



THE PAGEANT OF EARLY TUDOR ENGLAND

by
Elizabeth Burton

illustrated by *Felix Kelly*

Pageant Of Early Tudor England

Philip Schwyzer



Pageant Of Early Tudor England:

The Pageant of Early Tudor England, 1485-1558 Elizabeth Burton, 1976
1485-1558 Howard B. Norland, 1995-01-01 A time of great changes after nearly a century of foreign wars and civil strife the Tudor era witnessed a significant transformation of dramatic art Medieval traditions were modified by the forces of humanism and the Reformation and a renewed interest in classical models inspired experimentation Howard B Norland examines Tudor plays performed between 1485 and 1558 a time when drama reached beyond local popular and religious contexts to treat more varied and more secular concerns culminating in the emergence of comedy and tragedy as major genres The theater also imported dramas from the Continent adapting them to English tastes After establishing the popular dramatic traditions of fifteenth century Britain Norland discusses the critical interpretation of the Latin plays of Terence studied in the schools and the views of influential authors such as Erasmus Vives and More about what drama should be and do The heart of the book is its in depth analyses of individual plays Norland examines the secularization of the morality play in Skelton s Magnificence Bale s King John Respublica and Redford s Wit and Science and he traces the changes in comic form from Medwall s Fulgens and Lucres through Calisto and Melebea and Johan Johan to Udall s Roister Doister and Gammer Gurton s Needle The final section examines the first tragedies written in England Watson s Absolom Christopherson s Jephthah and Grimald s Archipropheta Howard B Norland is a professor of English at the University of Nebraska Lincoln His articles have appeared in Genre Sixteenth Century Journal Fifteenth Century Studies Comparative Drama and Journal of Medieval and Renaissance Studies

Magna Carta Ancestry: A Study in Colonial and Medieval Families, 2nd Edition, 2011, **Literature, Nationalism, and Memory in Early Modern England and Wales** Philip Schwyzer, 2004-10-21 The Tudor era has long been associated with the rise of nationalism in England yet nationalist writing in this period often involved the denigration and outright denial of Englishness Philip Schwyzer argues that the ancient insular and imperial nation imagined in the works of writers such as Shakespeare and Spenser was not England but Britain Disclaiming their Anglo Saxon ancestry the English sought their origins in a nostalgic vision of British antiquity Focusing on texts including The Faerie Queene English and Welsh antiquarian works The Mirror for Magistrates Henry V and King Lear Schwyzer charts the genesis development and disintegration of British nationalism in the sixteenth and early seventeenth centuries An important contribution to the expanding scholarship on early modern Britishness this study gives detailed attention to Welsh texts and traditions arguing that Welsh sources crucially influenced the development of English literature and identity

Masks and Masking in Medieval and Early Tudor England Meg Twycross, Sarah Carpenter, 2017-03-02 Drawing on broad research this study explores the different social and theatrical masking activities in England during the Middle Ages and the early 16th century The authors present a coherent explanation of the many functions of masking emphasizing the important links among festive practice specialized ceremonial and drama They elucidate the intellectual

moral and social contexts for masking and they examine the purposes and rewards for participants in the activity The authors insight into the masking games and performances of England s medieval and early Tudor periods illuminates many aspects of the thinking and culture of the times issues of identity and community performance and role play conceptions of the psyche and of the individual s position in social and spiritual structures Masks and Masking in Medieval and Early Tudor England presents a broad overview of masking practices demonstrating how active and prominent an element of medieval and pre modern culture masking was It has obvious interest for drama and literature critics of the medieval and early modern periods but is also useful for historians of culture theatre and anthropology Through its analysis of masked play this study engages both with the history of theatre and performance and with broader cultural and historical questions of social organization identity and the self the performance of power and shifting spiritual understanding **Catalog of Copyright Entries.**

Third Series Library of Congress. Copyright Office,1978 The York Corpus Christi Plays Clifford Davidson,2011-10-01 The feast of Corpus Christi celebrated annually on Thursday after Trinity Sunday was devoted to the Eucharist and the normal practice was to have solemn processions through the city with the Host the consecrated wafer that was believed to have been transformed into the true body and blood of Jesus In this way the cultus Dei thus celebrated allowed the people to venerate the Eucharistic bread in order that they might be stimulated to devotion and brought symbolically even mystically into a relationship with the central moments of salvation history Perhaps it is logical therefore that pageants and plays were introduced in order to access yet another way of visualizing and participating in those events Thus the invisible things of the divine order from the creation of the world might be displayed The York Corpus Christi Plays contained in London British Library MS Add 35290 and comprising more than thirteen thousand lines of verse actually represent a unique survival of medieval theater They form the only complete play cycle verifiably associated with the feast of Corpus Christi that is extant and was performed at a specific location in England Henry VIII Alison Weir,2002-10-29 For fans of Wolf Hall Alison Weir s New York Times bestselling biography of Henry VIII brilliantly brings to life the king the court and the fascinating men and women who vied for its pleasures and rewards WEIR S BOOK OUTSHINES ALL PREVIOUS STUDIES OF HENRY Beautifully written exhaustive in its research it is a gem She succeeds masterfully in making Henry and his six wives come alive for the reader Philadelphia Inquirer Henry VIII renowned for his command of power and celebrated for his intellect presided over one of the most magnificent and dangerous courts in Renaissance Europe Never before has a detailed personal biography of this charismatic monarch been set against the cultural social and political background of his glittering court Now Alison Weir author of the finest royal chronicles of our time brings to vibrant life the turbulent complex figure of the King Packed with colorful description meticulous in historical detail rich in pageantry intrigue passion and luxury Weir brilliantly renders King Henry VIII his court and the fascinating men and women who vied for its pleasures and rewards The result is an absolutely spellbinding read **Great Harry** Carolly Erickson,2024-07-02 A reissue of the classic 1980 biography of England s King

Henry VIII This historical biography reads like the liveliest fiction Erickson s portraits of Henry VIII Catherine of Aragon Cardinal Wolsey Thomas Cromwell and Anne Boleyn are carefully drawn and utterly fascinating Chicago Tribune St Martin s Griffin is proud to reissue acclaimed biographer Carolly Erickson s lives of the Tudor monarchs In this full scale popular biography of Henry VIII Carolly Erickson re creates the extravagant life and times of one of history s most complex and fascinating men Based on voluminous records of the period the story of Henry s life covers his troubled youth his triumphant early reign and his agonizing old age Against the lively backdrop of the Tudor world with all its splendors and squalors Carolly Erickson gives us an unforgettable and human portrait of Henry VIII An admirable biography graphic judicious carefully researched skillfully constructed and full of those telling details that are an essential ingredient of the narrator s art The New York Times Book Review **Uncrowned Queen** Nicola Tallis,2020-07-28 An impeccably researched and beautifully written biography of Lady Margaret Beaufort matriarch of the Tudor dynasty Tracy Borman author of The Private Lives of the Tudors and Elizabeth s Women In 1485 Henry VII became the first Tudor king of England His victory owed much to his mother Lady Margaret Beaufort Over decades and across countries Margaret had schemed to install her son on the throne and end the War of the Roses Margaret s extraordinarily close relationship with Henry coupled with her role in political and ceremonial affairs ensured that she was treated and behaved as a queen in all but name Against a lavish backdrop of pageantry and ambition court intrigue and war historian Nicola Tallis illuminates how a dynamic brilliant woman orchestrated the rise of the Tudors Turn of the Century Ellen Jackson,1998-07-01 Children living in Great Britain and the United States at the beginning of each century between 1000 and 2000 A D describe their lifestyle at the time

Spectacle, Pageantry, and Early Tudor Policy Sydney Anglo,1969 This standard work long out of print discusses every English royal entry festival disguising masque and tournament from the accession of Henry VII to the coronation celebrations of Elizabeth I The study of court festivals spectacle and civic pageantry in Renaissance Europe has now developed into a major academic industry so that the market for authoritative works on these themes extends far beyond the boundaries of conventional scholarly disciplines Spectacle Pageantry and Early Tudor Policy was a pioneering work and remains the only comprehensive and analytical treatment of its subject **The Masters of the Revels and Elizabeth I's Court Theatre** W. R. Streitberger,2017-08-17 The Masters of the Revels and Elizabeth I s Court Theatre places the Revels Office and Elizabeth I s court theatre in a pre modern patronage and gift exchange driven world of centralized power in which hospitality liberality and conspicuous display were fundamental aspects of social life W R Streitberger reconsiders the relationship between the biographies of the Masters and the conduct of their duties rethinking the organization and development of the Office re examining its productions and exploring its impact on the development of the commercial theatre The nascent capitalist economy that developed alongside and interpenetrated the gift driven system that was in place during Elizabeth s reign became the vehicle through which the Revels Office along with the commercial theatre was

transformed Beginning in the early 1570s and stretching over a period of twenty years this change was brought about by a small group of influential Privy Councillors When this project began in the early 1570s the Queen s revels were principally in house productions devised by the Master of the Revels and funded by the Crown When the project was completed in the late 1590s the Revels Office had been made responsible for plays only and put on a budget so small that it was incapable of producing them That job was left to the companies performing at court Between 1594 and 1600 the revels consisted almost entirely of plays brought in by professional companies in the commercial theatres in London These companies were patronized by the queen s relatives and friends and their theatres were protected by the Privy Council Between 1594 and 1600 for example all the plays in the revels were supplied by the Admiral s and Chamberlain s Players which included writers such as Shakespeare and legendary actors such as Edward Alleyn Richard Burbage and Will Kempe The queen s revels essentially became a commercial enterprise paid for by the ordinary Londoners who came to see these companies perform in selected London theatres which were protected by the Council

Revisiting the Medieval North of England Anita Auer, Denis Renevey, Camille Marshall, Tino Oudesluijs, 2019-02-15 1 Interdisciplinary nature of the volume 2 Reflection of recent work carried on the North of England in various projects 3 Sheds new light on the North of England underexplored thus far and asks new questions sets out new lines of inquiry for future research

The Penguin History of Britain Susan Brigden, 2001-06-07 No period in British history today retains more resonance and mystery than the sixteenth century The leading figures of the time have become almost mythical and the terrors and grandeurs of Tudor Britain have resonance with even the least historically minded readers Above all Brigden sees the key to the Tudor world as religion the new world of Protestantism and its battle with the the old world of uniform Catholicism This great religious rent in the fabric of English society underlies the savage violence and turbulence of the period from Henry VIII s break with Rome to the overwhelming threat of the Spanish Armada NEW WORLDS LOST WORLDS is a startlingly atmospheric tour de force

The Oxford History of Classical Reception in English Literature Rita Copeland, 2016-01-28 The Oxford History of Classical Reception in English Literature OHCREL is designed to offer a comprehensive investigation of the numerous and diverse ways in which literary texts of the classical world have stimulated responses and refashioning by English writers Covering the full range of English literature from the early Middle Ages to the present day OHCREL both synthesizes existing scholarship and presents cutting edge new research employing an international team of expert contributors for each of the five volumes OHCREL endeavours to interrogate rather than inertly reiterate conventional assumptions about literary periods the processes of canon formation and the relations between literary and non literary discourse It conceives of reception as a complex process of dialogic exchange and rather than offering large cultural generalizations it engages in close critical analysis of literary texts It explores in detail the ways in which English writers engagement with classical literature casts as much light on the classical originals as it does on the English writers own cultural context This first

volume and fourth to appear in the series covers the years c 800 1558 and surveys the reception and transformation of classical literary culture in England from the Anglo Saxon period up to the Henrician era Chapters on the classics in the medieval curriculum the trivium and quadrivium medieval libraries and medieval mythography provide context for medieval reception The reception of specific classical authors and traditions is represented in chapters on Virgil Ovid Lucan Statius the matter of Troy Boethius moral philosophy historiography biblical epics English learning in the twelfth century and the role of antiquity in medieval alliterative poetry The medieval section includes coverage of Chaucer Gower and Lydgate while the part of the volume dedicated to the later period explores early English humanism humanist education and libraries in the Henrician era and includes chapters that focus on the classicism of Skelton Douglas Wyatt and Surrey

The Renaissance of the Saints After Reform Gina M. Di Salvo, 2023 In the first book length study of the English saint play across the Reformation divide this book recovers the surprisingly long theatrical life of the saints It shows how saints in performance frequently diverged from religious narratives in the Middle Ages and also made a spectacular reappearance in the theatre of Shakespeare's time

The English Clown Tradition from the Middle Ages to Shakespeare Robert Hornback, 2013 A new account of medieval and Renaissance clown traditions reveals the true extent of their cultural influence From the late medieval period through to the seventeenth century English theatrical clowns carried a weighty cultural significance only to have it stripped from them sometimes violently by the close of the Renaissance when the famed license of fooling was effectively revoked This groundbreaking survey of clown traditions in the period looks both at their history and reveals their hidden cultural contexts and legacies it has far reaching implications not only for our general understanding of English clown types but also their considerable role in defining social religious and racial boundaries It begins with an exploration of previously un noted early representations of blackness in medieval psalters cycle plays and Tudor interludes arguing that they are emblematic of folly and ignorance rather than of evil Subsequent chapters show how protestants at Cambridge and at court during the reigns of Henry VIII and Edward patronised a clownish iconoclastic Lord of Misrule look at the Elizabethan puritan stage clown and move on to a provocative reconsideration of the Fool in King Lear drawing completely fresh conclusions Finally the epilogue points to the satirical clowning which took place surreptitiously in the Interregnum and the sometimes violent end of licensed folly Professor ROBERT HORNBACK teaches in the Departments of Literature and Theatre at Oglethorpe University

Inventions of the Skin Andrea Stevens, 2013-06-30 Recovering a crucial grammar of theatrical representation this book argues that the onstage embodiment of characters not just the words written for them to speak forms an important and overlooked aspect of stage representation

Selfhood on the Early Modern English Stage Pauline Blanc, 2009-10-02 The twelve essays in Selfhood on the Early Modern English Stage analyse the influences that shaped the fictional constructs that inhabited the drama of the early modern period The contributors all specialists in the field working in France and England offer a wide spectrum of views and discuss a variety of dramatic texts ranging from late

medieval cycle plays and interludes of the Tudor period to plays by Marlowe Shakespeare Tourneur and Jonson The early modern stage self emerges out of this collection as the site of a rich confluence of discursive and historical forces existing beyond the theatre itself Three essays in the first section reveal how abstract figures like Mundus and Mankind gradually became endowed with personal motives and personalizing traits which brought into existence stage beings with a capacity for emotion In the second section three essays deal with specific cultural factors that influenced the representation of selfhood in John Lyly's *Alexander* in Marlowe's *Tamburlaine* and in a selection of Stuart court masques presented at Whitehall The third section offers new insights into the composition of *Hamlet* as a dramatized personality the fourth investigates the way in which the poet playwright's autobiographical impulses may have helped in the construction of early modern stage selves the final fifth section explores the kaleidoscopic sources of the royal protagonists in Rowley's *When You See Me You Know Me* and Shakespeare's *Richard III* This collection of essays seeks to add a further contribution to the growing body of criticism that investigates the multi faceted multi layered construction of early modern subjectivity

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