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Patrons and Performance

Early Tudor Household Revels

Suzanne R. Westfall

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Patrons And Performance Early Tudor Household Revels:

Patrons and Performance Suzanne R. Westfall, Assistant Professor of English and Theatre Suzanne R Westfall, 1990 This book is the first to examine early Tudor theatre specifically from the perspective of the great households of England The aristocrats of the sixteenth century commissioned funded and staged complex and often lavish entertainments for their households including plays masques concerts dances and sports These thematically and stylistically unified revels watched by guests and retainers were designed to swell the social and artistic reputation of the patron and to communicate his ideology in fact to delight the eye and ear while selectively educating the mind and soul Theatre became for the nobleman a means to secure loyalty a loyalty that both reflected and reinforced his political power Important both as a collection of primary source documents and for its detailed examination of them *Patrons and Performance* first considers the evolution theatrical talents duties and privileges and techniques of retained performers including Chapel Children and Gentlemen minstrels playwrights and players It then proceeds to a discussion of the interlude and of how the unique relationship between nobleman and artist affects the play's characters theme and structures

Patrons and Performance Suzanne R. Westfall, 1990 An examination of early Tudor revels from the perspective of the great households of England These huge networks of retainers were under the direct control of an aristocrat who commissioned funded and staged entertainments as diverse as plays concerts dances and sports

Patrons and Patron Saints in Early Modern English Literature Alison Chapman, 2013-01-17 This book visits the fact that in the pre modern world saints and lords served structurally similar roles acting as patrons to those beneath them on the spiritual or social ladder with the word patron used to designate both types of elite sponsor Chapman argues that this elision of patron saints and patron lords remained a distinctive feature of the early modern English imagination and that it is central to some of the key works of literature in the period Writers like Jonson Shakespeare Spenser Drayton Donne and Milton all use medieval patron saints in order to represent and to challenge early modern ideas of patronage not just patronage in the narrow sense of the immediate economic relations obtaining between client and sponsor but also patronage as a society wide system of obligation and reward that itself crystallized a whole culture's assumptions about order and degree The works studied in this book ranging from Shakespeare's 2 Henry VI written early in the 1590s to Milton's Masque Performed at Ludlow Castle written in 1634 are patronage works either aimed at a specific patron or showing a keen awareness of the larger patronage system This volume challenges the idea that the early modern world had shrugged off its own medieval past instead arguing that Protestant writers in the period were actively using the medieval Catholic ideal of the saint as a means to represent contemporary systems of hierarchy and dependence Saints had been the ideal and idealized patrons of the medieval world and remained so for early modern English recusants As a result their legends and iconographies provided early modern Protestant authors with the perfect tool for thinking about the urgent and complex question of who owed allegiance to whom in a rapidly changing world

The Early Tudor Court and

International Musical Relations Theodor Dumitrescu, 2017-07-05 Since the days in the early twentieth century when the study of pre Reformation English music first became a serious endeavour a conceptual gap has separated the scholarship on English and continental music of the late fifteenth and early sixteenth centuries The teaching which has informed generations of students in influential textbooks and articles characterizes the musical life of England at this period through a language of separation and conservatism asserting that English musicians were largely unaware of and unaffected by foreign practices after the mid fifteenth century The available historical evidence nevertheless contradicts a facile isolationist exposition of musical practice in early Tudor England The increasing appearance of typically continental stylistic traits in mid sixteenth century English music represents not an arbitrary and unexpected shift of compositional approach but rather a development prefaced by decades of documentable historical interactions Theodor Dumitrescu treats the matter of musical relations between England and continental Europe during the first decades of the Tudor reign c 1485 1530 by exploring a variety of historical social biographical repertorial and intellectual links In the first major study devoted to this topic a wealth of documentary references scattered in primary and secondary sources receives a long awaited collation and investigation revealing the central role of the first Tudor monarchs in internationalizing the royal musical establishment and setting an example of considerable import for more widespread English artistic developments By bringing together the evidence concerning Anglo continental musical relations for the first time along with new documents and interpretations concerning musicians music manuscripts and theory sources the investigation paves the way for a new evaluation of English musical styles in the first half of the sixteenth century

A New Companion to Renaissance Drama Arthur F. Kinney, Thomas Warren Hopper, 2017-04-20 A New Companion to Renaissance Drama provides an invaluable summary of past and present scholarship surrounding the most popular and influential literary form of its time Original interpretations from leading scholars set the scene for important paths of future inquiry A colorful comprehensive and interdisciplinary overview of the material conditions of Renaissance plays England's most important dramatic period Contributors are both established and emerging scholars with many leading international figures in the discipline Offers a unique approach by organizing the chapters by cultural context theatre history genre studies theoretical applications and material studies Chapters address newest departures and future directions for Renaissance drama scholarship Arthur Kinney is a world renowned figure in the field

Shakespeare and Theatrical Patronage in Early Modern England Paul Whitfield White, Suzanne R. Westfall, 2006-12-14 During the past quarter of a century the study of patronage theatre relations in early modern England has developed considerably This however is an extensive wide ranging and representative 2002 study of patronage as it relates to Shakespeare and the theatrical culture of his time Twelve distinguished theatre historians address such questions as What important functions did patronage have for the theatre during this period How in turn did the theatre impact and represent patronage Where do paying spectators and purchasers of printed drama fit into the discussion of patronage The

authors also show how patronage practices changed and developed from the early Tudor period to the years in which Shakespeare was the English theatre's leading artist. This important book will appeal to scholars of Renaissance social history as well as those who focus on Shakespeare and his playwriting contemporaries. **Region, Religion and Patronage** Richard Dutton, Alison Gail Findlay, Richard Wilson, 2003. This groundbreaking book uses the possibility that Shakespeare began his theatrical career in Lancashire to open up a range of new contexts for reading the plays and introduces readers to the non-metropolitan theater spaces which formed a vital part of early modern dramatic activity. Essays give a detailed picture of the contexts in which the apprentice dramatist would have worked, providing new insights into regional performance, touring theatre, the patronage of the Earls of Derby and the purpose-built theater at Prescott. *The Children's Troupes and the Transformation of English Theater 1509-1608* Jeanne McCarthy, 2016-11-25. *The Children's Troupes and the Transformation of English Theater 1509-1608* uncovers the role of the children's companies in transforming perceptions of authorship and publishing, performance, playing spaces, patronage, actor training, and gender politics in the sixteenth century. Jeanne McCarthy challenges entrenched narratives about popular playing in an era of revolutionary changes, revealing the importance of the children's company tradition's connection with many early plays as well as to the spread of literacy, classicism, and literate ideals of drama, plot, textual fidelity, characterization, and acting in a still largely oral popular culture. By addressing developments from the hyper-literate school tradition and integrating discussion of the children's troupes into the critical conversation around popular playing practices, McCarthy offers a nuanced account of the play-centered literary performance tradition that came to define professional theater in this period. Highlighting the significant role of the children's company tradition in sixteenth-century performance culture, this volume offers a bold new narrative of the emergence of the London theater. *Thomas Cromwell* Diarmaid MacCulloch, 2019-10-29. The long-awaited biography of the genius who masterminded Henry VIII's bloody revolution in the English government, which reveals at last Cromwell's role in the downfall of Anne Boleyn. This is a book that, and it's not often you can say this, we have been awaiting for four hundred years. Hilary Mantel, author of *Wolf Hall*. Since the sixteenth century we have been fascinated by Henry VIII and the man who stood beside him, guiding him, enriching him, and enduring the king's insatiable appetites and violent outbursts until Henry ordered his beheading in July 1540. After a decade of sleuthing in the royal archives, Diarmaid MacCulloch has emerged with a tantalizing new understanding of Henry's mercurial chief minister, the inscrutable and utterly compelling Thomas Cromwell. History has not been kind to the son of a Putney brewer who became the architect of England's split with Rome. Where past biographies portrayed him as a scheming operator with blood on his hands, Hilary Mantel reimagined him as a far more sympathetic figure, buffered by the whims of his master. So which was he, the villain of history or the victim of her creation? MacCulloch sifted through letters and court records for answers and found Cromwell's fingerprints on some of the most transformative decisions of Henry's turbulent reign. But he also found Cromwell, the man, an administrative genius, rescuing him from myth.

and slander The real Cromwell was a deeply loving father who took his biggest risks to secure the future of his son Gregory He was also a man of faith and a quiet revolutionary In the end he could not appease or control the man whose humors were so violent and unpredictable But he made his mark on England setting her on the path to religious awakening and indelibly transforming the system of government of the English speaking world Bodies and Disciplines Barbara Hanawalt, David Wallace, 1996-01-01 Centered on practices of the body human bodies the body politic Bodies and Disciplines considers a fascinating and largely uncanonical group of texts as well as public dramas rituals and spectacles from multidisciplinary perspectives The result is a volume that incorporates insights from history literature medieval studies and critical theory drawing from the strengths of each discipline to illuminate a relatively little studied period *The Guild and Guild Buildings of Shakespeare's Stratford* Professor J R Mulryne, 2013-02-28 The guild buildings of Shakespeare's Stratford represent a rare instance of a largely unchanged set of buildings which draw together the threads of the town's civic life With its multidisciplinary perspectives on this remarkable group of buildings this volume provides a comprehensive account of the religious educational legal social and theatrical history of Stratford focusing on the sixteenth century and Tudor Reformation The essays interweave with one another to provide a map of the complex relationships between the buildings and their history Opening with an investigation of the Guildhall which served as the headquarters of the Guild of the Holy Cross until the Tudor Reformation the book explores the building's function as a centre of local government and community law and as a place of entertainment and education It is beyond serious doubt that Shakespeare was a school boy here and the many visits to the Guildhall by professional touring players during the latter half of the sixteenth century may have prompted his acting and playwriting career The Guildhall continues to this day to house a school for the education of secondary level boys The book considers educational provision during the mid sixteenth century as well as examining the interaction between touring players and the everyday politics and social life of Stratford At the heart of the volume is archaeological and documentary research which uses up to date analysis and new dendrochronological investigations to interpret the buildings and their medieval wall paintings as well as proposing a possible location of the school before it transferred to the Guildhall Together with extensive archival research into the town's Court of Record which throws light on the commercial and social activities of the period this rich body of research brings us closer to life as it was lived in Shakespeare's Stratford The Cambridge Companion to English Literature, 1500-1600 Arthur F. Kinney, 2000 The first comprehensive account of English Renaissance literature and the culture which shaped it Humanism, Reading, & English Literature 1430-1530 Daniel Wakelin, 2007-06-28 Wakelin uses new methods and theories in the history of reading to uncover fresh information about the design ownership and marginalia of books in a neglected period in English literary history This is the first book to identify the origins of the humanist tradition in England in the 15th century The Shakespearean International Yearbook David Schalkwyk, 2017-05-15 This eighth volume of The Shakespearean International Yearbook presents a special section on

European Shakespeares proceeding from the claim that Shakespeare's literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics

English Dramatic Interludes, 1300-1580 Darryll Grantley, 2004-04-05 Darryll Grantley has created a comprehensive guide to the interlude the extant non cycle drama in English from the late fourteenth century up to the period in which the London commercial theatre began As precursors of seventeenth century drama not only do these interludes shed important light on the technical and literary development of Shakespearean theatre but many are also works of considerable theatrical or cultural interest in themselves This accessible reference guide provides an entry for each of the extant interludes and fragments c 100 typically containing an account of early editions or manuscripts authorship and sources modern editions plot summary and dramatis personae list of social issues present in the plays verbal and dramaturgical features songs and music allusions and place names stage directions and comments on staging and modern productions among other valuable and informative details There are full bibliographies indexes of characters and songs and appendices

Shakespeare's Theatre: A History Richard Dutton, 2018-01-02 Shakespeare's Theatre A History examines the theatre spaces used by William Shakespeare and explores these spaces in relation to the social and political framework of the Elizabethan era The text journeys from the performing spaces of the provincial inns guild halls and houses of the gentry of the Bard's early career to the purpose built outdoor playhouses of London including the Globe the Theatre and the Curtain and the royal courts of Elizabeth and James I The author also discusses the players for whom Shakespeare wrote and the positioning or dispositioning of audience members in relation to the stage Widely and deeply researched this fascinating volume is the first to draw on the most recent archaeological work on the remains of the Rose and the Globe as well as continuing publications from the Records of Early English Drama project The book also explores the contentious view that the plot of *The Seven Deadly Sins* part II provides unprecedented insight into the working practices of Shakespeare's company and includes a complete and modernized version of the plot Throughout the author relates the practicalities of early modern playing to the evolving systems of aristocratic patronage and royal licensing within which they developed Insightful and engaging Shakespeare's Theatre is ideal reading for undergraduates postgraduates and scholars of literature and

theatre studies **Medieval English Drama** Katie Normington, 2013-04-30 Medieval English Drama provides a fresh introduction to the dramatic and festive practices of England in the late Middle Ages. The book places particular emphasis on the importance of the performance contexts of these events, bringing to life a period before permanent theatre buildings when performances took place in a wide variety of locations and had to fight to attract and maintain the attention of an audience. Showing the interplay between dramatic and everyday life, the book covers performances in convents, churches, parishes, street processions and parades, and in particular distinguishes between modes of outdoor and indoor performance. Katie Normington aids the reader to a fuller understanding of these early English dramatic practices by explaining the significance of the place of performance, the particularities of spectatorship for each event, and how the conventions of the form of drama were manipulated to address its reception. Audiences considered range from cloistered members, congregations and parish members to urban citizens, nobles and royalty. Undergraduate students of literature of this period will find this an approachable and illuminating guide.

Imagining Spectatorship John J. McGavin, Greg Walker, 2016-04-22 Oxford Textual Perspectives is a new series of informative and provocative studies focused upon literary texts conceived of in the broadest sense of that term and the technologies, cultures and communities that produce, inform and receive them. It provides fresh interpretations of fundamental works and of the vital and challenging issues emerging in English literary studies. By engaging with the materiality of the literary text, its production and reception history, and frequently testing and exploring the boundaries of the notion of text itself, the volumes in the series question familiar frameworks and provide innovative interpretations of both canonical and less well known works. *Imagining Spectatorship* offers a new discussion of how spectators witnessed early drama in the various spaces and places in which those works were performed. It combines broad historical and theoretical reflection with closely analysed case studies to produce a comprehensive account of the ways in which individuals encountered early drama, how they were cued to respond to it, and how we might think about those issues today. It addresses the practical matters that conditioned spectatorship principally those concerned with the location and configuration of the spaces in which a performance occurred, but also suggests how these factors intersected with social status, gender, religious commitment and affiliation, degrees of real or felt personal agency, and the operation of the cognitive processes themselves. It considers both real witnesses and those imagined spectators which are seemingly figured by both dramatic and quasi-dramatic works, and whose assumed attitudes play-makers sought to second-guess. It also looks at the spectatorial experience itself as a subject of representation in a number of early texts. Finally, it examines the complex contract entered into by audiences and players for the duration of a performance, looking at how texts cued spectators to respond to specific dramaturgical tropes and gambits, and how audience response was itself a cause of potential anxiety for writers. The book resists the conventional divide between medieval and early modern drama, using its focus on the spectators' experience to point connections and continuities across a diverse range of

genres such as processions and tourneys as well as scripted plays pageants and interludes a variety of different venues such as city streets great halls and playhouses and a period of about 150 years to the Shakespearean stage of the 1590s and 1600s It seeks to offer routes by which inferences about early spectatorship can be made despite the relative absence of personal testimony from the period **The Cambridge Companion to Medieval English Theatre** Richard Beadle, Alan J.

Fletcher, 2008-07-10 The drama of the English Middle Ages is perennially popular with students and theatre audiences alike and this is an updated edition of a book which has established itself as a standard guide to the field The Cambridge Companion to Medieval English Theatre second edition continues to provide an authoritative introduction and an up to date illustrated guide to the mystery cycles morality drama and saints plays which flourished from the late fourteenth to the mid sixteenth centuries The book emphasises regional diversity in the period and engages with the literary and particularly the theatrical values of the plays Existing chapters have been revised and updated where necessary and there are three entirely new chapters including one on the cultural significance of early drama A thoroughly revised reference section includes a guide to scholarship and criticism an enlarged classified bibliography and a chronological table *The Late Medieval*

Interlude Fiona S. Dunlop, 2007 Sensitive study of the 15 16 century interlude focussing on one of its major concerns the depiction of male aristocracy and the development to maturity The commercial theatre of the late sixteenth century is often credited with introducing its audiences to new modes of thought about the self society and the nation making them conscious that the self is performed as an actor performs a role Yet the earlier interlude drama originally performed in households and other institutions of the late fifteenth and sixteenth centuries indicates that the late medieval period was fully aware of the theatricality of identity This book argues that ideas of performance inform the concepts of aristocratic masculinity developed in the plays *Nature Fulgens* and *Lucrece* *The Worlde* and *the Chylde* *The Interlude of Youth* and *Calisto* and *Melebea* It examines how the depiction of young male aristocrats in these texts is shaped by ideas of male youth constituted in the middle ages and shows them as failing or succeeding to perform an adult noble masculinity in the aristocratic body and in aristocratic household The book also suggests ways in which the plays offer discreet praise and censure of the manner in which their noble patrons performed as aristocrats Throughout it brings out the subtle qualities of the interludes which the author shows have been unjustly neglected Dr FIONA S DUNLOP is Research Associate of the Centre for Medieval Studies University of York

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