

lets, torments me with delay. If far from hence, upon thy Native Shoar, such high delight tho

A SCORE FOR

# Lovers made Men

that when the Winds b... and Sho... did cease repose, if I did but the friendly Torchle

A MASQUE BY BEN JONSON

pose to be thy guide, thou wouldst not fail to come? The Shores have Peace, the Winds ar

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BROWN UNIVERSITY PRESS Providence, Rhode Island 1961

Seas are dumb, thy He...

## Lovers Made Men

**Sir John Young Walker  
MacAlister, Alfred William  
Pollard, Ronald Brunlees McKerrow, Sir  
Frank Chalton Francis**

## **Lovers Made Men:**

Lovers Made Men Ben Jonson, Jonson and the Contexts of His Time Robert C. Evans, 1994 Ben Jonson was one of the most important writers of the English Renaissance and this study both reflects and contributes to the growing focus on the concrete details of his art and career By examining specific works particular historical circumstances and complex relations with various individuals author Robert C Evans tries to locate Jonson s writings in the contexts that helped shape their artistry This book presumes that the more one knows about Jonson s various contexts the more richly one can appreciate the complicated significance of the texts he produced In fact a major purpose of the book is the presentation of new archival data The individual chapters all assume that Jonson could not ignore his relations with other people and the effects that those relations might have had on his life and writings The first chapter raises explicitly many of the questions involved in the historical study of literature contributing to recent dialogue about the meaning and value of the so called New Historicism This chapter also offers one of the few sustained examinations of one of Jonson s most typical and significant poems the epistle to Edward Sackville Chapter 2 suggests why Jonson s relations with rivals and patrons were particularly significant It discusses one of his most important rivalries the poetomachia and its significance for the early years of his life as a writer The chapter then jumps to the end of Jonson s career and emphasizes works he addressed to the Earl of Newcastle one of his most important later patrons This initial emphasis on patronage and rivalry recurs in one way or another in all the subsequent chapters which follow a roughly chronological scheme Chapter 3 looks at the earliest and perhaps still the best of Jonson s great plays *Volpone* and explores new evidence suggesting that Jonson may have used this comedy to mock a powerful and wellknown contemporary Chapter 4 explores *The Devil is an Ass* 1616 and attempts to suggest the very complicated political and social circumstances in which it was enmeshed Chapter 5 tries to show how the important masque entitled *Pleasure Reconciled to Virtue* offered a detailed response to another aristocratic entertainment written a few months earlier and chapter 6 surveys the poet s apparently contentious relations with the highly talented Thomas Campion Chapters 7 and 8 focus on the closing years of Jonson s career They explore his little known friendship with Joseph Webbe an important language theorist whose ideas were quite controversial at the time and examine Jonson s relations with significant Caroline patrons in an attempt to show the complicated ways in which the patronage system so often discussed in the abstract could operate in actuality A brief afterword summarizes some of the general critical assumptions on which all the preceding chapters are based BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved *Every Man in His Humor; Comedy of humours* Ben Jonson, 2023-09-10 Reproduction of the original The publishing house Megali specialises in reproducing historical works in large print to make reading easier for people with impaired vision **McGraw-Hill Encyclopedia of World Drama** McGraw-Hill, inc, 1984 Ranging from the earliest drama to the theater of the 1980 s this encyclopedia includes coverage of national drama and theater around the world theater

companies and musical comedy Arrangement of the 1 300 entries is alphabetically by name or subject with nearly 950 of these devoted to individual playwrights and their works      The Ben Jonson Encyclopedia D. Heyward Brock, Maria Palacas, 2016-05-12 Friend and rival of Shakespeare Ben Jonson was one of the most learned and interesting men of his age Throughout his fascinating life he served not only as a bricklayer but also a soldier an adventurer an actor a poet and a playwright The breadth of his experiences acquaintances friends and enemies was legendary and his literary canon is equally as diverse The Ben Jonson Encyclopedia covers in detail the works life and times of this seminal figure of the English Renaissance The cross referenced entries include summaries of all Jonson s plays masques and entertainments as well as sketches of Jonson s friends enemies patrons disciples actors and fellow writers In addition the book identifies historical figures mythological characters and classical authors as well as Jonson s contemporaries and London place names mentioned in the works Individuals who danced or participated in the masques and entertainments or tournaments for which Jonson wrote speeches are noted as are the main actors known to have acted in the plays All major scholars from Jonson s own day until the twenty first century who have commented on Jonson or his works are also included An extensive bibliography completes this invaluable scholarly reference tool Because of Jonson s centrality to and influence in and beyond his age this encyclopedia provides a dynamic unparalleled vision of the English Renaissance literary scene Capturing the depth and breadth of Jonson s understanding of early Modern England The Ben Jonson Encyclopedia will be especially useful for students librarians and academics interested in the literary and cultural scene from 1500 to 1650      The Annals of English Drama 975-1700 Sylvia Stoler Wagonheim, 2013-08-21 An analytical record of all plays extinct or lost chronologically arranged and indexed by authors titles and dramatic companies      Catalog of Copyright Entries Library of Congress. Copyright Office, 1964      **Annals of English Drama, 975-1700** Alfred Harbage, Sylvia S. Wagonheim, 1989 An analytical record of all plays extinct or lost chronologically arranged and indexed by authors titles and dramatic companies      *Masque and Opera in England, 1656-1688* Andrew R. Walkling, 2016-08-25 Masque and Opera in England 1656 1688 presents a comprehensive study of the development of court masque and through composed opera in England from the mid 1650s to the Revolution of 1688 89 In seeking to address the problem of generic categorization within a highly fragmentary corpus for which a limited amount of documentation survives Walkling argues that our understanding of the distinctions between masque and opera must be premised upon a thorough knowledge of theatrical context and performance circumstances Using extensive archival and literary evidence detailed textual readings rigorous tabular analysis and meticulous collation of bibliographical and musical sources this interdisciplinary study offers a host of new insights into a body of work that has long been of interest to musicologists theatre historians literary scholars and historians of Restoration court and political culture but which has hitherto been imperfectly understood A companion volume will explore the phenomenon of dramattick opera and its precursors on London s public stages between the early 1660s and the first decade of the eighteenth century      **The**

**Mental World of the Jacobean Court** Linda Levy Peck, 2005-10-13 New interpretations of Jacobean court culture by an international group of specialists

**The Universal Anthology** Richard Garnett, Léon Vallée, Alois Brandl, 1899

**Ben Jonson** David Riggs, 1989 Compelling Riggs's approach to the man as artist is to see him as a paradox a man of reckless defiance who boasted openly about his womanizing and criminal record and who nonetheless represented himself in Renaissance England as the great model of a self-restrained and chastely austere classical style of writing David Riggs's eminently readable and generously illustrated study not only fully justifies our curiosity but handles with admirable tact what might be lurid and sensational if our only interest were the gossip New York Times Book Review

**Humankind** Andreas Höfele, Stephan Laqué, 2011-05-04 Anthropology is a notoriously polysemous term Within a continental European academic context it is usually employed in the sense of philosophical anthropology and mainly concerned with exploring concepts of a universal human nature By contrast Anglo-American scholarship almost exclusively associates anthropology with the investigation of cultural and ethnic differences cultural anthropology How these two main traditions and their derivations such as literary anthropology historical anthropology ethnology ethnography intercultural studies relate to each other is a matter of debate Both however have their roots in the path-breaking changes that occurred within sixteenth and early seventeenth-century culture and scientific discourse It was in fact during this period that the term anthropology first acquired the meanings on which its current usage is based The Renaissance did not invent the human But the period that gave rise to humanism witnessed an unprecedented diversification of the concept that was at its very core The question of what defines the human became increasingly contested as new developments like the emergence of the natural sciences religious pluralisation as well as colonial expansion were undermining old certainties The proliferation of doctrines of the human in the early modern age bears out the assumption that anthropology is a discipline of crisis seeking to establish sets of common values and discursive norms in situations when authority finds itself under pressure

*Before the Baton* Peter Holman, 2020 This book investigates the ways large-scale music was directed or conducted in Britain before baton conducting took hold in the 1830s After surveying practice in Italy Germany and France from Antiquity to the eighteenth century the focus is on direction in two strands of music-making in Stuart and Georgian Britain choral music from Restoration cathedrals to the oratorio tradition deriving from Handel and music in the theatre from the Jacobean masque to nineteenth-century opera ending with an account of how modern baton conducting spread in the 1830s from the pit of the Haymarket Theatre to the Philharmonic Society and to large-scale choral music Part social and musical history based on new research into surviving performing material documentary sources and visual evidence and part polemic intended to question the use of modern baton conducting in pre-nineteenth-century music Before the Baton throws new light on many hitherto dark areas though the heart of the book is an extended discussion of the evidence relating to Handel's operas oratorios and choral music Contrary to near-universal modern practice he mostly preferred to play rather than beat time PETER HOLMAN is Emeritus

Professor of Historical Musicology at Leeds University When not occupied with writing and research he organises performances of seventeenth and eighteenth century music mostly directing them from the keyboard He is director of The Parley of Instruments Leeds Baroque the Suffolk Villages Festival and the annual Baroque Summer School run by Cambridge Early Music The Cambridge Companion to Seventeenth-Century Opera , **Foundations of English Opera** Edward Joseph Dent,1928 **The Cambridge Companion to Seventeenth-Century Opera** Jacqueline Waeber,2022-12-22 The Cambridge Companion to Seventeenth Century Opera is a much needed introduction to one of the most defining areas of Western music history the birth of opera and its developments during the first century of its existence From opera s Italian foundations to its growth through Europe and the Americas the volume charts the changing landscape on stage and beyond which shaped the way opera was produced and received With a range from opera s sixteenth century antecedents to the threshold of the eighteenth century this path breaking book is broad enough to function as a comprehensive introduction yet sufficiently detailed to offer valuable insights into most of early opera s many facets it guides the reader towards authoritative written and musical sources appropriate for further study It will be of interest to a wide audience including undergraduate and graduate students in universities and equivalent institutions and amateur and professional musicians

**Nicholas Lanier** Michael I. Wilson,2017-07-05 Nicholas Lanier 1588 1666 was not only the first person to hold the office of Master of the Music to King Charles I he was also a practising painter a friend of Rubens Van Dyck and many other artists of his time and one of the very first great art collectors and connoisseurs He is especially remembered for the part he played in acquiring on behalf of Charles I the famous collection of paintings belonging to the Gonzaga family of Mantua Many of these paintings still form an important part of the Royal Collection today In this book the different strands of Lanier s colourful life are for the first time drawn together and presented in a single compelling narrative Ben Jonson Alexander Leggatt,2017-03-31 While most critical writing on Jonson concentrates on the plays poems or masques seen in isolation this title first published in 1981 ranges across the genres to explore Jonson s vision as a whole The author points to the inner connections that make of the rich variety of Jonson s writing a single coherent body of work We see Jonson exploring the relations between culture and society the difficulties of ideal virtue in a far from ideal world and above all the problems of art itself Combining a wide ranging discussion of Jonson s interests with a detailed examination of his major works this book provides a balanced critical introduction to one of the most complex and fascinating figures in English Literature The Library Sir John Young Walker MacAlister,Alfred William Pollard,Ronald Brunlees McKerrow,Sir Frank Chalton Francis,1926

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