

Abstracts for SAA Seminar 20: "Hidden in Plain Sight", 7 April 2022.

Cyndia Clegg, Pepperdine University

Lost in Plain Sight: The Widow Newman, Pericles, and Shakespeare's Sonnets

At best Thomas Newman (active 1587-1593) has escaped notice as an Elizabethan literary publisher -- at worst his allegedly illegal publishing of the "unauthorized" quarto (Q1) of Sir Philip Sidney's *Astrophil and Stella* led to his reputation as a Stationer of ill repute -- from Steven Mentz's perspective, a "shadowy character only in business from 1587-98." Besides publishing Q1 and Q2 of Sidney's sonnets (a subject that because it has received significant attention will receive only a cursory look here), this paper considers Newman's literary publications, including two plays, a jestbook, four poetic works by Abraham Fraunce, three by Robert Greene, translations of selections taken from Boccaccio and Plutarch. He also published important religious works by such authors as Edmund Bunny. In *Shakespeare's Reading Audiences* (Cambridge, 2017), I have shown that Newman's publishing related to a literary coterie to which Shakespeare may have had some connection. This essay further explores this relationship by looking at the Widow Newman's publication of Richard Barnfield's *Affectionate Shepherd* and Laurence Twine's *The Pattern of Painful Adventures*, which, although it has long been recognized as a source for *Pericles*, scholars have tended to ignore E. Newman's 1594 edition.

David Kathman, Independent Scholar

The George Inn: A Forgotten Playhouse Project of 1580

James Burbage and his brother-in-law John Brayne are well known to theater historians for financing and building one of London's first purpose-built playhouses, the Theatre, in 1576. However, their followup project, a plan to convert the George Inn into a second playhouse in 1580, has never been more than a minor footnote in the history of the Theatre, mainly because it collapsed before getting off the ground. This paper will highlight some largely forgotten documents involving the George, including John Brayne's lease of the inn and his sublease of half of it to Robert Miles, and explore why the project failed and how it fits into the better-known history of early London playhouses.

Siobhan Keenan, De Montfort University

New Evidence about Tudor Royal Players, George and John Birche, and St Stephen Coleman Street Parish, London

St Stephen Coleman Street parish is probably best known to early modern theatre historians as the one-time home of joiner-turned-player and theatre builder, James Burbage, and as the birthplace of Shakespearean star actor, Richard Burbage; but as William Ingram has demonstrated, the mid-sixteenth century parish was home to a number of other performers and individuals with links to London's early theatre and performance industries, including several

minstrels (one of whom - Daniel Burbage - may have been a Burbage relation); Peter Street, the carpenter who would later help Richard and Cuthbert Burbage build the Globe Theatre; and John Brayne, Burbage's brother-in-law and founder of the Red Lion playhouse, as well as Burbage's collaborator in the building of the Theatre. More recently, David Kathman has found evidence to link at least two Tudor royal players to the parish in the 1540s - brothers, George and John Birche – the latter of whom was a joiner as well as player (like James Burbage), prompting Kathman to speculate that John Birche could have Burbage's master and the person who introduced him to playing. Fresh investigation of the parish records for St Stephen Coleman Street has yielded two potentially new pieces of biographical evidence about the Birches, one relating to George and one relating to John. Together, they confirm the association of the pair with the parish in the mid-sixteenth century, extending the evidence for this connection from the 1540s into the 1550s. This new evidence strengthens Kathman's case for the likelihood of a link between the Birches and James Burbage, and sheds new light on the lives of the Birches and on one of the possible contexts for Burbage's move from joinery into the theatre industry, as this essay will explore.

Alan H. Nelson, University of California, Berkeley (with Duncan Salkeld)

The Court of Governors' Minute Books for London's Bridewell Hospital

The manuscript volumes named in my title survive in multiple folio volumes now held at the Royal Bethlem Hospital Archives and Museum, Beckenham, Kent. The first five volumes of the broken series cover the years 1559-62, 1574-76, 1576-79, 1598-1604, and 1604-10. The volumes contain clerked depositions, confessions, and witness statements taken in the prosecution of vagrants, pickpockets, runaway apprentices, adulterers, and prostitutes. We are undertaking to transcribe the approximately 5,000 pages of entries into modern English to enable easy access to the originals, which are freely available online in colored photographs.

Though the total number of "playhouse" entries in these volumes is small, individual entries may be highly significant. Many refer to people, generally of middle or lower class, having come from a play. Two doorkeepers of the Rose playhouse and a number of players are recorded by name. Salkeld has published "playhouse" excerpts in "Theatrical References from Bridewell Minute Books," *Malone Society Collections* XVI (2010), pp. 46-64, and elsewhere. Our attempt to produce complete digitized texts of all five volumes has already uncovered additional "player and playhouse" references, along with references to bearwards and morris dancing. This seminar paper will be an interim report on the first six or so months of what will probably be a two-year project.

Kara Northway, Kansas State University

The *Other* Diary in Theater History: Edward Alleyn's Diary (1617–22)

Laura Estill's research has placed a new light on the intersections between manuscript culture and theater history, especially how early modern readers appropriated content and typographical features of early modern plays into their own writings. My paper examines this appropriation, and its functions, from the perspective of an actor, Edward Alleyn, as a reader and writer. While

Alleyn's Diary is technically neither a new nor recent discovery — John P. Collier wrote about it in his *Memoirs of Edward Alleyn* in 1841 — Alleyn's document merits scholarly reassessment. One potential reason this diary has been neglected is its overshadowing by Philip Henslowe's Diary, but another reason is its focus on Alleyn's years *after* he left the stage, a seemingly less theatrically relevant period. Joining the conversation of S. P. Cerasano and Grace Ioppolo, who briefly look at Alleyn as a writer, I argue that his diary was particularly suited to an actor's memory and showed his internalization of rhetorical features of dramatic texts.

Gerit Quealy, Independent Scholar (with Nick Bombicino)

Music, Dance, and Naming Names: possible new source for *Twelfth Night*?

Fabritio Caroso's treatise on the 'ballarino' resides in no fewer than 68 libraries around the world. It has been studied by historical dance masters and musicologists, but none of them apparently with a penchant for Shakespeare. Leslie Hotson calls *Twelfth Night* Shakespeare's most musical play, with at least 7 full songs and several more catches and snippets of tunes along with various aspects of dance. Queen Elizabeth and subsequently her court were fascinated with all things Italian including Italian music and dance. Shakespeare of course set almost half of his plays in Italy as well as utilizing Italian source material, including Boccaccio's *Decameron*, Cinthio's *Gli Hecatommithi*, for *Othello* and *Measure for Measure*, and *Gli Ingannati* for *Twelfth Night*, among other acknowledged sources, possibly to appeal to the zeitgeist. Scholars have puzzled over various aspects of *Twelfth Night*, particularly character names, but aside from the Duke of Bracciano, Virginio Orsino's visit in 1601/2 which Hotson pegs as the origin of the character name, as well as the first (court) performance of this play, further suppositions have been tenuous. Caroso's dance manual may hold the answer to some of these questions -- and it has been hiding in plain sight since 1581/1600.

Paul W. White, Purdue University

The Opening of the Fortune Playhouse Reconsidered

As part of a larger project on The Fortune Playhouse, my paper focusses on a series of records in the effort to address some unresolved problems relating to events leading up to the establishment of The London Fortune Playhouse. While numerous scholars have transcribed and examined these records, they bear further examination and comparison. Among those considered in this paper are the earliest accounts and correspondence of the churchwardens of St. Giles Without Cripplegate from the 1580s through the 1630s, legal and economic documents for Cripplegate Ward and Finsbury Manor, relevant petitions to and letters issued by the Privy Council, and the diary Edward Alleyn and other documents relating to his charitable activities in the neighborhood of the Fortune.