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Meaning in the Historic and Artistic Milieu of the Jacobean Court Masque

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ABSTRACT

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The seventeenth-century masque is usually remembered as one of several kinds of entertainment that contributed to the evolution of staged drama and its allied forms, opera and ballet. It is not generally appreciated, however, that the tradition of masqueing was a rite of homage to the reigning monarch. This study shows how the Jacobean court masque served a ceremonial purpose.

Most studies of the English masque begin and end with analyses of liberetti and tell little about performance practices. This paper demonstrates how poetry, music, dance, and scenic design were employed by masque writers to further King James' concept of rule by divine right. Emphasis is placed on explaining how the various artistic components used acquired the religious underpinnings that held the court masque to its traditional ceremonial purpose.

This paper is based on interdisciplinary research, the findings of which provide conclusive evidence that the Jacobean court masque was a cult-like ceremony centering on

the king. The findings were extrapolated from the court's ceremonial traditions and from artistic performance practices, and demonstrate that the masque was a manifestation of an English social order based on Christian ideals.

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CHAPTER 1

INTRODUCTION

It is usual to think of masques as entertainment typical of the late Tudor and pre-Restoration Stuart monarchies, when performances were held in conjunction with the aristocracy's most important social gatherings. Masques were produced both at court and in private homes and were, like tournaments, highly emblematic of virtues the host wished to ascribe to an honored guest. In addition, they were produced by private organizations, such as the Inns of Court.

Masques were comprised of a loosely organized medley of poetry, dialogues, songs, and dances, all of which followed a thematic idea forming an elementary plot. Associations were made between the honoree and various abstractions such as truth, love, and courage. The person so honored could then be drawn into the center of action, where he played out a role according to a script. Such methods were typical of masques in general; however, those presented privately were modeled on court productions.

Some readers may have been introduced to masques through dramatic stage works of the period, such as those in Shakespeare's The Merry Wives of Windsor, A Midsummer

Night's Dream, and The Tempest. But these and other masques do not adequately mirror the court prototype. Such masques merely emulate the court tradition and were intended to entertain. Those which are the subject of this paper served a political purpose bordering on cultism.

James I (r. 1603-1625) found in the ceremonial and festival traditions of the English court an historical basis for using the masque to promote his concept of rule by Divine right. He was no doubt influenced by prevailing ideas of kingship and by his strong classical education. Queen Anne, however, after years of cultural and social isolation in the comparatively impoverished Scottish court, welcomed every opportunity afforded by the crown's wealth and London's greater sophistication to become personally involved in planning court entertainment. Thus Jacobean masques illustrate the court's position in the Divine Chain of Being and were, under Anne's influence, the most spectacularly entertaining stage productions of the day.

It was not intended for this thesis to be a technical analysis of the masque form. Therefore, theoretical discussions have been avoided wherever possible. Rather, emphasis has been placed on discovering how artistic performance practices imbued the ceremonial tradition with meanings expressive of King James' monarchy. It is my thesis that masques presented in his court were primarily ceremonies of state. In support of this, answers were sought to the following questions: What were the traditions

that enabled Jacobean masque writers to adapt the form to James I's requirements? How did each of the artistic components of masques contribute to the ceremony?

Neither the court's customs nor the artistic milieu of pageantry fully explain the deeper meanings of the court masque. It is in the symbolism of performance practices that these components are important. Productions were based on the conventions of protocol and used every means at hand to glorify the court. The location of dramatic personae and the emblematic use of the arts result in what Stephen Kogan calls "an experience in which everything seemed to be in everything" (29). Much of the everything is King James' concept of himself as a spiritual, as well as political, leader.

King James expressed his concepts of government in two works, The Trew Law of Free Monarchies (1598) and The Basilicon Doran of King James VI (1599). The first was concerned with theories of monarchial government, the second with actual practice. In essence, he rationalized that kings were called gods by King David because they sat on God's earthly throne and were accountable to Him. Several of Jonson's early panegyrics flatter these ideas and the Jacobean masques express them. Since these concepts are not stated outright in the libretti, it is within the ceremonial tradition and mise-en-scène that the search for meaning begins.

CHAPTER 2

THE MASQUE TRADITION

The tradition of masqueing was among the most ancient and representative of court functions carried on in England. Masques were presented at enormous expense in conjunction with significant social events, as well as for the pleasure of an aristocratic society whose participation in them was visible evidence of royal favor. They achieved the status of an art form in the hands of Ben Jonson (1573?-1637) and Inigo Jones (1573-1637) who, from 1605 to 1631, blended traditions with innovations expressing the court's cultural and political philosophies.

Masques were based on customs descending from antiquity that had, over the span of centuries, acquired a loosely organized formal design involving poetry, music, dance, and scenic design. They were the most opulent productions of the first Stuarts and required a large staff of professional actors, dancers, musicians, writers, and choreographers. Members of the nobility served in non-speaking roles, and court guests took part in dance episodes known as revels. Masques were intensely imbued with neo-Platonic elaboration; they demanded the most advanced stage technology. At its maturity, the form was approximately contemporaneous with

the French ballet de cour and the Italian dramma per musica from which non-dramatic techniques were borrowed freely. However, while the Continental experiments evolved into forms that are recognized today as ballet and opera, the court masque as an art form ended with the English Civil War, the victim of Puritan prejudice against the trappings of royalty. The masque is consequently almost unknown beyond the achievements of a number of librettists, some of whom aped the court tradition for private productions or used its general features to enhance commercial stage works. Of masque writers other than Jonson who contributed to the literature of the form, the names of Samuel Daniel, Thomas Campion, John Marston, George Chapman, and Francis Beaumont are closely associated with the Jacobean period. They followed Jonson's lead, if not his standards, passing the tradition to a number of Caroline Era writers, of whom Aurelian Townsend, James Shirley, Thomas Carew, John Milton, Sir William D'Avenant and Sir John Salusbury are the best known.

The court masque was historically a cult-like ritual of and about the noble society for which it existed. Productions were ephemeral triumphs, seldom repeated, and forgotten soon after the event for which they were written. No complete score to a Jacobean masque is extant, and unlike either ballet or opera, no specific date marks the tradition's beginning.

I am certain that many of the courtiers and particians

who took part considered the masque to be an entertaining form of recreation but, in fact, their participation was an act of homage to King James. That this essential purpose may not have been relevant to all members of English society was indicative of social change with attendant differences in values, not the least of which pertained to law and religion. Further, with the broadened opportunities for entertainment in and around London, not to mention the enticements offered by public and court theaters on the Continent, some Englishmen had no reason to distinguish between court festivities and other kinds of entertainment. That Jonson and Jones were held to a non-dramatic purpose, however, in no way diminished their abilities to make the court masque extraordinarily appealing.

The settings used were of paramount importance. Masques were mounted in halls affording ample facilities for multiple stages and equipment, a dance floor, the chair of state, and seating areas for spectators. The mise-en-scène included not only the on-stage and off-stage dramatic personae but the general decor of the hall. Early Tudor masques were held in any room large enough to accommodate performances, but, in 1572, Elizabeth had built at Whitehall Palace a pavilion known as the Banqueting house that was used until a more substantial structure could be erected. This served from 1606 until it burnt in 1619. A new building, also known as the Banqueting House, was completed in 1622 by Jones in his capacity as Surveyor of the King's

Works. This provided a performing area measuring 34 meters long by 17 wide and was used until the Rubens canvases were installed on the ceiling in 1634. Concern that smoke from intense stage illumination would damage the paintings led to an alternate masqueing house being built along side the main hall. This facility provided approximately the same space as the Banqueting House and was used until 1640 when the last court masque was produced.

The rooms were lavishly appointed. Performances matched the splendor of decor to create the illusion of royal stability and prosperity. All available talent and learning were exploited to promote and enhance the image of the king. In fulfillment of this goal the Jacobean masque reached artistic maturity.

It was in the culture of a wealthy and learned society that Jonson and Jones found support and direction. Both men were schooled in the classics; their works show more than a nodding gesture to the grandeur of the past. That their professional paths brought them together to work in a highly specialized form was undoubtedly due to "star-crossed" circumstances, for no other venue could have provided them the necessary resources and understanding required by their collective inspiration.

When they began their collaboration, the main components of the masque were already in place. The entrance of masquers and dancers and the use of the arts were part of a tradition descending from medieval

tournaments, plays, pageants, dance revels, and mummings. The literature abounds with examples from each category, and the terms are often confusingly interchanged. However, the most direct line in the history of the court masque begins with festival rituals consisting of costumed processions culminating in dance.

Processions involving the arts were not unique to England; they existed throughout Europe and seem to have had a common source in antiquity. Then vested members of the clergy extemporaneously combined incantations with dance-like movements to the accompaniment of music. These ritual celebrations passed in time from the solemnity of religion into that of secular festival, becoming enriched in the process of ushering England into the fold of Western culture. This occurred after Christian missionaries stepped ashore in the year 597. Their sacerdotal dancing was abolished by papal decree in 744 but a variety of quasi-religious dancing continued throughout the middle ages in the courts of rural France and may just as likely have continued in England (Vuillier xi). This kind of early mime along with local modifications of the Roman Church ritual and the convivial lifestyle of the English bards (scops) contributed to the mixing of ecclesiastical and secular customs. It is from this hybrid that the masque tradition acquired a pervasive religious mysticism.

In medieval Christian society, all human endeavor, including the activities of the court, were thought of in

terms of having either a sacred or profane purpose. In such gatherings the artistic components of masques achieved a degree of unity in fixed forms of homage to the king. Polydore Vergil, in his history of England, states that this occurred as early as the reign of Henry II (r. 1154-1189), during which the Christmas season was observed with special ceremonies involving plays and magnificent spectacles, together with dance and games of dicing (Pendergast 114). These ceremonies advanced the tradition, each aspect making contributions that by the fourteenth century merged into a single form, mumming, with which the real history of the masque begins.

From its origin to the end of its history, the essence of the masque lay in the ceremonial procession of costumed persons, whose objectives were dancing and the presentation of gifts. The occasions of their appearance, religious holidays and seasonal festivals, served to mark spiritual turning points in the lives of the participants. It seems that the selection of dates corresponded to some human need to identify with the unknown sources of life and power. Attired in leaves, flowers, or animal skins, the mummers' actions followed a belief that "like produces like and that things which have been in contact continue to act upon each other even after the contact has been severed" (Welsford 4). Symbolically dressed, the mummers rationalized that their ceremonial gestures would quicken and invigorate their own fortunes and those of the court. In this expectation, they

paid homage, literally and figuratively, in a rite that celebrated an everlasting spring.

Early records attest to Richard II's (r. 1377-1399) participation in a ceremony where he played a game of dice called "mumchance." It was from this word that "mumming" is thought to have been derived to designate the procession of guests. Enid Welsford, in The Court Masque, suggests that "mumchance" and "mumming" have an onomatopoeic kinship with "mumble," "mute," and "mutter," all referring to silence (Welsford 31). Since the game was played in silence, words were not needed to interpret the action: the mummers and the court knew the tradition. But in the fifteenth century an important change took place when a precentor (a choir leader) was substituted for the dice game and was called upon to explain the mummers' appearance. This introduced a poetic script in the vernacular in the same way that English was being substituted for Latin to introduce miracle and mystery plays (Wickham I: 198). The precentor was probably a member of the clergy, for that was the only class of professionals suitably trained to organize the literary and musical portions of such ceremonies. Some indication of the form and content of these ceremonies can be gleaned from the following account of a mumchance presented to honor Richard II in the first year of his rule. The dice were fixed:

> so that when ye prince shold cast he shold winne and ye said mummers set before ye prince three jewels each after the other; and first a balle of

> gould, then a cupp of gould, then a gould ring, ye which ye said prince wonne at three casts as before it was appointed. . . . And then ye prince caused to bring ye wyne and they drank with great joye, commanding ye minstrels to play and ye trompets to sound and ye other instruments to pipe. . . . And ye prince and ye lords daunsed on ye one side, and ye mummers on ye other a great while and then they drank and took their leaue and so departed toward London (Chambers I: 394).

The mystical overtones resonating from such descriptions imply links with the most ancient sacramental rites. This is the point made by a seventeenth-century theologian, John Smith, who compares actions of masquers in his own day with those of the Biblical prophets. In Discourses (1673) he observes:

> The Prophetical scene or stage upon which all apparations were made to the prophet, was his . . . Imagination; and that there all those thyngs which God would have revealed to him were acted over Symbolically, as in a masque, in which diverse persons are brought in, amongst which the prophet himself bears a part. And thereafter he, according to the exigency of this Dramatical apparatus, must, as the other Actors, perform his part (qtd. in Orgel 6).

The vividness of Smith's metaphor is in the

relationship between the actions of the principals and those of the other actors. His description recalls what is known of ancient Hebrew worship practices retained in the Roman Church ritual. His "Prophetical scene" was an ersatz altar (the masque writer's symbolic invention) where homage might result in spiritual catharsis. Because of the prevailing belief in the harmony of the spheres, a spiritual transformation was thought to have occurred in Smith's day, as was thought to have occurred in the 1377 mumming. As will be seen in the following pages, the same belief in cosmic harmony also served Jacobean masque writers.

In the 1377 mumming the division of dancers was hierarchical as was the arrangement of dancers with respect to possible spectators, who would many years later become part of the action. The separation was something akin to that existing between priests and members of a congregation. Their physical gestures were not too far removed from the direct, antiphonal, and responsorial procedures of the early Church. Other connections with the remote past included the sacramental use of wine; the employment of music (possibly to invoke the protection of the Deity); and, in the preoccupation with ternary groupings, a scholastic principle associating that number with the Trinity. It is also possible that the precentor led the participants in the dance by chanting a carole, a vocally accompanied dance form typical of the goliards in France, who are known to have composed many in tempus perfectum for use in their mumming

processions (Sternfield 308).

It was in such traditional customs that Renaissance arts were keyed to a philosophy of world order based on an idea that they could represent the virtues of God, heaven, royalty, or the supernatural. This concept was elucidated for music by Anicius Boethius (408?-?524) in De institutione musica which was used as a textbook in England well into the eighteenth century. Boethius relied on what he knew of Greek music theory, much of which was derived from Pythagoras' and Plato's theories of harmonic proportions. These were theories that explained how the universe was constructed and reflected in man, the microcosm. Boethius divided music into three parts: musica mundana, the music of the spheres; musica humana, the music of man's body, spirit, soul, and of human affairs; and musica instrumentalis, the actual music of singers and instrumentalists (Boethius 84-85). The concept, then, of a cosmic hegemony was applied to the orderliness of creation. Contemporary thinkers in their enthusiasm for classical culture subsumed from this a so-called doctrine of the affections applicable to all the arts and to social behavior.

In the fiction that a game of chance was taking place in the 1377 mumming a germ of drama existed, as it did in the expectation of spiritual awakening. This is because the participants thought that what they watched, participated in, or listened to they would become. Simply stated, if the monarch was right with God all present became likewise. In

this, we are reminded that all court functions during the Middle Ages bore moral and spiritual connotations (Huizinga 35) that were not totally abandoned during the years of the Protestant Reformation.

That the court masque retained spiritual and mystical attributes into the seventeenth century is indicated by Jonson's remarks in the preface of The Masque of Hymenaie (1606) where he wrote, ". . . though their voyce be taught to sound to present occasions, their sense, or doth, or should always lay hold on more remou'd mysteries" (Jonson VII: 209). This requirement helps explain the masque's purpose and hints at reasons why the form's dramatic potential was not allowed to develop, the raison d'être being always that of homage and love for the king.

Extensive mummings during the fourteenth century contributed the term "disguisings" to masque history, a designation used well into the sixteenth century. In 1334, 1393, and 1405 orders of the city of London were issued prohibiting ". . . the practice of going about the streets at Christmas ove visere ne faux visage and entering the houses of citizens to play at dice therein" (Chambers I: 393-394). The interdict did not apply to the court, then located at Westminster.

The first time such functions were given the term "masque" occurred at one of Henry VIII's extravagant musical evenings. The word was probably a colloquialism for the Italian masquirie. It is Edward Hall's Chronicle for the

first years of Henry's reign (r. 1509-1547) to which we are indebted for this information. From Hall's account, which reads like a prompter's notebook, we learn of innovations introduced at New Year's festivities in 1512.

> On the daie of the Epiphanie at night, the kyng with a. xi. other wer disguised, after the maner of Italy, called a maske, a thing not seen afore in England, thei were apparalled in garments long and broade, wroght all with gold, with visors and cappes of gold, & after the banquet doen, these Masquers came in, with sixe gentlemen disguised in silke bearing staff torches, and desired the ladies to daunce, some were content, and some knowing the fashion of it refused, because it was not a thyng commonly seen. And after they had daunced and commoned together, as the fashion of the masque is, thei took their leaue and departed, as so did the Quene and all the ladies (Hall II: 526).

Much has been made of Henry's creating a role for himself and his successors. In fact, all court functions involved the monarch, whether or not he or she participated in the action. Physical presence assured a central role, and it was because of this that seventeenth century masques were staged with the most correct lines of perspective radiating from the chair of state. This integrated the monarch into what Jonson called the soul of the masque. The

perspective did more than afford the best view; it provided a means for carrying out the masque's objective. Not only must the king see the performance, he had to be seen seeing it.

Just as important to what the masque was to become was Henry's invitation for the women to dance. By their participation the final event became a dance revel. In Jonson's masques, dance episodes derived from revels provided moments of god-like incarnation in which the participants' souls were reborn. The dancers paced themselves through carefully planned ensemble passages, the symbolism of which glorified the king and broke down social barriers between the nobility and other members of the court. Dancing for this purpose corresponded to the use of all the other arts, the deployment and historicism of which resulted in particular meanings that were interpreted according to the courtiers' knowledge and sophistication.

No significant changes occurred to either the purpose or format of masques during the remainder of the sixteenth century; however, that was the period when each of the masque's artistic components underwent important changes enabling their use in the mature form. Because each component evolved under humanistic and neo-Platonic stimuli we must turn to the arts individually in order to grasp the deeper meanings within the Jacobean masque.

CHAPTER 3

LYRIC POETRY AND MUSIC

It is not possible to understand how poetry and music were used to convey meaning without knowledge of how these poetic forms evolved and were put to use. The masque was a potpourri of words, music, and dance that could include various proportions of each. They became tightly integrated into the general mise-en-scène with the meanings insinuated by one echoed by the others.

Despite the fact that poetry and music both bore an avant-garde stamp, productions were, according to Jonson, "grounded upon antiquitie, and solid learning" (Jonson VII: 209). These tastes centered around classical learning to such an extent that masques were both scholarly and instructional. This followed in the tradition of Gothic pageantry, of which the mummings of John Lydgate (1370?-1450?) were an advanced form.

Lydgate was a member of the clergy who from 1422 until his death served as a court moralizer and poet. His mummings, of which seven are known, were significant to the evolution of the masque, showing the form's literary bias and early method of organization. None of the music associated with his work can be identified, although several

of his poems are specifically called songs.

As with all programs presented in conjunction with late Gothic pageantry, Lydgate's mummings stressed function and concept over formal design. This is seen in the royal progresses of the fourteenth century which featured a linear arrangement of overlapping arts, such as those comprising the pageant presented for Henry VI (r. 1422-1471) on his entry into London after being crowned in France. The sequence consisted of mime for symbolic expression, poetry for speeches and songs, and architectural art for scenic design. Insofar as is known, this was the first royal progress in England to exploit visual symbolism and allegory in conjunction with the delivery of poetic speeches (Welsford 51-52). It is crucial to our understanding of later masques to realize that the nearly static components of such programs became telescoped to fit into the dimensions of performance areas when masques were performed indoors. It is also important to note that the distribution of roles among the dramatic personae maintained the same hierarchical separation seen in the 1377 mumming. Members of the nobility were never assigned parts more appropriately taken by professionals.

The program presented for Henry VI was mounted on a series of pageant carts and triumphal arches placed along his route. As a central theme was customary, organizers used the occasion to instruct the young king on his religious and moral responsibilities. These accretions to

the mumming tradition may have been derived from French models in which symbolism and allegory were developed in mime. The progress flattered the king's virtue by associating his court with the grandure of classical Rome. The progress resembled an ancient triumphal parade.

It is doubtful that Lydgate's heavy poetic style contributed to the advancement of lyrical forms, as his rhyme royal stanzas concentrated interest in long lines similar to the texts of contemporary Mass structures. Neither the poetic style nor the musical technique could express concepts based on the New Learning. Both his poetry and the music of the English polyphonists were in reality late-blooming manifestations of Gothic art. Admittedly, little is known of the fifteenth century's secular music, but inasmuch as all art music of the day, whether vocal or instrumental, was based on poetic forms, it is unlikely that the years immediately following Lydgate produced any significant secular music other than the carol. In this respect, unsettled political conditions represented by the Wars of the Roses and hostilities with France contributed to a prolongation in England of Gothic artistic styles.

From a perspective on the Continent, Martin le Franc, a Burgundian poet, commented on English artistic leadership early in the fifteenth century (Brown 8); however, towards the end of the century the Flemish composer and theorist Johannes Tinctoris was moved to remark that while the French of his generation were composing "in the newest manner for

the new times, [the] English continue to use one and the same style of composition" (Tinctoris 195). Both observations point to the fact that since John Dunstable (1370?-1453) there had not been a single English lyricist-composer to seriously rival the Continental avant-garde. This state of affairs could not change until native poetry reached a state of perfection in the next century, the main problem for both poets and composers being that they were cut off from the mainstream of innovation, then dominated by the Flemish at all the principal musical centers of France and Italy.

The most enduring and productive effort to vitalize the English language came from a group of kindred spirits known as the Oxford reformers: William Grocyn, Thomas Linacre, William Lyly, and John Colet. The Reformers wrote little but are remembered for the accomplishments of their pupils and disciples: Thomas More, Erasmus, and Thomas Elyot, of whom Elyot was the chief organizer of the Reformers' New Learning.

In The Book Named the Governor (printed in 1531), Elyot advised that the language of men in authority should be "compendious, sententious, and delectable, hauing also the tyme when, the place where, and the persons to whom it is spoken" (Elyot 61). This suggestion bore fruit in the interlude, a form of banqueting entertainment derived from the French intermede and the Italian intermedio apparante. Like later masques, the interlude called for dialogue, song,

dance, and exchanges between actors and spectators. The first was Henry Medwall's Nature (before 1497), which set a scholarly standard for others.

The interlude represented a break with the past. It introduced the non-ceremonial use of symbolic and abstract characters such as Truth, Justice, Peace, Mercy, and Mankind. It provided a wide range of "plot" material such as in Medwall's Fulgens and Lucrece, England's first secular play; Redford's Wit and Science, which had an educational subject; and Rastell's The Nature of the Four Elements, which dealt with New World discoveries. The ability of the interlude to be topical and sophisticated while being entertaining was due to the culture of an aristocracy which under Henry VIII's leadership embraced foreign innovations and applied them freely to all the arts. Since court poets and musicians were involved in the production of interludes, poetic forms, characterizations, and stage techniques of that genre made their way into court masques of the time.

It was during this period that Sir Thomas More made what may be the first English Humanist's statement about music in society. In Utopia (1519) he wrote:

> For all their musike [the Utopians'] bothe that they playe vpon instruments and that they singe with mannes voyce doth so resemble and expresse naturall affections, the sound and tune is so applied and made agreable to the thinge, that whether it bee a prayer, or els a dytty of

> gladnes, of patience, of trouble, of mournynge, or of anger; the fussion of the melodye bothe so represente the meaning of the thing, that it doth wonderfullye moue, stirre, pearce, and enflame the hearers myndes (More 156).

As though following Elyot's and More's advice, song writers sought to fit their words to a musical accompaniment that would suggest the meaning of the text. This was by no means unique to English musicians as the same goal was pursued elsewhere; however, the Italian Mannerists' word painting methods were scarcely felt in the evolution of the ayre, the most representative musical form found in the mature masque. Other sixteenth-century forms also were used in masques, including the distinctive fourteen-line English madrigal and a galaxy of dance and instrumental forms common to all the courts of Europe.

An artistic bridge was crossed by a number of the English literari who gained knowledge of current trends while traveling abroad. Of these, Sir Thomas Wyatt (1503-1543) stands at the forefront. He introduced into England the poetic forms made famous by Dante and Petrarch, including terza rima, the sonnet, and blank verse. He was followed by Henry Howard, Earl of Surrey (1517?-1547), whose smooth style set a new standard. While not all of their poems were composed for singing, they are obvious prototypes of ayre and madrigal lyrics. Contemporary musicians comment on the aptness for singing because the quantitative meters

used were so easily adapted to popular homophony.

The broad appeal of syllabic word settings is indicated by the many musical works published in collections during the sixteenth century. Tottel's Miscellany (1551), also known as Songs and Sonnets, is a good example. It was so popular that Shakespeare could make a pun of its kind of music in Slender's remark, "I rather than forty shillings I had my book of Songs and Sonnets here" (The Merry Wives of Windsor (I.i)) (Shakespeare 340). With almost no requirement for the elaborate complexities of traditional polyphony, the solo song with the melody in the top voice and its consort counterparts emerged as vehicles for stage performers. That the ability to sing and play became a social requirement for courtiers, with some attendant repercussions on musical form, may be gathered from the words of Hubert Parry:

> There was a form of entertainment which . . . supplied a framework required to introduce parallel experiments to those of the Italian promoters of the 'Nuove Musiche,' which at the same time remained characteristically English. The popularity of masques at court . . . almost compelled composers who were called to supply music for them to consider their art from a different point of view from that of the old church composers of madrigals (Parry 196).

Countless unknown lyricist-composers, perhaps members

of the King's Musick or gentlemen of the Chapel Royal, contributed their expertise. Of these, Peter Warlock made the following general statement about their traditions.

> There were two musical professions: the one secular [and] the other ecclesiastical; and there were two traditions of music sharply opposed to one another, though the secular tradition, relying on oral methods for its persistence, has not been preserved for us by history. . . . Musical historians, ignoring the existence of a secular tradition, have greatly exaggerated the importance of what they are pleased to call the homophonic revolution at the end of the sixteenth century. There was . . . no revolution at all, only a gradual process of fusion between the two traditions, each imparting new strength and vitality to the other (Warlock 64).

The transmission of the popular tradition at court was most likely via fulltime employees.[1] Most followed the Platonic injunction that the harmony and the rhythm must follow the sense of the words. Many were content to make musical settings of others' lyrics despite the ideal that a composer should be his own poet (Barker 130). Because

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[1]A roster of the King's Musick for 1605/6 lists twenty-six musicians (Nichols 598).

musicians were at liberty to publish whatever ayres they set for masques, much of this music has been preserved but awaits identification with its origin.

Elizabethan and Jacobean drama and comedy are well known for the use of music, particularly for its affective use. This began with translations of Seneca since, of the ancient models, Latin was more accessible than Greek to English writers. Seneca's plays use small amounts of music to create mood, to enhance the meanings of the texts, and to underscore specific actions. This is seen in the first English Senecan imitation, Ferrex and Porrex, or Gorboduc, as it is more familiarly known. Written by Thomas Norton and Thomas Sackville in 1561-1562, each act begins with a mime requiring musical accompaniment. The first act starts with "musicke of violenze;" Act II by "musicke of cornettes;" Act III with "musicke of flutes;" and Act IV by "musicke of hoeboies." The final act starts with "drommes and fluites."

Latin comedy inspired by Plautus also gave something to the beginnings of stage music. Nicholas Udall's Roister Doister (c. 1550) requires "certain songs to be song [sic] by those which shall use this Comedie or Enterlude" (qtd. in White 28). But it is John Marston's Antonio and Mellida (1602) that makes the first affective use of music on the English stage (V.i) (Chan 35). It is noted that the use of music to accompany stage actions, particularly those of mime and other rhetorical gestures, is associated with non-

speaking roles that were similar to those taken by the nobility in mumchance and mumming.

Much of the seventeenth century's use of music suggests links with the Italian avant-garde and, while it is known that many Italians were employed by the English court, it is surprising to learn that there was one Giovanni Maria Lugario who had also served at the court in Mantua as a colleague of Monteverdi and who maintained correspondence with Ottavio Rinnuccini, the Florentine Camarata's most distinguished librettist. Another, Angelo Notari of Padua, was in Prince Henry's service from 1610, after having lived in Venice. His Prime musiche nuove (1613) was printed in London, and he was the compiler of a manuscript (BM Add, MS 31440) containing some of the same continuo madrigals appearing in Monteverdi's Seventh Book of Madrigals (1619) (Spink 43). These ties are noteworthy in view of the compositional and performance practices acquired by English court musicians.

Specific connections between masque music and the Italian avant-garde is best shown in the works of Alphonso Ferrabosco the Younger (1575-1628), who traveled to Italy and wrote for Jonson's The Masque of Blackness, The Masque of Beauty, Lord Haddington's Masque, The Masque of Queens, Love Freed from Ignorance and Folly, and The Masque of Hymenaei, in which he appeared as a soloist. Jonson paid him the following compliment:

> And here, that no man's Deservings complaine of

> iniustice . . . I doe for honours sake, and the pledge of our Friendship, name Ma. ALPHONSO FERRABOSCO, a Man, planted by himselfe, in that divine Spheare; & mastring all the spirits of Musique: To whose iudiciall Care, and as absolute Performance, were committed all those Difficulties both of Song and otherwise (Jonson VII: 232).

The north Italian influence is shown by the way Ferrabosco shaped his music to outline the accentuation and phrasing of Jonson's lyrics. If not exactly declamatory, it is a style that makes little musical sense apart from the words. As shown in Figures 1 through 4, the style is chordal and non-contrapuntal. Ferrabosco placed his emphasis on providing homophonic support of the vocal line. In performance there would have been a certain displacement of metrical accent prohibiting bar lines based on regular meters. As Mary Chan points out in Music in the Theatre of Ben Jonson, it is "a style which from the Camarata's point of view, was particularly suited to 'affecting' the listeners [and] to projecting the eloquence of the words" (43).

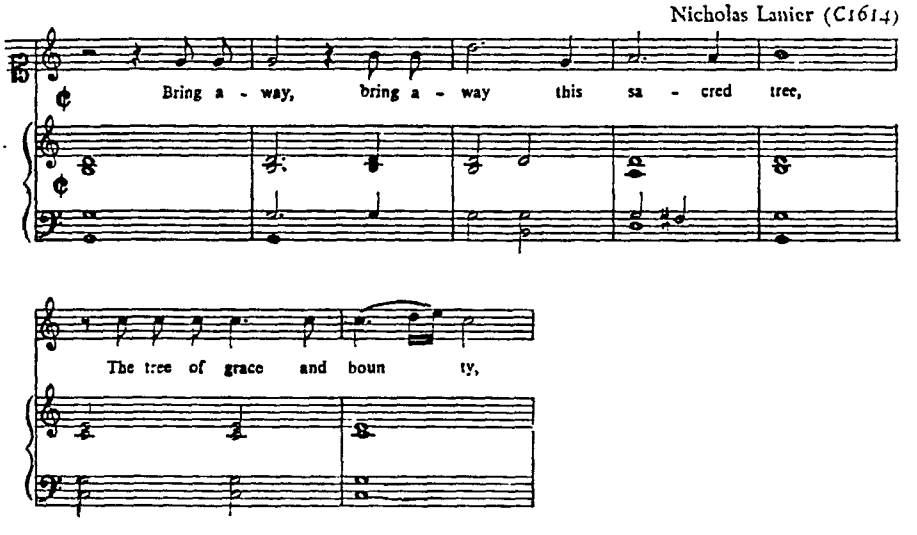
Robert Johnson (1583?-1633) was an occasional writer of masque music; however, only one of his songs is positively identified with a masque, "From the famous peake of Darby," composed for The Gypsies Metamorphosed (1621). From this and other ayres by him (some without texts) it is apparent that he followed Ferrabosco's pattern of using a tuneful top

voice with a simple harmonic accompaniment (Cutts 185-200).

A third composer associated with Jonson was Nicholas Lanier (1588-1666), who served as Master of the King's Musick after 1626. Although the quarto of Lovers Made Men (1617), a privately produced masque, does not mention him by name, the 1640 edition attributes him with the introduction of an important innovation.

> The whole masque was sung (after the Italian manner Style recitativo, by Master Nicholas Lanier, who ordered and made both the Scene, and the Musicke (qtd. in MacDonald 13).

Because little of Lanier's music is extant, it is not possible to conclude exactly what the innovation was, especially since true recitativo did not become common in England until after the Restoration. Although some sources take the quotation at face value, it is more likely that the style is a declamatory rappresentativo, as indicated by the vocal line of the following excerpt which Ian Spink claims to be typical of the kind of ayres in vogue in 1613 (45).



To judge from the excerpt, Lanier wrote in a heroic style. In keeping with performance practices, the bar lines should be ignored as the actual declamation is determined by the placement of each syllable. This is an advanced style, what the Italians called stylo rappresentativo, a representative interpretation of the text's meaning. By 1630 the style claimed the attention of many English composers (Davey 226).

Less is known about performance practices for instrumental music, including that of improvisation; however, it is likely that similar declamation existed in this idiom. Instrumental music was then becoming free of a subordinate position in relation to vocal forms and was played by ensembles known as consorts. In 1619 Michael Pratorius described them as follows:

> What the English call a Consort, very aptly taken from the Latin word consortium, is when people come together in Company with all kinds of different instruments, such as the Harpsichord, the Large Lyra, double Harp, Lutes, Theorboes, Bandors, Penorcon, Citterns, Viol da Gamba, a little descant Fiddle, a Flute or a Recorder, and sometimes even a softly-blown Sackbutt or Rackett, to make quiet, soft and lovely music, according together in sweet harmony (qtd. in Manifold 6).

From this list of instruments and the personnel roster of the King's Music (Nichols 589), it is possible to deduce

the instrumental groupings available at the outset of James I's reign. The textural qualities of each combination would have possessed unique rhetorical attributes, depending on whether they were loud or soft or played with delicacy or with vehemence. Mary Chan refers to this in her analysis of Gorboduc, pointing out that the use of stringed instruments usually signified the harmony of the spheres [musica mundana]; that cornets symbolized royalty and oboes the supernatural [musica humana]; and that drums and flutes were "representational rather than symbolic" [musica instrumentalis] (Chan 11), meaning that drums and flutes played music that represented what was going on in real life.

The metaphysical use of music was bound up with Renaissance thought in an essentially physical way. The ideas developed in ancient Greece and elsewhere in antiquity were everywhere being rediscovered. In England it was believed that music could restore the soul and body, mend friendships, and regulate political and world harmony. Oratory and dance were extensions of music, and their emphasis in masques could also operate to restore the court to a state of harmony with creation.

In a description of the most important dance event of the Renaissance, Balthasar Beaujoyeulx remarked on music's affective powers in conjunction with the Ballet comique de la Reine (1581). "Ten consorts of music" performed from a vault called "Golden, as much on account of its great

splendor as for the sound and harmony of the music that was sung there," Beaujoyeulx said, adding that many in attendance "more learned in Platonic studies thought that it was the true harmony of the heavens, by which all things that exist are preserved and sustained" (qtd. in Meagher 65). Such powers for music were not questioned by the educated public.

> Many classical ideas about music were accepted in the seventeenth century without controversy. That music could influence morals and govern passions, that it could temper man's mood by increasing joy or assuaging sorrow, that it could, by promoting amity, improve . . . relationships with other men--these possibilities were seldom questioned (Finney 273).

In The Masque of Beauty Jonson writes: "So Terence and the Ancients call'd Poesy Arteum musicum" (Jonson VII: 185), strongly implying that he thought poetry and music were basically the same. His comment that masques were poetry has perhaps been taken by modern readers too literally. The truth of the matter is that music supported most of the action in his masques where it was keyed to dialogue and accompanied dance.

Jonson used music to interpret settings, to create the illusion of divinity for his characters, and to heighten the emotional appeal of his masques. In dance revels he was able to involve the spectators who, as revelers, became one

with the immortals portrayed by the noble masquers with whom they danced.

Jonson constantly makes references to the music of classical mythology. In The Golden Age Restored he goes so far as to trace the bond between words and music through Chaucer's, Gower's, Lydgate's, and Spenser's tributes to "th'old AEgyptian, or the Thracian lyre" (Jonson VII: 425). He even searched the classics for descriptions of satanic music to accompany witches in The Masque of Queens, who "fell into a magicall Daunce, full of praeposterous change" to the accompaniment of "strange and sodayne Musique" (Jonson VII: 301). Every appearance of Olympian gods and goddesses is associated with music.

The full extent of Jonson's musical requirements can be appreciated by the following brief analysis. The Masque of Beauty contains only 80 lines (less prologue) of which 24 are spoken and 56 sung. The Masque of Hymenaei is longer with 200 lines spoken and 274 sung (including repeated choruses). With The Hue and Cry after Cupid, 164 lines are given to speeches and 291 to music. These figures for music do not include an allowance for dance or special effects which easily extended performances to several hours.

The structure of the masque was a more or less regular sequence of speech, song, speech; dance, song, dance; song, dance, song; speech, and final song. The groupings show that from the standpoint of formal design Jacobean masques were not greatly changed from the sequenced mummings of

Lydgate's day. It is apparent that in the process of moving the ancient ceremony indoors to a single or even multiple stage setting, nothing of the original format was lost over the intervening centuries. What had been gained, however, was the concept of a single event at one location, in contrast to the former practice of spreading the performance over the entire distance covered by the king's progress. The result of telescoping performance media to fit indoor requirements produced a layering effect in which the meanings conveyed by one art form were simultaneously reflected in others. This helped to tie masque sequences together, as shown in the following discussion of music and dance in The Masque of Beauty.

The first song, "When Loue, at first, did mooue," was sung as masquers descended from their shadowy stage, in effect being attracted by Love to move from Dark Chaos into a world lighted by the king's god-like radiance. There they performed a hieroglyphic dance pattern that ended in the figure of a diamond. While holding this position the tenor sang a second song.

The solo song, "So beauty on the waters stood" (Fig. 1), explains that it was through love that the earth was parted from the waters. The first two couplets comprise a musical period consisting of two virtually identical eight-measure phrases. The setting is syllabic. The melody arches to the words "stood" and "flood" and to "fire" and "inspire." These words are set to whole notes at points of

caesura involving dominant and tonic chords. The third couplet, "And then a motion hee . . . ," is divided into two four-measure phrases, the first of which uses shorter note values to suggest the sense of the words, while the second phrase becomes harmonically tense on reaching the dominant chord with the word "thought" (measure 24). The final line, "Which thought was, yet, the child of earth . . . ," is repeated del signo to make a ten-measure period ending on the tonic chord. The use of melodic and harmonic material underscores the implied paradox in the cycle of love and birth spoken of in the text ("For loue is elder than his [most likely James'] birth"). Moreover, Jonson's perfectly balanced binary poetic form is given an asymmetrical musical setting based on slow-fast-slow declamation and tonic-harmonic-tonic tonal centers. The rhetorical aspects of tempo and choice of harmony result, so to speak, in a three part form that expresses the perfection of love in much the same way that beauty is expressed by the dancers' diamond formation.[2]

When the song ended, the masquers continued to dance, pausing to hear a treble voice sing "If all these cupids" (Fig. 2). The song shows the same concern for textual

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[2]It is possible that Jonson took advantage of the scholastic principle that ternary groupings were spiritually superior. As will be seen in the following chapters, this song and dance episode drew the performers closer to James' throne, as though their beauty and his love were mutually attractive.

emphasis. The first ten measures complement the text with a particularly humorous melodic curve on "their wanton brother." Chords of interest are used to characterize "brother," "mindes," and "another," and a harmonic modulation occurs on the second syllable of "mistake" (measure 15). In the next phrase, measures 16 to 19, a downward melodic line suggests the meaning behind "and each one wound, and each one wound his mother."

After providing information that the Cupids were there to represent chaste love, Jonson inserts another song in order to give the dancers some respite. "It was no pollicie of court" (Fig. 3) continues the use of humor with wide melodic intervals in the minor mode to suggest mock gravity in the court's amorous traditions. The tonality quickly shifts to major (third syllable of "pollicie"), possibly enhancing the word "court" by the use of the major tonic chord (measure five). However, contrasting moods are expressed at measure 14, where the minor mode returns for "loves in armed," and at measure 15 where major harmony colors "for say the dames." The word painting and asymmetrical final phrase were no doubt performed tongue in cheek, for the song led into another that was far more serious.

"Yes were the Loues of false, or straying" (Fig. 4) is a foil to the frivolity of the preceding songs. The slow harmonic rhythm of the opening contrasts with the faster

movement of the closing half. The plain accompaniment emphasizes the syllabic style of "their flames are pure" and the melisma of "they doe not warre." The text makes a claim that Beauty and Love "strike a musick of like hearts," suggesting that these characters stand for the beauty of creation and the love the court manifests for King James.

Each of the songs uses simple techniques to suggest philosophical concepts expressed in the texts. They are organized on triadic harmonies centered on relationships to the tonic key. With clarity of declamation, their effectiveness is heightened, leading listeners to an easy understanding of the masque's two emblems, beauty and love. The song and dance sequence goes on to conclude with a hymn-like prayer that the virtues of beauty and love may continue to reign in James' court.

The combination of lyric poetry and music enabled masque writers to metaphorically and metaphysically express the concept of an ordered society. This made the ceremony a celebration not only of the court but also about the court. Because social status precluded the nobility from performing spoken or musical roles, another kind of artistic expression was needed to bring them into the action. This was accomplished by dance episodes, in which all members of the court were equal partners in fulfilling the masque writers' objective of honoring the king.

CHAPTER 4

DANCE HIEROGLYPHICS

The aesthetics of organized dancing in the late sixteenth and early seventeenth centuries were based on concepts of social order. Dance, therefore, provided another means for applying a political ideal to court functions. This art form, derived from traditional revels, involved the entire court, excepting James, whose role was that of a spectator.

In the opening of The Masque of Beauty, Jonson represented the orderly motions of the planets by having two sections of the stage turn in opposite directions. The stage "had a circular motion of it [sic] own, imitating that which wee call Motum mundi, . . . East to West;" however, the steps "whereon the Cupids sate [turned] from West to East" (Jonson VII: 189-190). The object was to make on-lookers aware of the motions of the universe and to see them expressed in dance movements which the opening song tells us were gestures of love. Jonson's metaphor was apt, for the following dance episodes were, in both action and meaning, emblems that transcended the plot.

Dancing as a performance rhetoric followed traditions going back to classical times and before. Greek

philosophers taught that language must have a definite moral aim and should be augmented by eloquence of body movement. This is why Thomas Elyot could ascribe ethical attributes to dance. "Dancing," he wrote, "may be an introduction into the first morall virtue, called Prudence" (qtd. in Spencer 8). This echoed a commonly held belief that dance was a higher form of physical exercise that provided performers the means to achieve personal improvement. Dance could enlighten; it could move the affections; its discipline could represent social order in harmony with the spheres. This harmony was implied by Baldassare Castiglione in 1528 when he advised courtiers to:

> keep a certain dignity, tempered notwithstanding with a handsome and slightly sweetness of gestures . . . . To be in a masque bringeth with it a certain liberty and lycence, that a man may emong other thinges take uppon him the fourme of that he hath best skill in, and use bent stydye and preciseness, about the princippal drift of the matter wherein he will shewe himself (Castiglione 114).

Castiglione addressed his advice to amateur dancers, the same for whom Thoinot Arbeau wrote a dance treatise, Orchesographie (1588). Arbeau provides precise dance intabulations that correspond to the rhythm of popular dance styles. He alludes to the improvisational methods of musicians, hinting that the same may be attempted by

dancers. "Those who play improvise to please themselves," he wrote, adding that dancers might also vary their steps (Arbeau 39 and 100). In this, he draws an analogy between the rhetorics of musical performance and those of dance. In addition, Orchesographie provides information that supports the belief of many dance historians that, except for local differences in style, dancing in Europe followed an international vocabulary of dance steps (Sutton, Grove 6th ed. I: 545).

In conjunction with the rhetorics of feet and gesture, Arbeau gives delightful instructions in manners. He advises to "spit and blow your nose sparingly," and after dancing to "kiss . . . to ascertain if [partners] are shapely or emit an unpleasant odor as of bad meat" (Arbeau 12). This instruction follows contemporary thinking that dance was exemplary of a well-ordered society.

Dance was elemental to social order. That is the thrust of Sir John Davies' Orchestra, or a Poem for Dancing (1596), in which the sun enters a masque in Ocean's court while Antinous attempts to entice Penelope to dance. "Heau'n," he says . . .

> whose beauties excellent
> Are in continuall motion day and night.
> And moue thereby more wonder and delight.
> . . . . . .
> Dauncing (bright lady) then began to be,
> When the first seeds whereof the world did spring,

> The Fire, Ayre, Earth, and water did agree,
> By loues perswasion, Natures mighty king,
> To leaue their first disordered combating;
> And in a daunce such measure to obscure,
> As all the world their motion should preserue
> (Davies 19).

In the poem, the elements are persuaded by God (the sun) to make music and dance to it. In masques, men and women do the same. Thus dance is considered to be a natural function, one capable of expressing the elemental order of a society in harmony with Creation. This is seen in The Masque of Beauty, in which masquers leave Dark Chaos for the same purpose.

The heiroglyphic figures dancers formed flattered the court's philosophies. Geometrical shapes, such as diamonds, knot figures, and arithmetical symbols represent virtues (Kirstan 10). Since complicated evolutions required much rehearsal, dances were divided between amateurs and professionals, i.e., between royal masquers who performed the masque dances, guests who took part in the revels, and the corps de ballet which took on roles not suited to the aristocracy. All of this was coordinated by dance masters Thomas Giles and Hierome Herne (Jonson VII: 301 and 316).

The dancers added greatly to the pleasure of watching a scene unfold. From the king's vantage point their motions must have looked like a great devotional exercise. But on one occasion when the pace began to lag it was reported that

James,

> who [was] naturally choleric, got impatient and shouted aloud Why don't they dance? What did they make me come here for? Devil take you all, dance. Upon this, the Marquis of Buckingham, his Majesty's favourite, immediately sprang forward, cutting a score of lofty and very minute capers, with so much grace and agility that he not only appeased his angry lord, but rendered himself the admiration and delight of everybody. The other masquers thus encouraged, continued to exhibit their prowess one after another, with various ladies, also finishing with capers and lifting their goddesses from the ground. We counted thirty-four capers as cut by one cavalier in succession, but none came up to the exquisite manner of the marquis (Busino XV: 113).

Dance taught spectators and participants the rules of order and self-discipline while drawing attention and admiration to symbols of virtue and excellence, as shown. Thus the opposite was conveyed by professional dancers and actors in a special episode called the antimasque. In this, which was somewhat like modern ballet, "confus'd affections" were expressed (Jonson VII: 736). This was a technique derived from Beaujoyeulx's Ballet comique de la Reine in which the corps de ballet entered in mock confusion. Some masque historians believe Jonson had in his possession a

copy of Beaujoyeulx's score.

Jonson adapted the idea of the antimasque for The Masque of Blackness in order to draw a contrast between an untamed region, Ethiopia, and a perfect state, England. This enabled him to compare earthly grotesqueness with celestial beauty. In another example, he had Order portrayed as Reason's servant perform a masque-like dance so that an allegorical contrast could be made with the disorder of an antimasque. This occurs in The Masque of Hymenaei where Jonson gives the following explanation of the antimasque:

> First, as in naturall bodies, so likewise in minds, there is no disease, or distemperature, but is caused wither by some abounding humour, or peruerse affection; after the same manner, in politick bodies (where Order, Ceremony, State, Reuerence, Deuotion, are parts of the Mind) by the difference, or praedominant will of what we (metaphorically) call Humors, and Affectations, all things are troubled and confused. These therefore were tropically brought in, before Marriage, as disturbers of that mysticall bodie, and the rites, which were soule vnto it; that afterwards, in Marriage, being dutifully tempered by her power, they might more fully celebrate the happiness of such as liue in that sweet vnion, to the harmonious laws of Nature and Reason (Jonson

VII: 213).[3]

The "harmonious laws of Nature and Reason" were concerned with the health of mind and body, even a body politic. This analogy was made through the emblematic use of masque dances and revels. They were more than just theatrical showiness: they expressed the ideal harmony James wished to have prevail throughout his realm. This is well presented in The Golden Age Restored, where various dance emblems are used to represent peace, love, and joy on the one hand and strife, hate, fear, and pain on the other (Jonson VII: 426).

The theme of love is most often connected with dance. This theme could stand as a metaphor for an ordered society in which the king was both the symbolic and physical center of the production, the court, and the commonwealth. It is the theme of Love's Triumph through Callipolis, which has James represented by Heroic Love surrounded by a circle of masquers. "The Circle of the will / Is the true spheare of Loue," states the text (Jonson VII: 740). This was, of course, an exercise of Christian love, made stronger by the contrasting disruption of the antimasque.

With such importance attached to dance, we come to

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[3]The Masque of Hymenaei was presented in honor of the wedding of the Earl of Essex with Lady Frances Howard and was unusual in requiring two evenings for performance. Here the Humors and Affections were brought in to demonstrate how they, along with Opinion and Truth, were fundamental to happy unions, even those between a king and his subjects.

realize that the climactic moment occurred when the masquers joined the spectators in the dance revels. In managing this, Jonson gave the revels an importance they previously had not had. He took the pre-existing custom of ending court festivities with dance to integrate the entire court into the masque's purpose. The result was that all in attendance participated on a higher level. Their concerted movements and formation of diagrams were emblems of truth about the monarchy and about the society these aristocratic leaders represented. For them to dance together was perfectly normal; there was no relinquishment of social status. It was as though the body politic were drawn together into the Reverend Smith's "dramatical apparatus," where each dancer had a role to play according to King James' script for civil obedience.

Noble masquers and revelers were not actors in the usual sense, for to have performed as such would have been a denial of the true self. Professionals served as foils to the aristocracy's presumed perfections, thereby enabling the nobility to avoid social stigma. By using professional dancers, musicians, and speakers to represent one side of society the masque was both Platonic and Machiavellian. Dance represented the good to which all could aspire in the Platonic sense, but it also was Machiavellian because the idealization justified the power being celebrated. It was through dance that the court at large became identified with King James' political use of the masque.

CHAPTER 5

THE SCENIC AND FORMAL DESIGN OF MASQUES

Giovanni Pico della Mirandola stated that man is "placed . . . at the center of the world, that from there [he can] more conveniently . . . see whatsoever is in the world. . . . [He] is neither mortal nor immortal," but his soul can be "reborn into the higher [forms] which are divine" (5). In masque performances, the king and other participants thought they were bringing order to the center of the universe, the English court. Masquers, as microcosms in the Chain of Being, assumed their roles with a general awareness of Mirandola's precept and nothing was spared to inject the highest level of truth into performances. Since masques were alternatives to heaven, they could express the king's place in creation, a concept not only sanctioned by customary beliefs but also by the science of the day.

Sir Francis Bacon, writing in Instaurato Magma states, "Of the sciences which regard nature, it is the glory of God to conceal a thing, but it is the glory of the King to find a thing out" (436). In Of Counsel, he writes that James was a god, or at least God's lieutenant (55). This meant that James' powers were understood to extend beyond the limits of his realm to the possibility of finding truths through the

arts. This is why every means was attempted to suggest realism in masque settings: to create a heavenly venue where the soul could be reborn.

That the artistic representations could be a divine order which James controlled was naturally assumed by philosophers such as Marsilio Ficino, who stated that those who had the means to do so also had the power to create Heaven on earth. He wrote:

> Since man has observed the order of the heavens, when they move, whither they proceed and with what measures, and what they produce, who could deny that man possesses as it were almost the same genius as the Author of the heavens? And who could deny that man could also make the heavens, since even now he makes them, though of a different material, but still with a very similar order (qtd. in Kristeller 235).

Masque productions employed the sciences of the day to create the illusion of order. This was done with structural engineering, mechanical, and optical techniques. The entire masqueing hall was made into a working stage decorated to imply reality. It was demarcated only by positions of the chair of state, the dance floor, and the stages.

The sciences were "rediscovered" in Greek and Roman sources, where classical authority was sought for methods of design. Dramatic academies turned to the writings of Marcus Vitruvius, said to be the "only utterance of an ancient

artist on matters concerning his own craft to have come down to us" (Campbell 12). In Vitruvius' work, The Ten Books on Architecture (printed in 1486), was found information not only on the design of theaters but also on their interior decoration and stage equipment. Vitruvius recalled that:

> Agatharcus, in Athens, when Aeschylus was bringing out a tragedy, painted a scene, and left a commentary about it. This led Democritus and Anaxogoras to write on the same subject, showing how, given a center in a definite place, the lines should naturally correspond with due regard to the point of sight and the divergence of the visual rays, so that by this deception a faithful representation of the appearance of buildings might be given in painted scenery, and so that though all is drawn on a verticle flat facade, some parts may seem to be withdrawing into the background, and others to be standing out in front (Vitruvius 198).

The ability to suggest reality through perspective heightened the masque's affective qualities (what masquers saw, they became). Architects were assigned responsibility for staging. In the first English translation of Euclid's Elements (1570), Dr. John Dee wrote an introduction that stated that architects were "neither Smith, nor Builder; nor separately, and Artificer: but the Hed, the Prouost, the Director, the Iudge of all Artificial works and all

Artificiers" (qtd. in Campbell 80-81). Inigo Jones, as Surveyor of the King's Works, was automatically the designer of stage sets. He made it possible for science to give the illusion of reality to the stage.

Since the days of Henry VIII the court had employed many foreign artists. Little is known of those who served the Stuarts, but among those who worked in the Tudor court were Antonio Nunziato, Antonio Cavallari, Bartholomew Penni, and the great Hans Holbein (Campbell 77-78). None of the actual scenery or costumes they created has survived, but some information on their requirements is mentioned in accounts from the latter part of Elizabeth's reign. Notations of the Revels Office for 1573 state that "The chief business of the office restest speciallye in three points, In making of garmentes, In making of hedpieces, and in payntinge," with a further note that knowledge of history, tragedies, comedies, and shows was required "in sight of perspective and of architecture" (Feuillerat I: 11-12). Jones availed himself of every technique his workers had and, to further his own knowledge, he traveled on the Continent, conducted experiments, and when so inclined, plagiarized ideas from Italian sources.[4] With the court's

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[4]In 1923 Enid Welsford discovered that many of Jones' designs were copied from printed illustrations of stage sets designed for productions at the Pitti Palace in Florence and elsewhere. The copied designs were used by him for The Masque of Blackness, his first collaboration with Jonson, and also in The Masque of Queens (Welsford, Italian 394).

resources, his stages were more lavishly designed and decorated than were those of the private theaters. His contributions were as highly regarded as were Jonson's. It was in the writings of the Greek grammarian Pollux that Renaissance architects found ancient descriptions of mechanical stage equipment. His Onomasticon (printed in Venice in 1502 and in Florence in 1520) was the basis of Higgin's English language Nomenclator (1584), a standard text for a generation of producers (Campbell 59-70). Some of the equipment described is known to have been used by Jones, who modified it to suit his own requirements. From the ancient machina versatilis, a light-weight wall painted on both sides that rotated on a central axis, he devised a machine that ran in grooves cut in the floor of the stage (Boetzkes, Grove's 6th ed. IX: 700-701). In addition, he used the traditional pageant carts, elevated stages, and special underground or below stage devices to control the movement of sets.

An important producer's handbook of the period, Nicola Sabbitini's Practicar de fabricar scene e machine ne' teatre (1637), gives much information on the art of stagecraft. From this we know that counterweights suspended from the ceiling could have been used to lift persons or objects. Machines existed to simulate the motions of ships and clouds, fountains could be made to flow, and the effect of fog could be simulated (Nicoll 26-27). Moreover, special lanterns were made to project light through colored water to

create effects, making light one of the most valuable tools in scenic design (Meagher 108).

How Jones deployed his equipment can be gathered from Jonson's description of a scene in The Masque of Hymenaei:

> No less to be admir'd, for the grace, and greatness, was the whole Machine of the Spectacle, from whence they [the masquers] came: the first part of which was a MIKPOKEMOE, or Globe, fill'd with Countreys, and these guilded; where the Sea was exprest, heightned with siluer waues. This stood, or rather hung (for no Axell was seen to support it) and turning softly, discouered the first masque, . . . which was of the men, sitting in faire composition within a mine of seuerall metalls: To which, the lights were so placed, as no one was seene; but seemed, as if onely REASON, with the splendor of her crowne, illumin'd the whole Grot. On the sides of this . . . . were placed two great Statues, fayned of gold, one of ATLAS, the other of HERCULES, in varied postures, bearing vp the Clouds, which were of Releue, embossed, and tralucent, as Naturalls: To these, a cortine of painted clouds ioyned, which reach'd to the vpmost roofe of the Hall; and sodainely opening, reueal'd the three Regions of Ayre: In the highest of which, sate IVNO, in a glorious throne of gold, circled with Comets, and fierie

> Meteors, engendered in that hot and drie Region; her feet reaching to the lowest: where, was made a Rainbow, and within it, Musicians seated, Figuring airie spirits, their habits various, and resembling the seuerall colours, caused in that part of the aire by reflection. The midst was all of darke and condensed clouds, as being the proper place, where Raine, Haile, and other waterie Meteors are made; out of which, two concaue clouds, from the rest, thrust forth themselves (in nature of those Nimbi, wherein, by Homer, Virgil, &c. the gods are fain'd to descend) and these carried the eight Ladies, ouer the heads of the two Termes [Atlas and Hercules]; who (as the engine mou'd) seem'd also to bow themselues (by virtue of their shadowes) and discharge their shoulders of their glorious burden: when, hauing set them on the earth, both they and the clouds gathered themselues vp againe, with some rapture from the beholders.

Jonson continues with information that at the top of the stage a sphere of fire rendered five hundred colors and that this was crowned with a statue of Jupiter. Out of a mist two ladies sprang forth to the accompaniment of battle sounds. One represented Truth, the other Opinion. They were so much alike in dress that one could not be told from the other (Jonson VII: 231-233).

The description shows the masque writer's concern for detail in the movement of characters and stage properties along with the importance attached to their positions in relation to one another. It was not just a spatial relationship but one in which the very motions were given meaning by the amount and color of light provided each. The ability to focus light on specific persons or objects while maintaining the illusion that all light radiated from Reason's crown demonstrated much skill in optics but even greater skill in the use of light as an emblem for Reason's virtue. The lighted crown thus shed a degree of spirituality on the figures representing Truth and Opinion in much the same way that an angelic halo lighted subjects in Renaissance portraiture.

After Truth and Opinion reached the foot of the stage, they engaged in a lively discussion of the subject of virtue. They were joined by armed knights ready for battle. All at once "a striking light seem'd to fill all the hall, and out of it an angell or messenger of glory" appeared to beat back "Error, clad in mists." This led to a denouement in which Truth and Opinion bowed to James, for "Truth in him make treason euer rue" (Jonson VII: 238).

When we recall that the 1377 mumming honoring Richard II was the occasion for presenting gifts and for dancing, we can see how Jonson provided through scenic design the same honors figuratively, by the substitution of emblems. Were it not for the copious notes Jonson provides for the

published editions of his masques, much of this meaning would be lost to readers not schooled in the classics. It is believed that in his own day most of the literate members of society were educated along the same lines and required little textual information on what is now somewhat arcane knowledge. In testimony of his own erudition, Jonson documented his sources for most such matters. His notes form a valuable compendium of classical and medieval lore.

One can wish for as many details concerning Jones' sources of costume design. Fortunately, a collection of his drawings, held by the Dukes of Devonshire, shows how some of the characters were attired. None of the sketches shows connections with ordinary dress. What is seen ranges from extreme simplicity to extraordinary refinement in cut and lavishness. Most appear to have been inspired by statuary of the Hellenistic Period (c. 330-50 BC). An exception to this is in the costuming of the antimasquers, who wore outfits evocative of the world of discord. Some of these are reproduced in Designs by Inigo Jones for Masques & Plays at Court (Simpson Plates I-LI).

Courtiers took delight in recognizing mottos in each item of costume. Because of an inherent tendency for Renaissance decorative artists to weigh down their creations with emblematic overload, Jonson guarded against Jones' temptation to dress his "persons as no thought can teach the sense what they are" (Jonson XI: 296).

Masques were affairs of government and expressed their

political themes through such characters as Reason and Order. This was sometimes done through costuming. Of these, we learn that "the Crown teaches that Reason alone can bring . . . men upon the stage, and into credit" (Nicoll 183). This was why, in Hymenaei, Order had to precede Reason. Order was dressed in an undergarment of blue (for the universe) and a gown of white (for virtue). The color scheme stood for the realm which had to be orderly before reason could enter. Geometrical figures on Order's costume were riddles of life that had to be answered before Reason could appear. In Thomas Carew's masque, Coelum Britannicum, Government entered in a suit of armor with a shield having on it a painting of Medusa's head. The painting and the character's other vestments were metaphors for the powers of sovereign government.

As could be expected, Apollo appeared in several masques on behalf of the arts and sciences. These included The Masque of Augurs, Neptune's Triumph for the Return of Albion, and The Fortunate Isles and their Union. No illustrations exist to show how he was dressed, but he most likely would have been attired as a Roman legionnaire (Nicoll 186).

The antimasquers' costumes represented, among other things, ignorance, suspicion, credulity, thunder, lightning, snow, and rain. They were fantastic in appearance. Jonson describes the witches in The Masque of Queens in some detail:

> some with ratts on they^{r} heads; some, on they^{r} shoulders: others w^{t}h spindells, timbrells, rattles, or other veneficall instruments, making a confused noyse, w^{t}h strange gestures. . . . [They had] vipers, snakes, bones, herbes, roots, and other ensignes of they^{r} Magick, out of the authority of ancient, & late Writers (Jonson VII: 283).

Other examples of costuming could be cited, each giving special meaning to the thematic idea by making comparisons with opposites. The meanings engendered served the masque writer's main purpose: the grander, more costly, and more complex these associations were with past gods and heroes and the disciplines desired in the court, the greater was James' image both at home and abroad.

Decorations and ornamentation also contributed to the meanings found in the arts. They often had important implications for the formal design, as well. This was especially so of the proscenium arch. Jones' designs for it can be traced in Jonson's descriptions and, for some of the late masques, in extant drawings. From a description of the setting for Hymenaei, we know that Jones' initial design began with the use of statues on either side of the stage holding up the heavens and a globe (Jonson VII: 231). For The Haddington Masque, privately produced, there were:

> erected two pilasters, charg'd with spoiles and trophees of love . . . consecrate to marriage.

> . . . [and] all wrought round and bold: and overhead two personages, triumph and victory, in flying postures, and twice so big as life, in place of the arch, and holding a gyrlond of myrtle for the key (Jonson VII: 250).

From 1608 forward, the drawings and descriptions became more detailed. Eventually there was formed an actual proscenium frame that early arrivals would examine carefully to discover the themes of the evening's entertainment.

With the passage of time and experience, the arch began to serve as a symbolic barrier between the idealized world of the stage designer's invention and the real world of the spectators. The completed arch had, in this respect, very important implications for both the meaning of the masque and its formal design. The movement of masquers past the barrier signified fulfillment of the king's objective; it brought together opposites for the dance revels. The movement of both groups was like a symbolic rite of passage to the center of the realm where, at James' feet, all received the beneficence of his rule by God's will.

The curtain used in conjunction with the proscenium was also more than merely decorative. What started out as the concealment for a group of masquers waiting to be discovered was, like the arch, gradually adorned with painted emblems. The Masque of Blackness featured a curtain described as a "Landtschap" consisting of "small woods, and here and there a void place fill'd with huntings; which falling [the

curtain] an artificial sea was seen to shoot forth . . . raised with waves . . . and in some places the billow to break" (Jonson VI: 169-170).

Not only were single panel curtains used, Jones also required double tiers and opened the two parts separately during the course of a performance. This was particularly effective in the case of double stages, where the lower half could be drawn before the upper tier to emphasize greater depth in perspective as the scene was enlarged.

The Banqueting House must have provided almost ideal conditions for mounting these performances, particularly insofar as the king's perspective was concerned. As this was crucial, the chair of state was placed at the scene's horizon opposite to the stage and abutting the dance floor. Located between the stage and the throne, dancers could spread outward while at the same time approaching the king. With a perfect perspective of the mise-en-scène, James could be seen viewing the performance.

Parallel to the dance floor were stalls outfitted to accommodate spectators who, according to one account, could number over six hundred. Of their sidelong view as well as a general description of the 1618 Twelfth Night masque, we are indebted to the chaplain of the Venetian ambassador, one Orazio Busino, whose acute powers of observation were put to use in many dispatches reporting on the court's activities. The quotation and subsequent discussion of Pleasure Reconciled to Virtue are provided as an overview of one of

the most important of the Jacobean court masques. While Busino's account is lengthy, his report is as follows:

> A large hall is fitted up like a theatre, with well secured boxes all round. The stage is at one end and his Majesty's chair in front under an ample canopy. Near him are stools for the foreign ambassadors. On the 16th, . . . his Excellency was invited to see a representation and a masque, which had been prepared with extraordinary pains, the chief performer being the king's own son and heir, the Prince of Wales. . . . Whilst waiting for the king we amused ourselves by admiring the decorations and beauty of the house with its two orders of columns . . . which are carved and gilt with much skill. From the roof . . . hang festoons and angels in relief with two rows of lights. . . . At about the 6th hour of the night the king appeared with his court, having passed through the apartments where the ambassadors were in waiting, whence he graciously conducted them, that is to say, the Spaniard and the Venetian, it not being the Frenchman's turn, he and the Spaniard only attending the court ceremonies alternately by reason of their disputes about precedence. . . . On [the king's] entering the house, the cornets and trumpets to the number of fifteen or twenty began to play . . . a sort of

> recitative, and then, after his Majesty had seated himself under the canopy alone, the queen not being present, . . . he caused the ambassadors to sit below him on two stools, while great officers of the crown and courts of law sat upon benches. The Lord Chamberlain then had the way cleared and in the middle of the theatre there appeared a fine and spacious area carpeted all over with green cloth. [Green signified virtue]. In an instant a large curtain dropped, painted to represent a tent of gold cloth with a broad fringe; the background was of canvas painted blue, powdered all over with stars. This became the front arch of the stage, forming a drop scene, and on its being removed there appeared first of all Mount Atlas, whose enormous head was alone visible up aloft under the very roof of the theatre; it rolled up its eyes and moved itself very cleverly. As a foil to the principal ballet and masque they had some mummeries performed in the first act (Businо XV: 110-112).

If, in fact, Busino was reporting on Jonson's Pleasure Reconciled to Virtue,[5] the antimasquer was Comus. He was

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[5]Allen Banks Hinds identifies this as The Vision of Delight, which it could not have been, for the mountain associated with Atlas does not appear in the text. More likely is Pleasure Reconciled to Virtue in which the curtain opens to

attended by antimasquers who offered him Hercules' bowl while others serenaded him with this song:

> Roome, roome, make roome for y^e^ bouncing belly,
> first father of Sauce, & deuiser of gelly,
> Prime master of arts, & y^e^ giuer of wit,
> y^t^ found out y^e^ excellent ingine, y^e^ spit,
> y^e^ plough, & y^e^ flaile, y^e^ mill, & y^e^ Hoppar,
> y^e^ hutch, & y^e^ bowlter, y^e^ furnace, & y^e^ wheele.
> . . . . . .
> All w^ch^ haue now made thee, so wide i' y^e^ waste
> as scarce w^th^ no pudding thou art to be lac'd:
> but eating & drincking, untill thou dost nod
> thou breakeak'st all thy girdles, & breakst
> forth a god (Jonson VII: 479-480).

The lyrics continue, the doggerel giving the opening a spirit of revelry, Jonson's idea being to stress the eventual reconciliation of Virtue and Pleasure. The song is followed by a speech in praise of Comus and of "saturnalls." This leads into the first of the antimasque dances, in which one actor is attired in a barrel and eleven others dressed as wicker flasks (Jonson VII: 484).

Hercules then enters fighting with Antaeus whom he kills, after which the scene vanishes and the musicians

---

"the scene the Mountaine ATLAS" and features Comus, "ye god of cherre, or y^e^ belly," in the antimasque.

appear at the foot of the mountain with Pleasure and Virtue seated above. The singers then invite Hercules to rest and hear a song. This forms a sequence from doggerel to poetry, to song and then to dance, representing the masque's theme: the reconciliation of pleasure and virtue--or the benefits of high office and the responsibilities of leadership. The song texts associated with Comus and Hercules demonstrate the point. The first mentions "Pigmees," symbolizing vice; the second offers Hercules protection. Background music used for a segue causes Hercules to rouse himself while the Pigmees scurry away and Mercury appears as a godly messenger to present the theme. He announces:

> [Your] time's ariv'd, y^{t} Atlas told thee of: How b(y) 'vn-altered law. & working of the stars, there should be a cessation of all iars 'twixt Virtue, & hir noted opposite, Pleasure (Jonson VII: 486).

The cessation of jars is the cue for the mountain to open and a choir of masquers to be led out by Daedalus. On reaching the foot of the mountain, he sings a paean to dance in which is woven a "curious knot, / as eu'n th'obseruer scarce may know / w^{h} lines are Pleasures, and w^{ch} not" (488), which is followed by the actual dance representing a maze.

After another song by Daedalus extolling the "Laborinth as BEAUTY," a second dance is followed by third and fourth

songs. All the while the masquers draw closer to the throne. During this progress the songs teach wisdom and love. The last song introduces the final dance that represents the "subtilest maze of all: that's Loue" (489). From the text we learn that this dance is intended to bring together the opposites, and Jonson uses it in that fashion for the revels.

The revels are the climax of the masque. All the dancers are drawn toward James. Then Mercury speaks to them to make clear that the dance emblems are secondary in meaning to the message of the gods. He says:

> you were sent
>
> and went,
>
> to walk wth Pleasure, not to dwell.
>
> Theis, theis are howers, by Virtue spar'd
>
> hirself, she being hir owne reward (490-491).

Jonson maintained that the emblems of masques "eyther haue bene, or ought to be the mirrors of man's life" (Jonson VII: 735). They did reflect court life, an artificial representation of ideals pertaining to the status of the king, his subjects, and a philosophy that would be abolished just twenty-four years after James' death.

As seen in the above discussion of Pleasure Reconciled to Virtue, the visual arts paralleled and repeated ideas expressed in music and speech. The meanings expressed by one medium were repeated and often amplified in others. Thus the scenic design and the resulting formal design were

controlled by the sequence of song, speech, and dance selected by the masque writer. The result was that the Jacobean masque became a kind of figurative gift-giving ceremony celebrated by the king and his subjects.

All Jacobean masques tended to follow the same general outline of The Masque of Beauty and Pleasure Reconciled to Virtue, discussed above. As was seen, the form was flexible; however, it can be summarized as follows: (1) the entrance of masquers or antimasquers; a following allegorical speech or dialogue; (2) the first masque song which introduced the dramatic personae or served as seque material into a dance; (3) a second song which gave the dancers some respite, and a third song announced the revels; and (4) a final song which was the cue for the masquers' last dance prior to returning to their stage for the final curtain. The opening procession and the first and last masque dances appear to have been fixed, but, as shown above, additional song, speech, and dance episodes could be inserted at will.

CHAPTER 6

CONCLUSION

The curious overlapping of philosophy, politics, and the arts made the Jacobean court masque a true mirror of early seventeenth-century aristocratic English culture. The masque expressd that culture emblematically through the arts and through the refined conduct of its participants. Notwithstanding the complexities of the mise-en-scène, the king's objectives were fulfilled because of commonly accepted beliefs in the relationships of man and his works to the universe at large. That is to say, the precise application of neo-Platonic concepts to a traditional social gathering imbued with humanistic qualities was a celebration of absolutes, according to contemporary precepts of order. The evolution of the masque took place within an historic framework of tradition and recently developed artistic concepts to create a performance practice that was uniquely for and about the court. The key to success was with the masque writers' abilities to strike a balance between the inward, symbolic language and the outward splendor.

In the Basilicon Doran of King James VI, his treatise on the divine right of kings, as in the court masque, James was the personification of law and religion--the two

greatest forces of social order. James maintained that the one who would govern must manifest the glory of "Princelie vertues" by obeying "the statutes of your heavenly King" (King James VI I: 15). As the temporal and religious ruler of England, the affairs of his court were those of God's earthly lieutenant whose godly statutes applied to all court activity, whether in the conduct of social affairs or in artistic expression. Hence the masque operated as a means for celebrating god-like virtues and in the process participants' souls were "reborn," as Mirandola stated. This process was assisted by the network of artistic analogies that affected ethical behaviors as though they, too, were real things.

The main difference between the true court masque and similar entertainments presented in the homes of private citizens and on the commercial stage was one of purpose. As the representative of a higher power, the king could resolve the dichotomies presented by powerful opposites: real people versus representational figures and moral ideals as opposed to sensual delight. His method was a Christian approach to temporal and spiritual leadership.

The use of this traditional court function for the purpose of engendering a well-ordered society was in all likelihood a deliberate act of a king whose succession was not only disputed but complicated by religious rivalries. This hypothesis is proposed to help explain why the principal masque themes--love and virtue--used every means

to invoke a sense of cosmic reality. Certainly the neo-Platonic zeitgeist was opportune for a pacifist king who wished for the affection of his subjects.

The masque's historic purpose of monarchial honor was maintained throughout James I's reign and, as a ceremony, was not greatly changed in intent from the early mummings. The greatest change was in the use of the arts to bestow honor. As shown, the literal gift-giving of John Lydgate's day was replaced by active participation in the mise-en-scène, where the gift of love was figuratively presented. Love was the gift James most desired; it was the gift represented by the kaleidoscope of meanings in the historic and artistic milieu of the Jacobean court masque.

"So beauty on the waters stood"

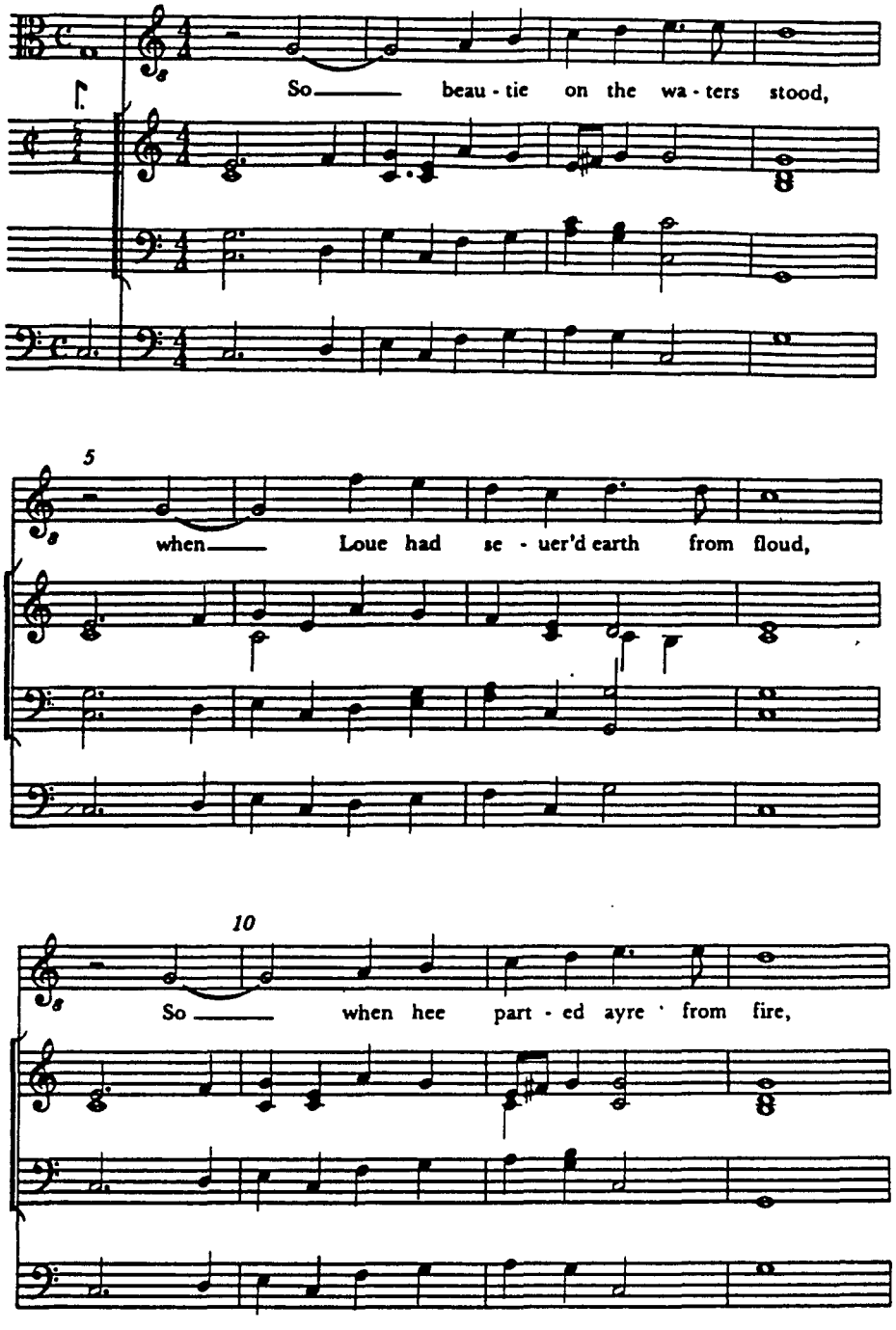
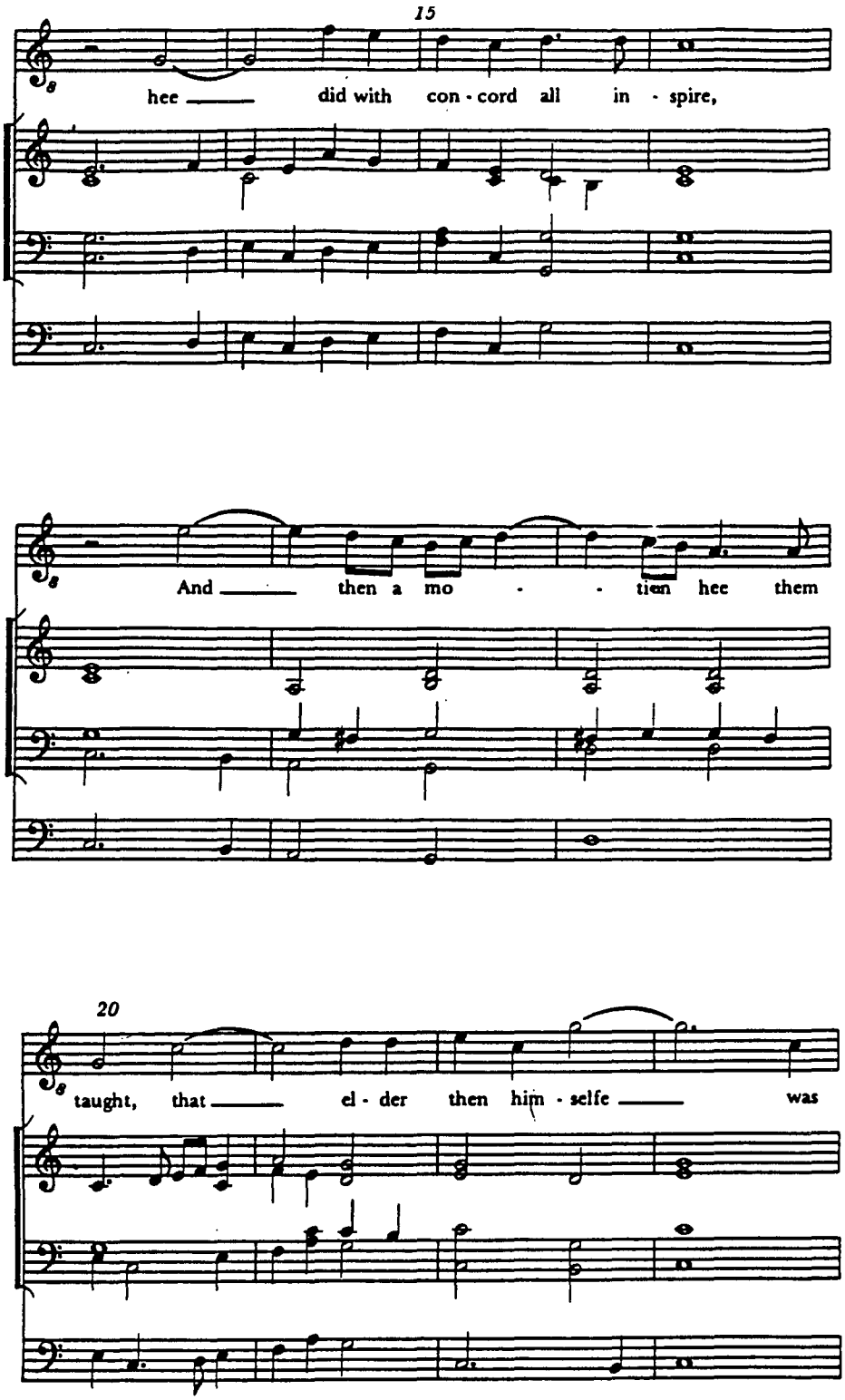
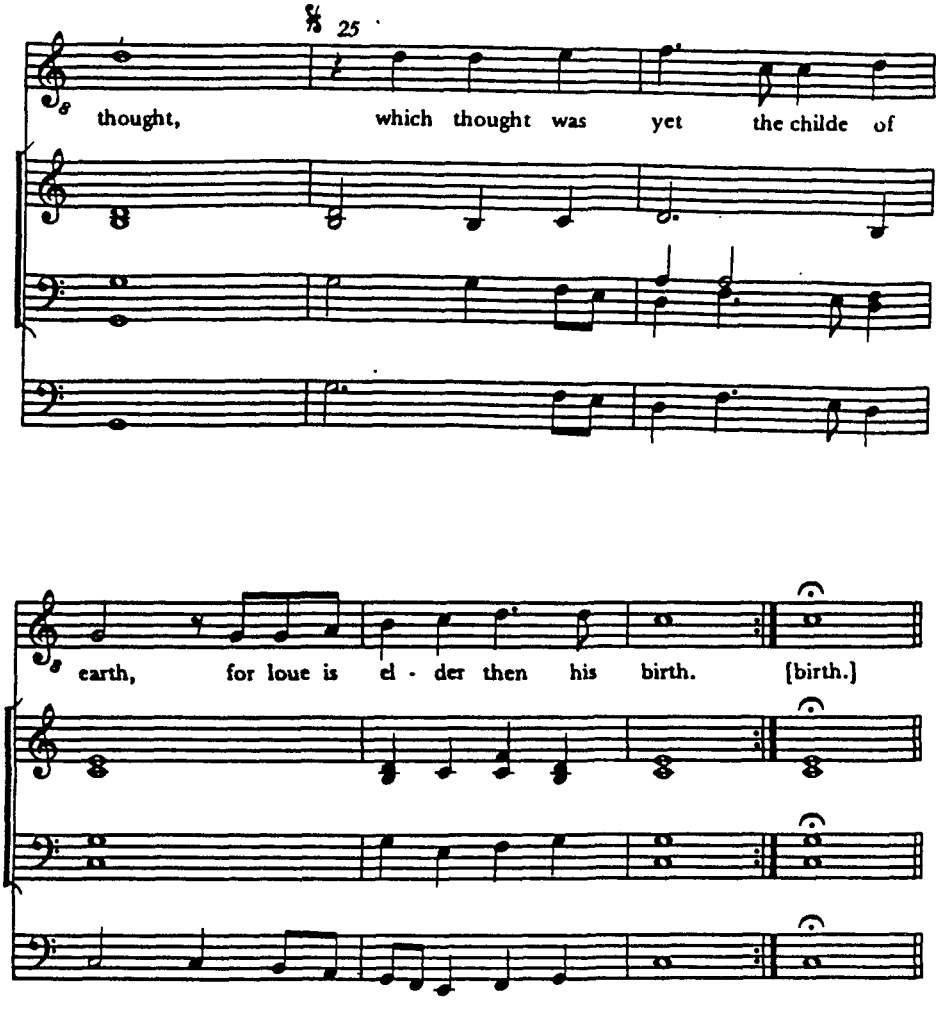


Fig. 1. Alphonso Ferrabosco, Ayres (London, 1609); rpt. in Chan, Mary, Music in the Theatre of Ben Jonson (New York: Cambridge UP, 1980) 160-162.


15
hee did with con - cord all in - spire,
And then a mo - - tion hee them
20
taught, that el - der then him - selfe was


25
thought, which thought was yet the childe of
earth, for loue is el - der then his birth. [birth.]

"If all these Cupids"

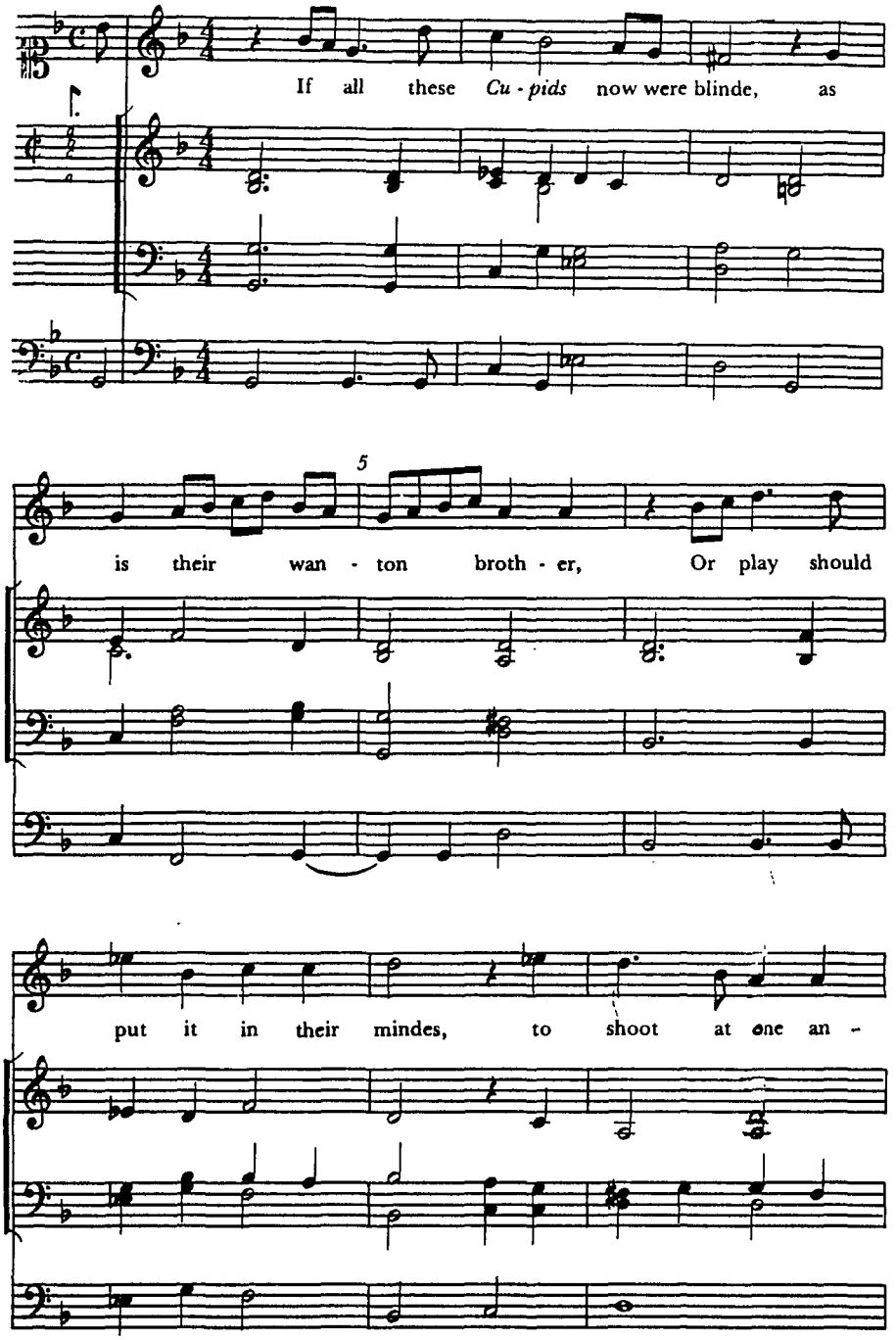
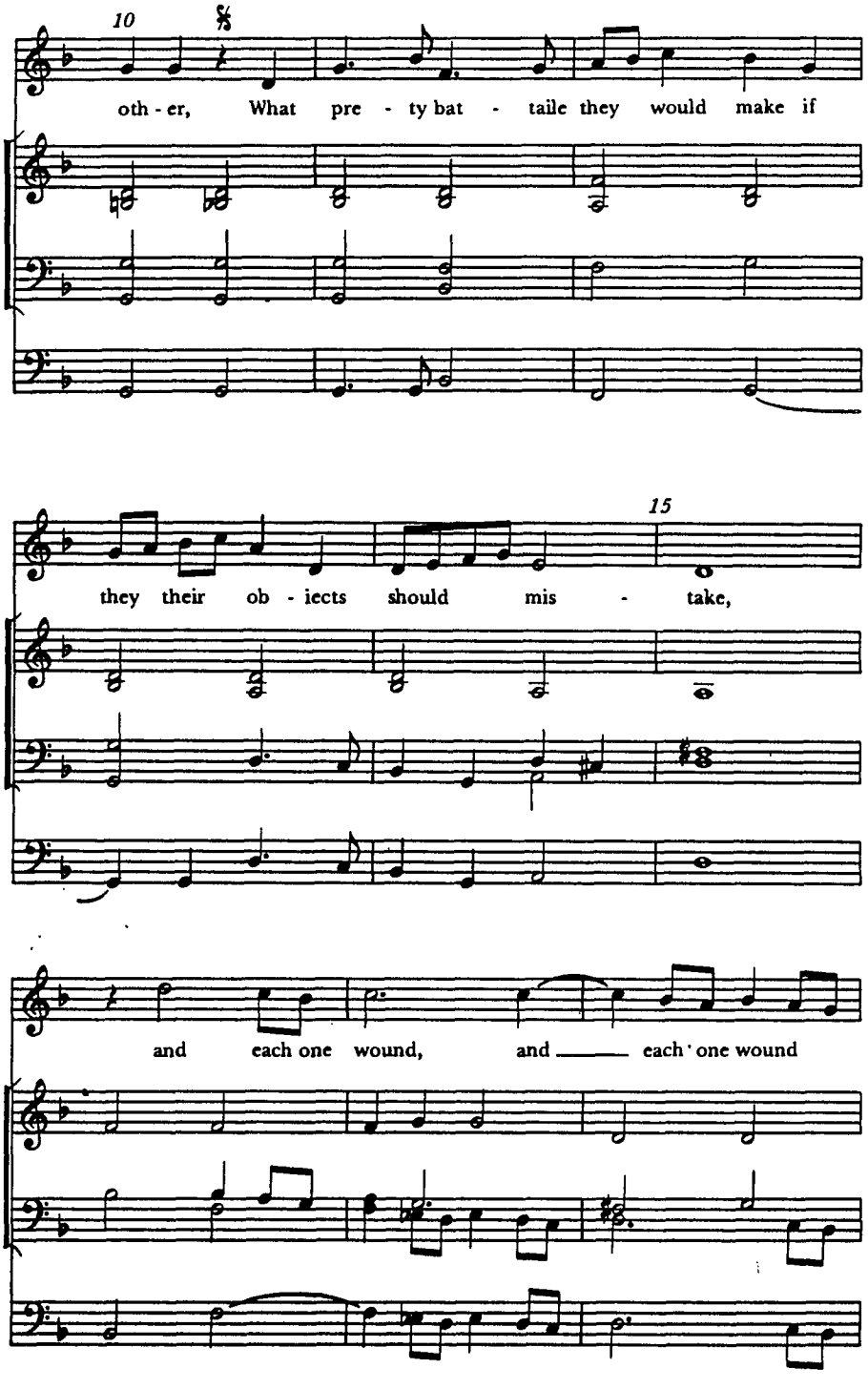
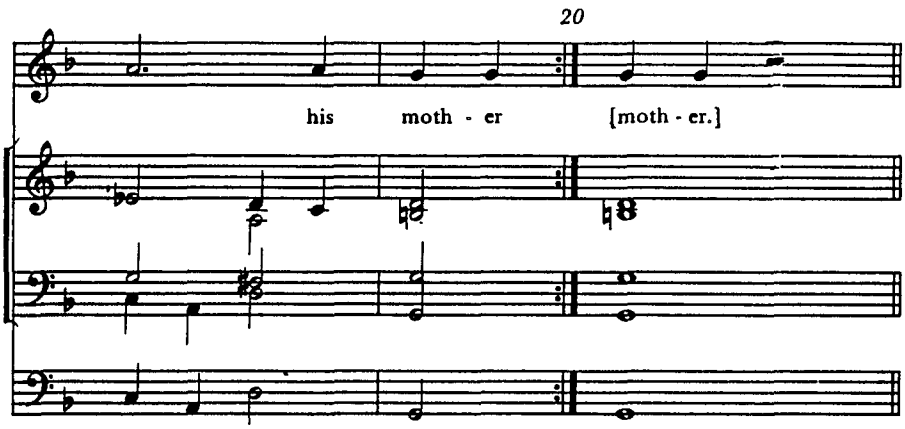


Fig. 2. Alphonso Ferrabosco, Ayres (London, 1609); rpt. in Chan, Mary, Music in the Theatre of Ben Jonson (New York: Cambridge UP, 1980) 165-167.


10
oth - er, What pre - ty bat - taile they would make if
15
they their ob - iects should mis - take,
and each one wound, and ____ each one wound


20
his moth - er [moth - er.]

"It was no pollicie of court"

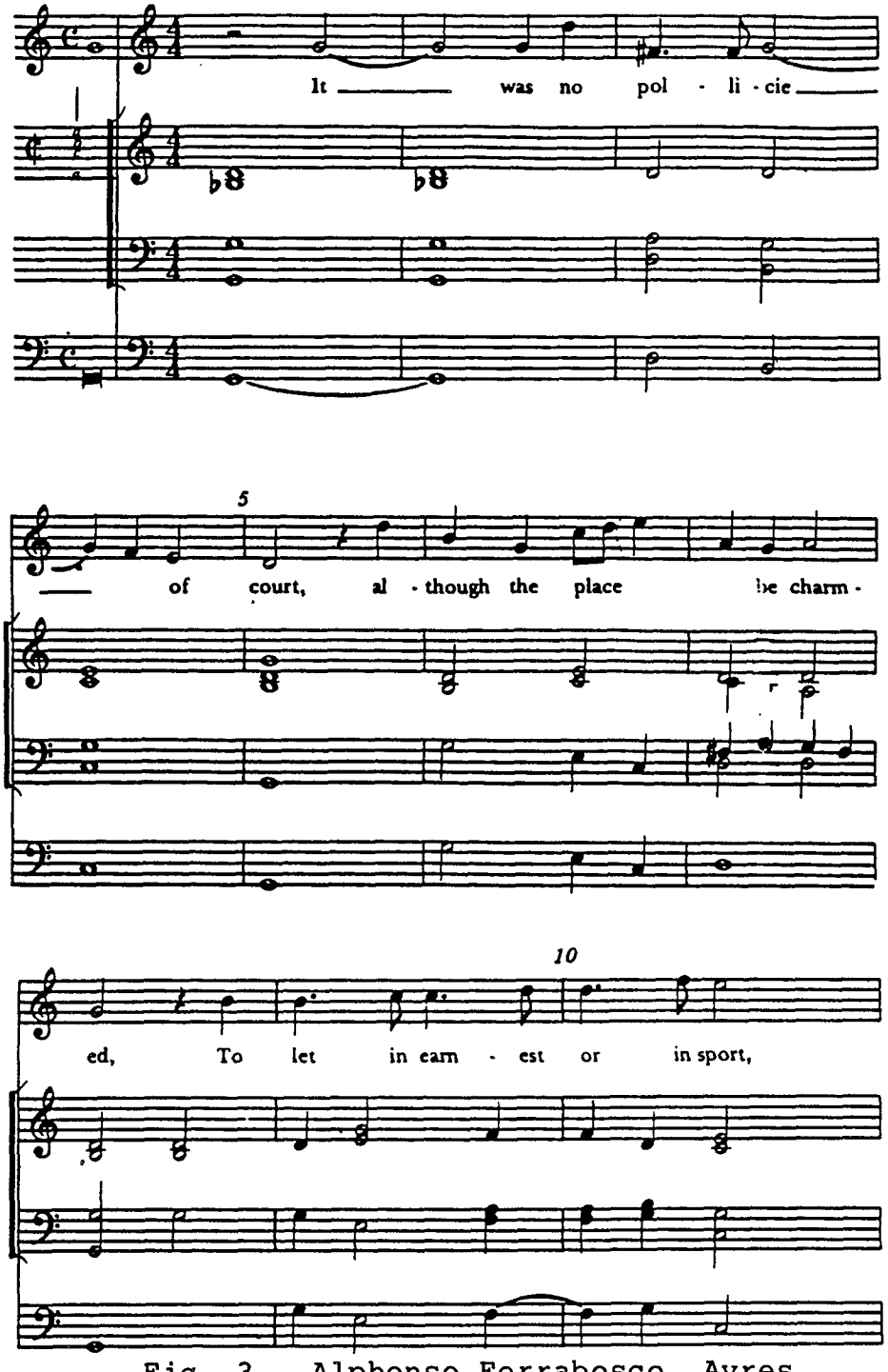
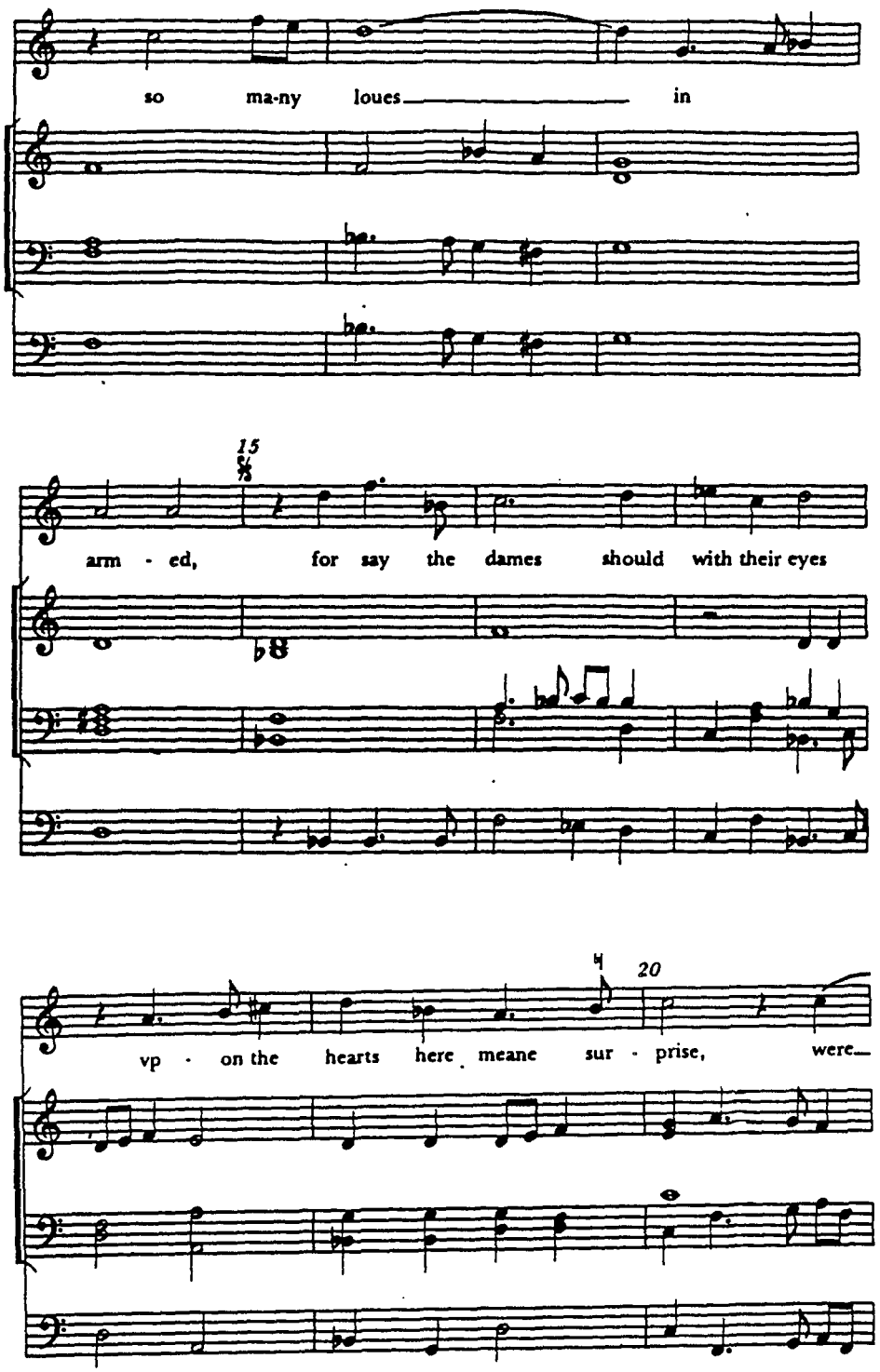
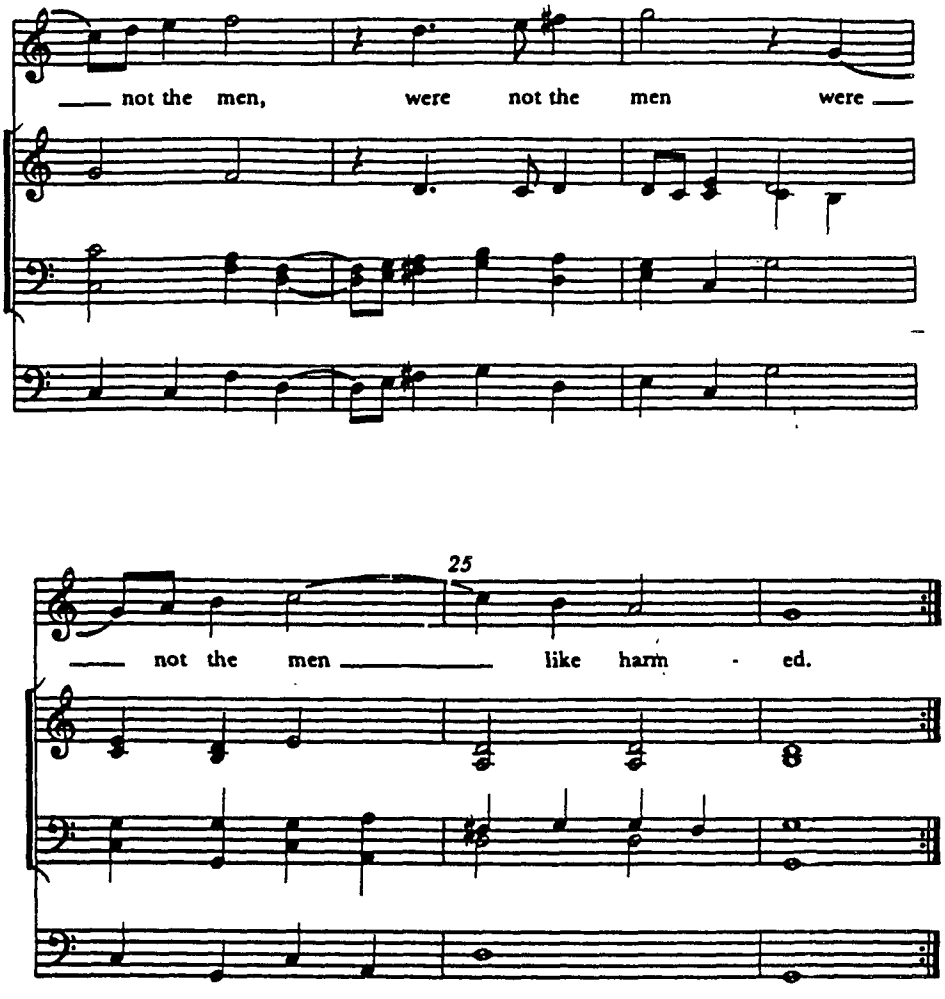


Fig. 3. Alphonso Ferrabosco, Ayres (London, 1609); rpt. in Chan, Mary, Music in the Theatre of Ben Jonson (New York: Cambridge UP, 1980) 167-169.


so ma-ny loues in
15
arm - ed, for say the dames should with their eyes
20
vp - on the hearts here meane sur - prise, were


not the men, were not the men were
25
not the men like harm - ed.

"Yes were the Loues of false, or straying"

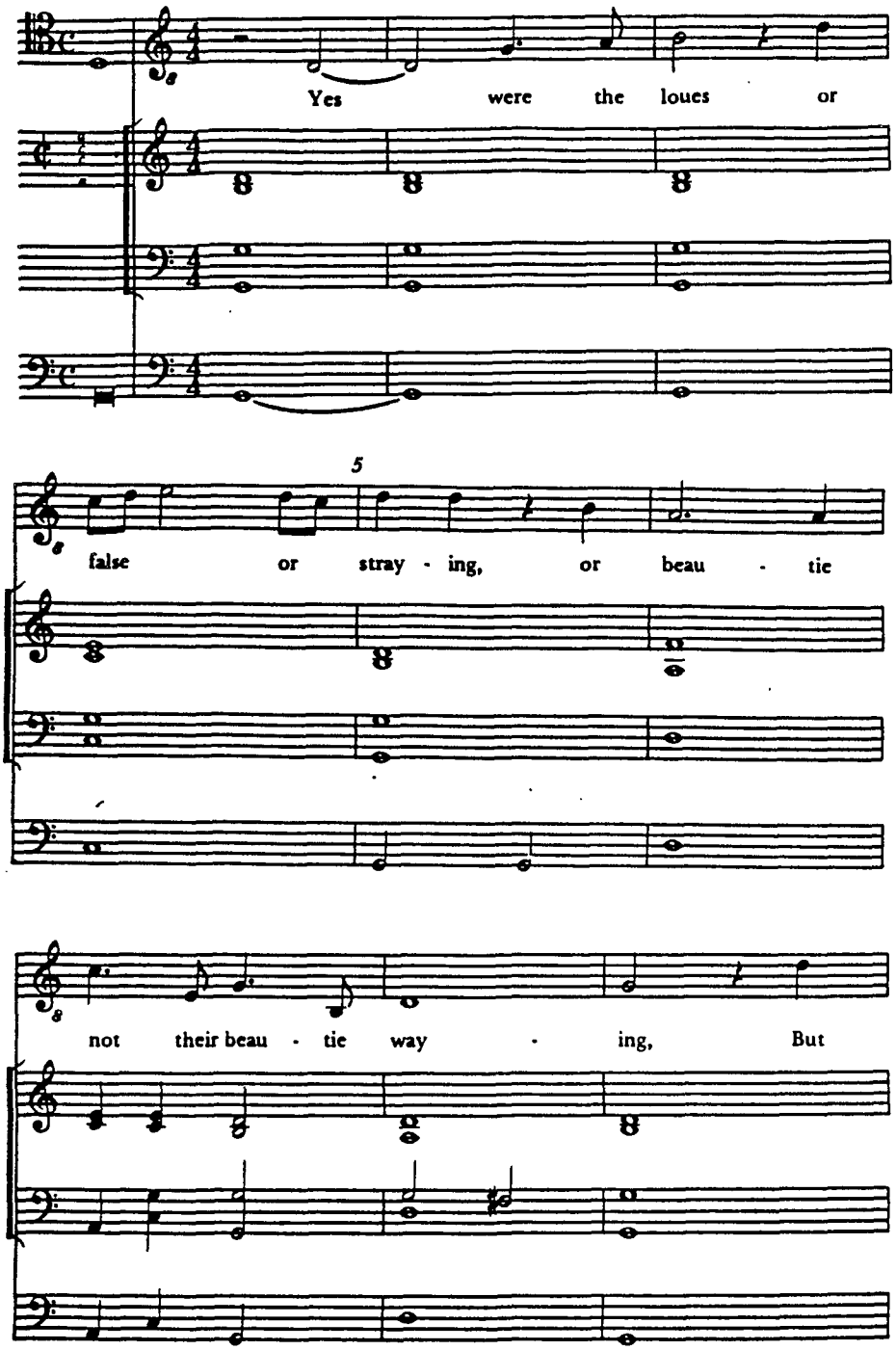
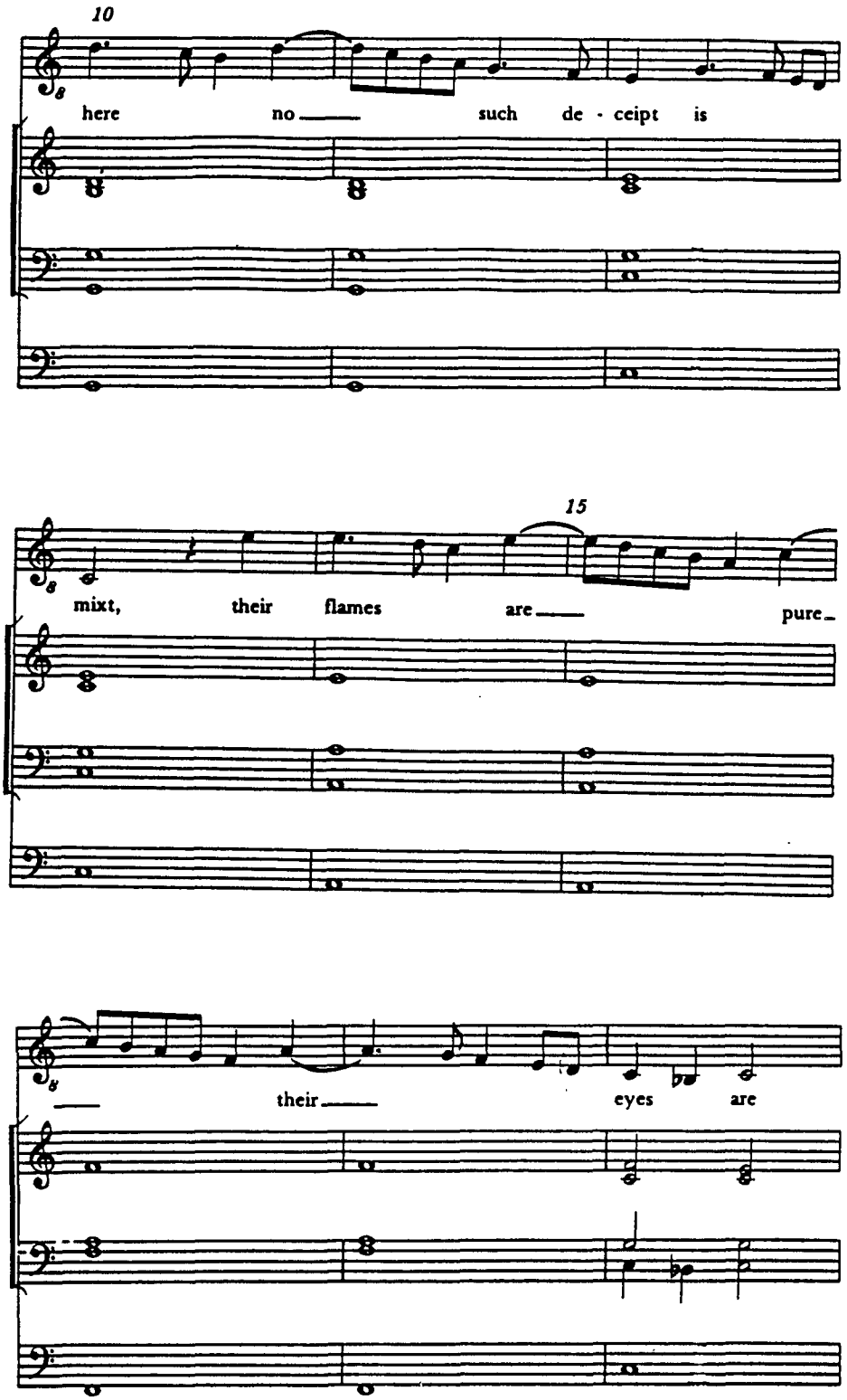
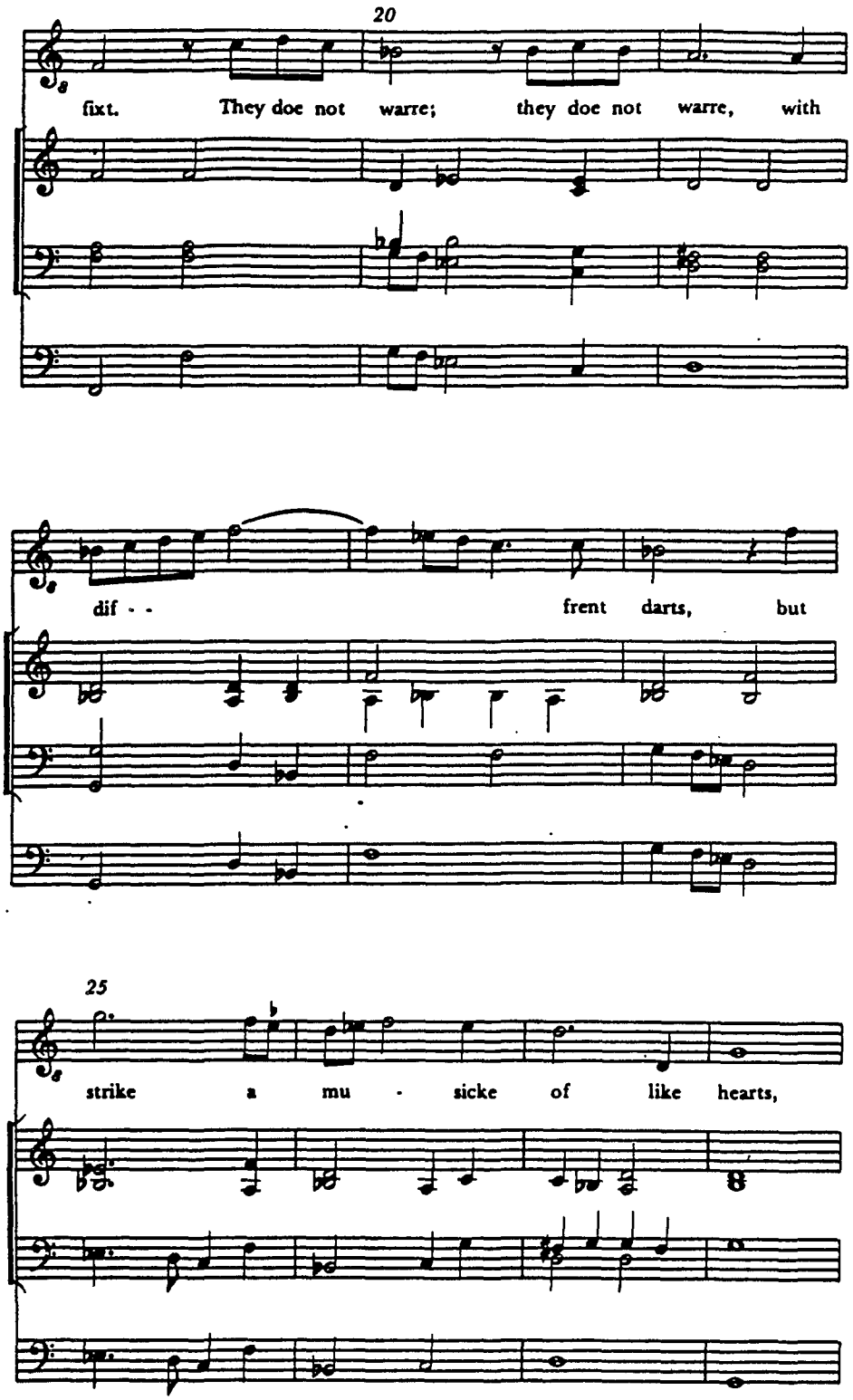
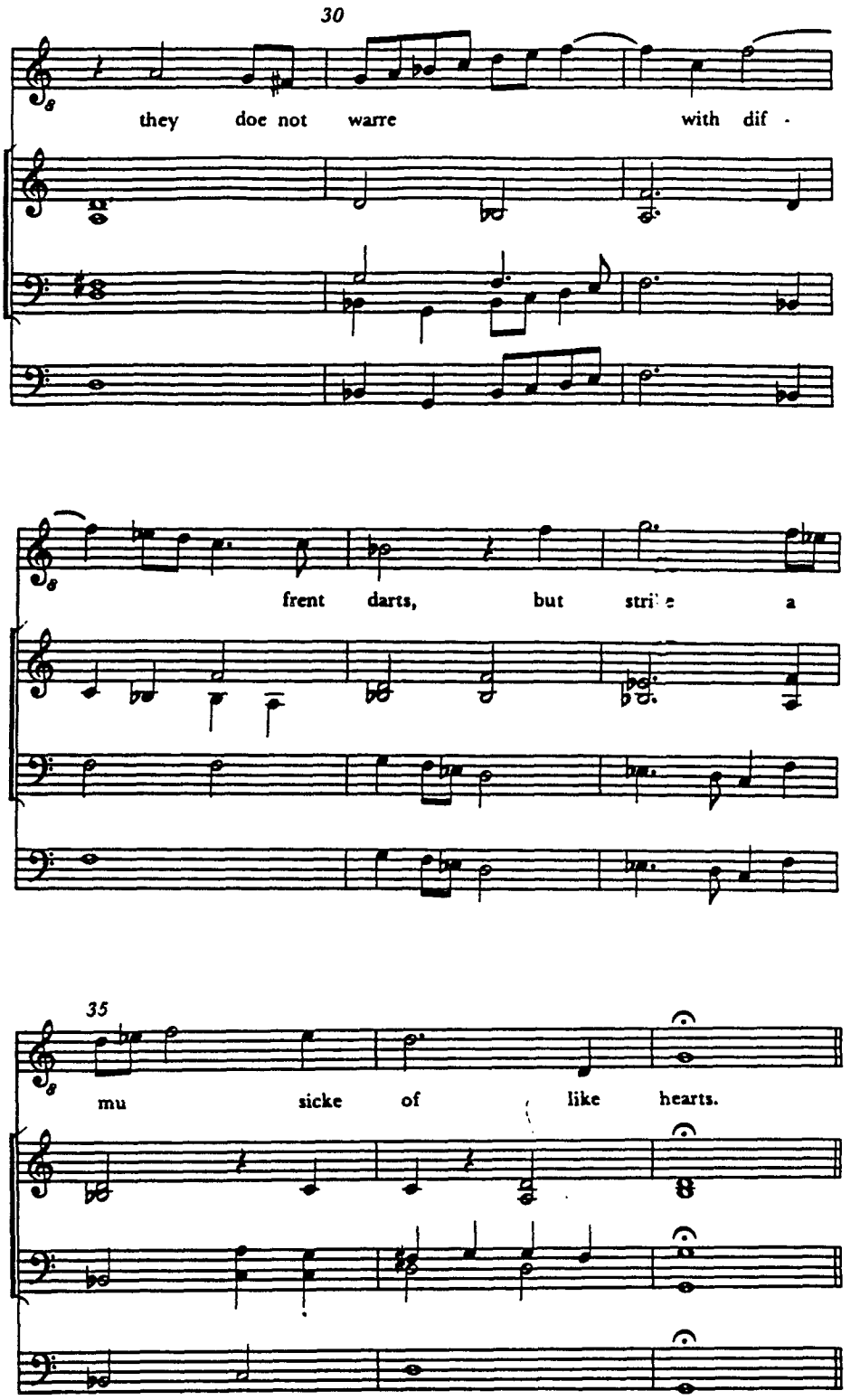


Fig. 4. Alphonso Ferrabosco, Ayres (London, 1609); rpt. in Chan, Mary, Music in the Theatre of Ben Jonson (New York: Cambridge UP, 1980) 170-173.


10
here no such de - ceipt is
15
mixt, their flames are pure
their eyes are


20
fixt. They doe not warre; they doe not warre, with
dif - - frent darts, but
25
strike a mu - sicke of like hearts,


30
they doe not warre with dif -
frent darts, but stri e a
35
mu sicke of like hearts.

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Appendix. Chronology of Jacobean Court Masques

15 March 1604. Ben Jonson, Part of the King's Entertainment Passing to his Coronation. This was presented in conjunction with James I's progress into the City of London, and was similar to the sequenced mummings of John Lydgate's day.

6 January 1605. Ben Jonson, The Masque of Blackness. This is the first of Jonson's court masques. It was composed at the suggestion of Queen Anne.

5 January 1606. Ben Jonson, The Masque of Hymenaei. Composed in honor of the wedding of the Earl of Essex with Lady Frances Howard. Performed on the 11th and 12th nights after Christmas.

10 January 1608. Ben Jonson, The Masque of Beauty. This was a sequel to The Masque of Blackness, both of which were presented in the Banqueting House.

9 February 1608. Ben Jonson, The Hue and Cry after Cupid. Presented at Whitehall on Shrove Tuesday in honor of the wedding of Viscount Haddington with Lady Elizabeth Ratcliffe.

2 February 1609 Ben Jonson, The Masque of Queens Celebrated from the House of Fame.

5 June 1610. Samuel Daniel, Tethys Festival: or The Queen's Wake.

1 January 1611. Ben Jonson, Oberon, the Fairy Prince. This masque was composed in honor of Prince Henry.

February 1611. Ben Jonson, Love Freed from Ignorance and Folly.

1 January 1612? Unknown. The Masque of the Twelve Months.

6 January 1612. Ben Jonson, Love Restored, In a Masque at Court.

14 February 1613. Thomas Campion, Description of the Lords Masque . . . on the Marriage Night of the . . . Court Palatine.

15 February 1613. George Chapman, The Memorable Masque of the two Honorable Houses or Innes of Court: the Middle Temple, and Lyncolnes Inne. This is sometimes called The Masque of the Middle Temple.

20 February 1613. Francis Beaumont, The Masque of the Inner Temple and Greyes Inne.

26 December 1613. Thomas Campion, Lord Somerset's Masque. Presented in honor of the marriage of the Earl of Somerset.

29 December 1613. Ben Jonson, The Irish Masque at Court. The masque was repeated on 3 January 1614.

6 January 1614. Unknown. The Masque of Flowers.

6 January 1615. Ben Jonson, Mercury Vindicated from the

Alchemists. The masque was repeated on 8 January 1615.

1 January 1616. Ben Jonson, The Golden Age Restored. The masque was repeated on 6 January 1616.

December 1616. Ben Jonson, Christmas, his Masque.

6 January 1617. Ben Jonson, The Vision of Delight. This masque was repeated on 19 January 1617.

22 February 1617. Ben Jonson, Lovers Made Men. This masque is sometimes called The Masque of Lythe. It was presented at Essex House.

4 April 1617. Robert White, Cupid's Banishment. This masque was presented at Deptford.

6 January 1618. Ben Jonson, Pleasure Reconciled to Virtue. The masque was repeated on 17 February 1618.

19 February 1618. Robert Marston (?), The Masque of Greys Inne, with the Antimasques of Mountebanks.

January 1619. Thomas Middleton, The Inner-Temple Masque, or Masques of Heroes.

_____ 1620. Thomas Middleton and William Rowley, A Courtly Masque: The Device Called the World Tost at Tennis. Possibly presented at Denmark House.

_____ 1620? Ben Jonson, For the Honour of Wales.

19 January 1610. Ben Jonson, Pans Anniversarie; or the Shepherds Holy-Day. The date of performance is disputed. Jonson gives

1620. Some editors give 1625. The folio edition is 1640.

6 January 1621. Ben Jonson, News from the New World Discover'd in the Moone. The masque was repeated on 11 February 1621.

3 August 1621. Ben Jonson, The Gypsies Metamorphosed. This masque was performed subsequently on 5 August and in September 1621, while the court was respectively at Burley-on-the-Hill, Belvoir, and at Windsor.

6 January 1622. Ben Jonson, The Masque of Augures. This masque was also performed on 5 or 6 May 1622.

19 January 1623. Ben Jonson, Time Vindicated to Himself and to his Honours.

6 January 1624. Ben Jonson, Neptune's Triumph for the Return of Albion. While planned for Twelfth Night 1624, the masque was postponed because of trouble over precedence between the French and Spanish ambassadors. The text was revised and presented in 1625 as The Fortunate Isls, and their Vnion.

9 January 1625. Ben Jonson, The Fortunate Isles, and their Vnion. This was the last of the Jacobean masques. Subsequent court masques belong to the Caroline Era.