at the Folger Shakespeare Library, Washington, D. C.' Shakespeare Quarterly 38 (1987) 201 – 7. [Reviews the history of this MS collection, which contains the records of the Office of Tents and the Office of the Revels from the 1530s. It has never been adequately catalogued, and reports on its contents have been selective rather than inclusive. The collection is currently housed in three locations (Loseley Park, Guildford Muniment Room, and the Folger Library), but photocopies and microfilms of most of the Loseley and Guildford materials (along with finding aids) for the sixteenth and seventeenth centuries have been acquired by the Folger. An appendix summarizes the classes of documents and finding aids copied and not copied. A few of those copied include 'Office of the King's Revels (wages, bills and receipts, lists of stuffs and garments, weapons and armour, properties delivered for masques and jousts, and furnishings for banqueting houses)', 'documents relating to Sir Thomas Cawarden and Sir William and Sir George More in Household, Estate, and other Accounts (... receipts and disbursements for Prince Henry, 1561 – 1613),' and inventories ('two relating to the Office of the Revels').]

834 Yoch, James J. 'Subjecting the Landscape in Pageants and Shakespearean Pastorals.' In Pageantry in the Elizabethan Theater. Ed. David M. Bergeron. Athens: University of
Georgia Press, 1985. 194 – 219. [Draws from records (both written and pictorial) of several pageants (eg. Kenilworth, 1575; Cowdray and Elvetham, 1591; London, 1501, 1604, 1610) in examining the increased control and unity of landscape in The Tempest as compared with A Midsummer Night's Dream and As You Like It.]

835 – 'A Very Wild Regularity: The Character of Landscape in the Work of Inigo Jones.' Research Opportunities in Renaissance Drama 30 (1988) 7 – 15. [Focuses on Jones's introduction of elements of disorder into courtly landscape designs after his second Italian trip (1613 – 14). He discusses contemporary descriptions of the entertainment at Caversham, 1613, as well as statements by Jones and Sir Henry Wooton concerning design (all quoted from well-known printed sources).]

836 Young, Abigail Ann. 'Plays and Players: The Latin Terms for Performance.' Records of Early English Drama Newsletter 9.2 (1984) 56 – 62. [Classifies the types of sources for these terms into two main categories: word lists (dictionaries, lexicons, and glossaries) and texts (financial, legal, administrative, and literary). She then surveys the dictionaries, lexicons, and financial, legal, and administrative records for the kinds of information they can offer about the usage of the following terms: histrio, iocalis, iocator, iocus, ludator, ludes, lutos, luso, lusor, lusus, mimus, and ministrallus. Over 50 samples are drawn from the published records for Norfolk, Suffolk, Lincolnshire, York, Chester, Coventry, and Devon as well as the unpublished records for Shrewsbury. Items for Shrewsbury include the usage of the following terms: histronies referring to a musician (playing 'melodia,' 1492 – 3; a 'histrio vocatus trumpet,' 1444 – 5; as waits, 1432 – 3, 1438 – 9; 4 'histrionibus' of the earl of Arundel, 1525 – 6); iocator referring to an entertainer and possibly a jester (1524 – 5); iocus referring to a camel act (1525 – 6) and players (1532 – 3); ludo possibly referring to the playing of music (1526 – 7); ludes referring to a play on a saint's life (1515 – 16); lusor referring to a player in a mixed musical/dramatic piece (1532 – 3); lutos referring to an entertainment but not necessarily a dramatic one (1524 – 5, 1534 – 5); and ministrallus referring to a musician playing on an unspecified instrument (1450 – 1). In 1473 – 4 the Shrewsbury Bailiffs' Accounts use histronies, mimis, and ministralli to refer to the same group of entertainers.]

837 – 'Plays and Players: The Latin Terms for Performance (Part ii).’ Records of Early English Drama Newsletter 10.1 (1985) 9 – 16. [Examines the usage of histrio, iocator, mimus, and ministrallus in nine medieval glossaries (primarily English) and various types of ludi referred to in continuous prose texts (including commentaries and ecclesiastical manuals).]

838 Young, Alan. 'The English Tournament Imprese.' In The English Emblem and the Continental Tradition. Ed. Peter M. Daly. New York: AMS, 1988. [Argues that the impresa art was familiar in Britain from the late fifteenth century and demonstrates the almost immediate use of continental collections of imprese in England as...
they were published from 1559. He describes the major primary sources for
tournament information and imprese descriptions (Camden, Puttenham, Daniel,
Sidney, Spenser, Abraham Fraunce, George Whetstone, Lupold von Wedel, Paul
Hentzner, Thomas Platter, Baron Waldstein, Philip Julius, John Manningham,
Henry Peacham, the diary of the Landgraf Otto of Hessen-Kassel’s visit to
England) and, with many specific records (for over 28 tournaments), traces the
history and origins of the impresa and related customs (eg, its presentation to the
monarch) in England from 1477 to the Civil War. Approximately 520 impresa are
known, of which about 100 can be dated and identified with bearers. Those
possibly related to Robert Dudley, Sir Robert Cary, the earl of Essex and the earl of
Cumberland are discussed. He also considers the Greenwich tournament of 1522
and a College of Arms document linking Ambrose and Robert Dudley with Lord
Darcy in a tournament in 1559 or 1560. 4 Figures.]
85 illustrations, a select glossary, and a calendar of tournaments with principal
documentary sources (200 entries, pp 196 – 208).

842 – ‘Tudor Arthurianism and the Earl of Cumberland’s Tournament Pageants.’
Dalhousie Review 67 (1987) 176 – 89. [Reviews the connections of both tourna-
ments and the Tudors with Arthurian legend paying particular to Arthurian
pageants presented by George Clifford, third earl of Cumberland (as Knight of
Pendragon Castle) at Accession Day tilts 1590 (attended by Merlin), 1591, 1593
(attended by mariners), and 1595. A repeated theme appears to have been a veiled
plea for financial reward for past services, but only when he abandoned the
Arthurian motif and appeared as a wandering knight in 1600 does he appear to
have received substantial reward. Other Arthurian references are to Edward iii
jousting as Lionel, Lancelot’s cousin (p 186 n 3); the use of dragons and a dragon
barge in coronation festivities 1485 – 6 (p 178); the pageant speech for Henry vii
at Worcester 1486 (pp 177 – 8); the Round Table pageant for the entry of Charles
v into London 1522 (p 179); a tournament of 1565 with the earls of Leicester and
Sussex and Lord Hunsdon issuing challenges as Segremor, Guy, and Lancelot (p
179); and 1575 entertainments for the queen at Kenilworth (pp 179 – 80).
References are to College of Arms mss and printed sources.

843 – ; assisted by Beert Verstraete. The English Tournament Imprese. AMS Studies in
imprese collected primarily from Johann Georg Dehn-Rotfelser’s travel diary] with
a motto index, an index of English translations, a picture index, lists of mottoes and
imprese bearers, and 25 illustrations. The introduction gives a brief history of the
use of tournament imprese in England and draws on over 30 records from printed
and ms sources.]