Festive Enterprise reveals marketplace pressures at the heart of dramatic form in medieval and Renaissance drama. In Festive Enterprise, Jill P. Ingram merges the history of economic thought with studies of theatricality and spectatorship to examine how English Renaissance plays employed forms and practices from medieval and traditional entertainments to signal the expectation of giving from their audiences. Resisting the conventional divide between medieval and Renaissance, Festive Enterprise takes a trans-Reformation view of dramaturgical strategies, which reflected the need to generate both income and audience assent. By analyzing a wide range of genres (such as civic ceremonial, mummmings, interludes, scripted plays, and university drama) and a diverse range of venues (including great halls, city streets, the Inns of Court, and public playhouses), Ingram demonstrates how early moderns borrowed medieval money-gatherers’ techniques to signal communal obligations and rewards for charitable support of theatrical endeavors. Ingram shows that economics and drama cannot be considered as separate enterprises in the medieval and Renaissance periods. Rather, marketplace pressures were at the heart of dramatic form in medieval and Renaissance drama alike. Festive Enterprise is an original study that traces how economic forces drove creativity in drama from medieval civic processions and guild cycle plays to the early Renaissance. It will appeal to scholars of medieval and early modern drama, theater historians, religious historians, scholars of Renaissance drama, and students in English literature, drama, and theater.

The deepest periodic division in English literary history has been between the medieval and the early modern. ‘Cultural Reformations’ initiates discussion on many fronts in which both periods look different in dialogue with each other. This account examines the format and style of book illumination, explaining the basic vocabulary and concepts that are needed to understand this art form. The author offers insights into the fundamental philosophy, theology, technology and cultural ambience underlying the production of book illumination throughout its history.

The author examines the secular music of the late Renaissance period primarily through families of varying importance. This is the first major study of the use of other languages in medieval and Renaissance English drama. For the period 1400 to 1600 Janette Dillon examines why other languages increasingly invade English plays, and how their significance is illuminated by developments in church and state, in particular the advances Reformation and Expanding English nationalism. In marked contrast to other related studies, Dillon focuses on drama as performance and employs a wide range of works, from the mystery cycles to The Spanish Tragedy, and finally Shakespeare.

An English Medieval and Renaissance Song Book Part Songs and Sacred Music for One to Six Voices Courier Corporation

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 insight into premodern pedagogic practice, the chapters here emphasize the 'pragmatic' aspects of humanist study. The volume proposes that the classics continued to be studied in the medieval and Renaissance periods not simply for their cultural or ‘ornamental’ value, but also for utilitarian reasons, for ‘life lessons’. Because the volume goes beyond analysing the educational manuals surviving from the premodern period and attempts to elucidate the teaching methodology of the premodern period, it provides a nuanced insight into the formation of the premodern individual. The volume will therefore be of great interest to scholars and students interested in medieval and Renaissance history in general, as well as those interested in the history of educational theory and practice, or in the premodern reception of classical literature. An invaluable collection for those who read and love Lewis and medieval and Renaissance literature.

"An elegant anthology. The specialist will not miss the quiet sophistication with which the music has been selected and prepared. Some of it is printed here for the first time, and much of it has been edited anew." "Notes" This treasury of 47 vocal works edited by Noah Greenberg, founder and former director of the New York Pro Musica Antiqua will delight all lovers of medieval and Renaissance music. Containing a wealth of both religious and secular music from the 12th to the 17th centuries, the collection covers a broad range of moods, from the hearty "Blow Thy Horne Thou Jolly Hunter" by William Cornynsh to the reflective and elegiac "Cease Mine Eyes" by Thomas Morley. Of the religious works, nine were written for church services, including "Sanctus" by Henry IV and "Angus Dei" from a beautiful four-part mass by Thomas Tallis. Other religious songs in the collection come from England's rich tradition of popular religious lyric poetry, and include William Byrd's "Susanna Farye," the anonymously written "Deo Gracias Anglia" (The Agincourt Carol), and Thomas Ravenscroft's "O Lord, Turne Now Away Thy Face" and "Remember O Thou Man." Approximately half of the songs are secular, some from the popular tradition and others from the courtly poets and musicians surrounding such musically inclined monarchs as Henry VIII who himself is represented in this collection with two charming songs, "With Owt Dyscorde" and "O My Hart." Among the notable composers of Tudor and Elizabethan England represented here are Orlando Gibbons, John Dowland, and Thomas Weelkes."

Hailed as "the final memorial to the work of a great scholar and teacher and a wise and noble mind," this work paints a lucid picture of the medieval world view, as historical and cultural background to the literature of the Middle Ages and Renaissance.

Medieval and Renaissance Drama in England is an annual volume committed to the publication of essays and reviews related to drama and theatre history to 1642. Volume 30, an anniversary issue, contains eight essays, three review essays, and 12 briefer reviews of important books in the field. With contributions from a range of internationally known early music scholars and performers, Tess Knighton and David Fallows provide a lively new survey of music and culture in Europe from the beginning of the Christian era to 1600. Fifty essays comment on the social, historical, theoretical, and performance contexts of the music and musicians of the period to offer fresh perspectives on musical styles, research sources, and performance practices of the medieval and Renaissance periods.

This collection brings together extended versions of papers delivered at the 2015 meeting of the Hungarian Society for the Study of English (HUSSÉ). The timeframe the papers deal with, starting with 15th century devotional texts, including Tudor interludes, Shakespearean plays and their adaptations, and ending in Milton, embraces three centuries of the history of English literature. As such, the contributions offer not only a variety of methodological approaches and disciplinary perspectives, but also highlight converging problems within this broad field, crystallized around three main topics of scholarship and constituting the three thematic parts of the volume, each containing three to four chapters. The first part, entitled “Medieval and Early Modern Experiments with Genre”, offers a set of readings that interpret texts in the light of their generic and thematic innovativeness. Attesting to the multiple ways in which Shakespeare is made our contemporary, the second part, “Shakespearean Texts and Adaptations—Our Contemporaries”, is comprised of essays on contemporary adaptations of Shakespeare and Renaissance theatre, taking the term “adaptation” in a broad sense. The contributions in the third part of the volume, “Perspectives on Milton”, all focus on John Milton, highlighting debates or underrepresented discourses in Milton studies. What connects the papers of the volume as a whole is the reinterpretation of traditional critical assumptions through innovative methods, including viewpoints integrated from other disciplines and discourses, such as theatre studies, digital humanities and social sciences, addressing the relevance of both traditional and innovative topics within English studies in a contemporary academic context.

This volume is an attempt to discuss the ways in which themes of authority and gender can be traced in the writing of chronicles and chronicle-like writings from the early Middle Ages to the Renaissance. With major contributions by fourteen authors, each of them specialists in the field, this study spans full across the compass of medieval and early modern Europe, from England and Scandinavia, to Byzantium and the Crusader Kingdoms; embraces a variety of media and methods; and touches evidence from diverse branches of learning such as language and literature, history and art, to name just a few. This is an important collection which will be of the highest utility for students and scholars of language, literature, and history, for many years to come.

From delicate jewelry to the most elaborate goblet, this book brings together gems of the applied arts from the Middle Ages right through to the Renaissance. The 216 hand-colored copperplate engravings offer the contemporary reader both a record and a sourcebook of all that can be achieved by the human hand and creative imagination.

A contributory volume on the effect of medieval culture and literature on early modern England. Grieving women in early modern English drama, this study argues, recall not only those of Classical tragedy, but also, and more significantly, the lamenting women of medieval English drama, especially the Virgin Mary. Looking at the plays of Shakespeare, Kyd, and Webster, this book presents a new perspective on early modern drama grounded upon three original interrelated points. First, it explores how the motif of the mourning woman on the early modern stage embodies the cultural trauma of the Reformation in England. Second, the author here brings to light the extent to which the figures of early modern drama recall those of the recent medieval past. Finally, Goodland addresses how these representations embody actual mourning practices that were viewed as increasingly disturbing after the Reformation. Female Mourning and
Tragedy in Medieval and Renaissance English Drama synthesizes and is relevant to several areas of recent scholarly interest, including the performance of gender, the history of emotion, studies of death and mourning, and the cultural trauma of the Reformation. This is a critical book to study in depth the transition from the Medieval to the Renaissance periods in English literature. What exactly, in a literary context, do those terms designate? Mr Spearing argues that, far from being fixed determinants, they demand careful critical reappraisal. He rewrites the literary history of the period from Chaucer to the early Spenser in a way that puts emphasis on the importance of Chaucer's influence on a tradition which in many important respects began with him. Many literary and cultural qualities, normally considered 'Renaissance', can be seen to have their origins, so far as the English tradition is concerned, in Chaucer's contacts with Italian culture. This book shows how Chaucer can be regarded as a Renaissance poet whose work was medievalised by his admiring successors. Traditions other than the Chaucerian are examined in this light, and the author engages with the larger problems of literary history through the detailed analysis of specimen texts.

From dragons and serpents to many-armed beasts that preyed on ships and sailors alike, sea monsters have terrified mariners across all ages and cultures and have become the subject of many tall tales from the sea. Accounts of these creatures have also inspired cartographers and mapmakers, many of whom began decorating their maps with them to indicate unexplored areas or areas about which little was known. Whether swimming vigorously, gamboling amid the waves, attacking ships, or simply displaying themselves for our appreciation, the sea monsters that appear on medieval and Renaissance maps are fascinating and visually engaging. Yet despite their appeal, these monsters have never received the scholarly attention that they deserve. In Sea Monsters on Medieval and Renaissance Maps, Chet Van Duzer analyzes the most important examples of sea monsters on medieval and Renaissance maps produced in Europe. Van Duzer begins with the earliest mappaemundi on which these monsters appear in the tenth century and continues to the end of the sixteenth century and, along the way, sheds important light on the sources, influences, and methods of the cartographers who drew or painted them. A beautifully designed visual reference work, Sea Monsters on Medieval and Renaissance Maps will be important not only in the history of cartography, art, and zoological illustration, but also in the history of the geography of the "marvelous" and of Western conceptions of the ocean.

The Discarded Image paints a lucid picture of the medieval world view, providing the historical and cultural background to the literature of the middle ages and renaissance. It describes the 'image' discarded by later years as 'the medieval synthesis itself, the whole organization of their theology, science and history into a single, complex, harmonious mental model of the universe'. This, Lewis's last book, has been hailed as 'the final memorial to the work of a great scholar and teacher and a wise and noble mind'.

Examines interrelated topics in Medieval and Renaissance Latin literature: the status of women as writers, the status of women as rhetorical figures, and the status of women in society from the fifth to the early seventeenth century. A sequel to Nicholas Orme's widely praised study, Medieval Children Children have gone to school in England since Roman times. By the end of the middle ages there were hundreds of schools, supporting a highly literate society. This book traces their history from the Romans to the Renaissance, showing how they developed, what they taught, how they were run, and who attended them. Every kind of school is covered, from reading schools in churches and town grammar schools to schools in monasteries and nunneries, business schools, and theological schools. The author also shows how they fitted into a constantly changing world, ending with the impacts of the Renaissance and the Reformation. Medieval schools anticipated nearly all the ideas, practices, and institutions of schooling today. Their remarkable successes in linguistic and literary work, organizational development, teaching large numbers of people shaped the societies that they served. Only by understanding what schools achieved can we fathom the nature of the middle ages.

Medieval and Renaissance Drama in England is an international volume published every year in hardcover, containing essays and studies as well as book reviews of the many significant books and essays dealing with the cultural history of medieval and early modern England as expressed by and realized in its drama exclusive of Shakespeare. Based on the study of over 500 surviving manuscript school books, this comprehensive 2001 study of the curriculum of school education in medieval and Renaissance Italy contains some surprising conclusions. Robert Black's analysis finds that continuity and conservatism, not innovation, characterize medieval and Renaissance teaching. The study of classical texts in medieval Italian schools reached its height in the twelfth century; this was followed by a collapse in the thirteenth century, an effect on school teaching of the growth of university education. This collapse was only gradually reversed in the two centuries that followed: it was not until the later 1400s that humanists began to have a significant impact on education. Scholars of European history, of Renaissance studies, and of the history of education will find that this deeply researched and broad-ranging book challenges much inherited wisdom about education, humanism and the history of ideas.

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