



Elizabethan Triumphal Processions

Chris Fitter



Elizabethan Triumphal Processions:

Elizabethan Triumphal Processions William Leahy, 2017-03-02 Until now scholarly analysis of Elizabethan processions has always regarded them as having been successful in their function as propaganda and has always found them to have effectively won over the common people that group of the population at whom they were chiefly aimed Both her Royal entries and progresses were regarded as effective public relations exercises the population gaining access to the Queen and thus being encouraged to remain loyal subjects This book represents a new approach to this subject by investigating whether this was actually the case that is whether the common people were actually won over by these spectacular rituals By examining original documents that have thus far been ignored as well as re-examining others from the perspective of the common people the book casts a new light on Elizabethan processions

John Nichols's The Progresses and Public Processions of Queen Elizabeth: Volume I John Nichols, 2014 The first volume in this annotated collection of texts relating to the progresses of Queen Elizabeth I around England includes accounts of dramatic performances orations and poems and a wealth of supplementary material dating from 1533 to 1578

Triumphal Forms Alastair Fowler, 1970-11-02 A demonstration of the persistence of numerology a characteristic of literature in the Middle Ages in Elizabethan poetry

The Catholic Imaginary and the Cults of Elizabeth, 1558-1582 Stephen Hamrick, 2016-12-05 Stephen Hamrick demonstrates how poets writing in the first part of Elizabeth I's reign proved instrumental in transferring Catholic worldviews and paradigms to the cults and early anti cults of Elizabeth Stephen Hamrick provides a detailed analysis of poets who used Petrarchan poetry to transform many forms of Catholic piety ranging from confession and transubstantiation to sacred scriptures and liturgical singing into a multivocal discourse used to fashion refashion and contest strategic political religious and courtly identities for the Queen and for other Court patrons These poets writers previously overlooked in many studies of Tudor culture include Barnabe Googe George Gascoigne and Thomas Watson Stephen Hamrick here shows that the nature of the religious reformations in Tudor England provided the necessary contexts required for Petrarchanism to achieve its cultural centrality and artistic complexity This study makes a strong contribution to our understanding of the complex interaction among Catholicism Petrarchanism and the second English Reformation

The Elizabethan Country House Entertainment Elizabeth Zeman Kolkovich, 2016-07-04 This is the first full length critical study of country house entertainment a genre central to late Elizabethan politics It shows how the short plays staged for the Queen at country estates like Kenilworth Castle and Elvetham shaped literary trends and intervened in political debates including whether women made good politicians and what roles the church and local culture should play in definitions of England In performance and print country house entertainments facilitated political negotiations rethought gender roles and crafted regional and national identities In its investigation of how the hosts used performances to negotiate local and national politics the book also sheds light on how and why such entertainments enabled female performance and authorship at a time when English women did not write or

perform commercial plays Written in a lively and accessible style this is fascinating reading for scholars and students of early modern literature theatre and women s history

The Pragmatics of Early Modern Politics: Power and Kingship in Shakespeare's History Plays Urszula Kizelbach,2014-10-10 Early modern kings adopted a new style of government Realpolitik as spelled out in Machiavelli s writings Tudor monarchs well aware of their questionable right to the throne posed as great dissimulators similarly to the modern prince who must learn from the fox and the lion This book paints a portrait of a successful politician according to early modern standards Kingship is no longer understood as a divinely ordained institution but is defined as goal oriented policy making relying on conscious acting and the theatrical display of power The volume offers an intriguing discussion on kingship in pragmatic terms as the strategic face saving behaviour of Shakespeare s kings It also demonstrates how an efficient or inefficient management of the king s political face could decide his success or failure as a monarch and how the Renaissance world of Shakespeare s history plays is combined with modern theories of communication politeness and face Many studies in historical pragmatics or historical stylistics purport to expose language use in social context but they fall short when measured against this study The author approaches Shakespeare with concepts from literary studies and linguistic pragmatics and weaves them together seamlessly with social history The result is a treasure trove of insights Jonathan Culpeper Lancaster University Exploring Machiavellian politics from the perspective of linguistic pragmatics and sociological role theory Urszula Kizelbach s study sheds interesting new light on Shakespeare s stage kings Her discussion of the strategic uses of polite speech is a particularly welcome addition to our thinking about Shakespeare s English history plays A promising new voice in European Shakespeare studies Andreas H fele Munich University

Ink, Stink Bait, Revenge, and Queen Elizabeth Steven W. May,Arthur F. Marotti,2014-12-19 In Ink Stink Bait Revenge and Queen Elizabeth Steven W May and Arthur F Marotti present a recently discovered household book from sixteenth century England Its main scribe John Hanson was a yeoman who worked as a legal agent in rural Yorkshire His book a miscellaneous collection of documents that he found useful or interesting is a rare example of a middle class provincial anthology that contains in addition to works from the country s cultural center items of local interest seldom or never disseminated nationally Among the literary highlights of the household book are unique copies of two ballads whose original print versions have been lost describing Queen Elizabeth s procession through London after the victory over the Spanish Armada two poems attributed to Elizabeth herself and other verse by courtly writers copied from manuscript and print sources Of local interest is the earliest known copy of a 126 stanza ballad about a mid fourteenth century West Yorkshire feud between the Eland and Beaumont families The manuscript s utilitarian items include a verse calendar and poetic Decalogue model legal documents real estate records recipes for inks and fish baits and instructions for catching rabbits and birds Hanson combined both professional and recreational interests in his manuscript including material related to his legal work with wills and real estate transactions As May and Marotti argue in their cultural and historical

interpretation of the text Hanson's household book is especially valuable not only for the unusual texts it preserves but also for the ways in which it demonstrates the intersection of the local and national and of popular and elite cultures in early modern England

Music in Elizabethan Court Politics Katherine Butler (Music tutor), 2015 Music and musical entertainments are here shown to be used for different ends by both monarch and courtiers

The Elizabethans A. N. Wilson, 2012-04-24 In Wilson's hands these familiar stories make for gripping reading The New York Times Book Review New York Times Book Review Editors Choice Author of Dante in Love A sweeping panorama of the Elizabethan age a time of remarkable strange personages and great political and social change by one of our most renowned historians A time of exceptional creativity wealth creation larger than life royalty and political expansion the Elizabethan age was also more remarkable than any other for the Technicolor personalities of its royals and subjects Apart from the complex character of the Virgin Queen herself A N Wilson's The Elizabethans follows the stories of Francis Drake a privateer who not only defeated the Spanish Armada but also circumnavigated the globe with a drunken mutinous crew and without reliable navigational instruments political intriguers like William Cecil and Francis Walsingham and Renaissance literary geniuses from Sir Philip Sidney to Christopher Marlowe and William Shakespeare Most crucially this was the age when modern Britain was born and established independence from mainland Europe both in its resistance to Spanish and French incursions and in its declaration of religious liberty from the pope and laid the foundations for the explosion of British imperial power and eventual American domination An acknowledged master of the all encompassing single volume history Wilson tells the exhilarating story of the Elizabethan era with all the panoramic sweep of his bestselling The Victorians and with the wit and iconoclasm that are his trademarks

Text/Events in Early Modern England Sandra Logan, 2018-01-18 Engaging with a range of events historical moments theatrical performances public presentations and courtly intrigues and the texts that record them this book explores representational practice as a component of Elizabethan political culture Considering the inscriptive production of mediated indirect experience as an authorial challenge to the value of the immediate direct experience of events and conversely recognizing the multi valent impact of theatrical performance and performativity as a reinvigoration of the immediate this study traces the emergence of realness as a textual effect and a mode of political intervention This interactive refractive nexus of experience and inscription comprises what Sandra Logan calls the text event The four primary foci of this investigation the 1558 coronation entry the 1575 entertainments at Kenilworth the 1590s dramatizations of the reign of Richard II and the Essex trial of 1601 serve as exempla of four moments in the reign of Elizabeth I which suggest an increasingly complex interaction between events and texts developing in the last half of the sixteenth century Logan argues that in representing England's recent and distant past a wide range of social subjects engaged in a struggle for intellectual credibility and social viability and in the process generated a contingent public sphere within which history framed as a coherent narrative shaped by causal relationships was brought to bear on the concerns of

the Elizabethan present and future Assessing how these chronicles short prose histories and historical dramas each made use of the materials and techniques of the others blurring the distinctions between historiography and poetry as well as between past and present Logan considers the conjunctions between the development of new genres and perceptions about inscription and experience and changing socioeconomic institutions and practices *The Progresses, Pageants, and Entertainments of Queen Elizabeth I* Jayne Elisabeth Archer, Elizabeth Goldring, Sarah Knight, 2007-03-29 More than any other English monarch before or since Queen Elizabeth I used her annual progresses to shape her royal persona and to bolster her popularity and authority During the spring and summer accompanied by her court Elizabeth toured southern England the Midlands and parts of the West Country staying with private and civic hosts and at the universities of Oxford and Cambridge The progresses provided hosts with unique opportunities to impress and influence the Queen and became occasions for magnificent and ingenious entertainments and pageants drawing on the skills of architects artists and craftsmen as well as dramatic performances formal orations poetic recitations parades masques dances and bear baiting The Progresses Pageants and Entertainments of Queen Elizabeth I is an interdisciplinary essay collection drawing together new and innovative work by experts in literary studies history theatre and performance studies art history and antiquarian studies As such it will make a unique and timely contribution to research on the culture and history of Elizabethan England Chapters include examinations of some of the principal Elizabethan progress entertainments including the coronation pageant Veritas temporis filia 1559 Kenilworth 1575 Norwich 1578 Cowdray 1591 Bisham 1592 and Harefield 1602 while other chapters consider the themes raised by these events including the ritual of gift giving the conduct of government whilst on progress the significance of the visual arts in the entertainments regional identity and militarism elite and learned women as hosts the circulation and publication of entertainment and pageant texts the afterlife of the Elizabethan progresses including their reappropriation in Caroline England and the documenting of Elizabeth's reign by late eighteenth and early nineteenth century antiquarians such as John Nichols who went on to compile the monumental *The Progresses of Queen Elizabeth* 1788 1823 **Pageantry and Power** Tracey Hill, 2017-05-26 This electronic version has been made available under a Creative Commons BY NC ND open access license Pageantry and power is the first full and in depth cultural history of the Lord Mayor's Show in the early modern period It provides new insight into the culture and history of the London of Shakespeare's time and beyond Central to the cultural life of London the Lord Mayor's Shows were high profile and lavish entertainments produced by some of the most talented writers of the time Employing an interdisciplinary approach Pageantry and power explores various important factors including the relationship between the printed texts of the Shows and actual events This full scale study of the civic works of important writers enhances our understanding of their other often better known dramatic works contributing to a fuller estimation of their literary careers This book is an invaluable resource for scholars and students of early modern literature drama history civic culture pageantry urban studies cultural geography book history

as well as the interested general reader Pageantry and power won the 2011 David Bevington Award for the Best New Book in Early Drama Studies *Thomas Churchyard* Matthew Woodcock, 2016-10-27 Soldier courtier author entertainer and amateur spy Thomas Churchyard c 1529 1604 saw action in most of the principal Tudor theatres of war was a servant to five monarchs and had a literary career spanning over half a century during which time he produced over fifty different works in a variety of forms and genres Churchyard's struggles to subsist as an author and soldier provides an unrivalled opportunity to examine the self-promotional strategies employed by an individual who attempts to make a living from both writing and fighting and who experiments throughout his life with ways in which the arts of the pen and sword may be reconciled and aligned Drawing on extensive archival and literary sources Matthew Woodcock reconstructs the extraordinary life of a figure well known yet long neglected in early modern literary studies In the first ever book-length biography of Churchyard Woodcock reveals the author to be a resourceful and innovative writer whose long literary career plays an important part in the history of professional authorship in sixteenth-century England This book also situates Churchyard alongside contemporary soldier authors such as Henry Howard Earl of Surrey George Gascoigne and Sir Philip Sidney and it makes a significant contribution to our understanding of the relationship between literature and the military in the early modern period Churchyard's writings drew heavily upon his own experiences at court and in the wars and the author never tired of drawing attention to the struggles he endured throughout his life Consequently this study addresses the wider methodological question of how we should construct the biography of an individual who was consistently preoccupied with telling his own story

Working Subjects in Early Modern English Drama Natasha Korda, 2016-02-11 Working Subjects in Early Modern English Drama investigates the ways in which work became a subject of inquiry on the early modern stage and the processes by which the drama began to forge new connections between labor and subjectivity in the period The essays assembled here address fascinating and hitherto unexplored questions raised by the subject of labor as it was taken up in the drama of the period How were laboring bodies and the goods they produced marketed and consumed represented onstage through speech action gesture costumes and properties How did plays participate in shaping the identities that situated laboring subjects within the social hierarchy In what ways did the drama engage with contemporary discourses social political economic religious etc that defined the cultural meanings of work How did players and playwrights define their own status with respect to the shifting boundaries between high status low status legitimate illegitimate profitable unprofitable skilled unskilled formal informal male female free bound paid unpaid forms of work Merchants usurers clothworkers cooks confectioners shopkeepers shoemakers sheepshearers shipbuilders sailors perfumers players magicians servants and slaves are among the many workers examined in this collection Offering compelling new readings of both canonical and lesser-known plays in a broad range of genres including history plays comedies tragedies tragicomedies travel plays and civic pageants this collection considers how early modern drama actively participated in a burgeoning proto

capitalist economy by staging England's newly diverse workforce and exploring the subject of work itself Majesty and the Masses in Shakespeare and Marlowe Chris Fitter, 2020-07-16 This book is a landmark study of Shakespeare's politics as revealed in his later History Plays. It offers the first ever survey of anti-monarchism in Western literature history and philosophy tracked from Hesiod and Homer through to contemporaries of Shakespeare such as George Buchanan and the authors of the *Mirror for Magistrates* thus demonstrating that anxiety over monarchic power and contemptuous demolitions of kingship as a disastrously irrational institution formed an important and irremovable body of reflection in prestigious Western writing. Overturning the widespread assumption that Elizabethans believed in divine right monarchy it exposites the anti-monarchic critique built into Shakespeare's Histories and Marlowe's *Massacre at Paris* in five chapters of close literary critical readings paying innovative attention to performance values. Part Two focuses Queen Elizabeth's principal challenger for national rule the Earl of Essex England's most popular man. It demonstrates from detailed readings that far from being an admirer of the war-crazed unstable bi-polar Essex as is regularly asserted Shakespeare launched in *Richard II* and *Henry IV* a campaign to puncture the reputation of the great earl exposing him as a Machiavel seeking Elizabeth's throne. Shakespeare emerges as a humane and clear-sighted critic of the follies intrinsic to dynastic monarchy yet hostile likewise to the rash militarist Essex who would fling England into permanent war against Spain. Founded on an unprecedented and wide-ranging study of anti-monarchist thought this book presents a significant contribution to Shakespeare and Marlowe criticism studies of Tudor England and the history of ideas Radical Shakespeare Chris Fitter, 2013-07-03 This book argues that Shakespeare was permanently preoccupied with the brutality corruption and ultimate groundlessness of the political order of his state and that the impact of original Tudor censorship supplemented by the relatively depoliticizing aesthetic traditions of later centuries have together obscured the consistent subversiveness of his work. Traditionally Shakespeare's political attitudes have been construed either as primarily conservative or as essays in richly imaginative ambiguation irreducible to settled viewpoints. Fitter contends that government censorship forced superficial acquiescence upon Shakespeare in establishment ideologies monarchic aristocratic and patriarchal that were enunciated through rhetorical set pieces but that Shakespeare the dramatist learned from Shakespeare the actor a variety of creative methods for sabotaging those perspectives in performance in the public theatres. Using historical contextualizations and recuperation of original performance values the book argues that Shakespeare emerged as a radical writer not in middle age with *King Lear* and *Coriolanus* plays whose radicalism is becoming widely recognized but from his outset with *Henry VI* and *Taming of the Shrew*. Recognizing Shakespeare's allusiveness to 1590s controversies and dissident thought and recovering the subtextual politics of Shakespeare's distinctive stagecraft reveals populist at times even radical meaning and a substantially new and astonishingly interventionist Shakespeare Shakespeare and Child's Play Carol Chillington Rutter, 2007-11-13 Shakespeare wrote more than fifty parts for children amounting to the first comprehensive portrait of childhood in the

English theatre Focusing mostly on boys he put sons against fathers servants against masters innocence against experience testing the notion of masculinity manners morals and the limits of patriarchal power He explored the nature of relationships and ideas about parenting in terms of nature and nurture permissiveness and discipline innocence and evil He wrote about education adolescent rebellion delinquency fostering and child killing as well as the idea of the redemptive child who cures diseased adult imaginations Childness the essential nature of being a child remains a vital critical issue for us today In Shakespeare and Child s Play Carol Rutter shows how recent performances on stage and film have used the range of Shakespeare s insights in order to re examine and re think these issues in terms of today s society and culture Early Elizabethan Tragedies of the Inns of Court S. F. Johnson,2022-03-23 Originally published in 1987 this book is a chronologically horizontal study of many aspects of one group of tragedies written under similar conditions during a short period of time the Elizabethan tragedies of the inns of court The plays produced by members of the Inns of Court have long been recognized as seminal in the development of Elizabethan tragedy and include the earliest formal dramatic tragedy in English The book includes chapters on plot construction characters and characterization and ethical significance

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