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The masque, a courtly entertainment

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THE MASQUE, A COURTLY ENTERTAINMENT

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THE MASQUE, A COURTLY ENTERTAINMENT

BY

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Preface

My interest in the masque resulted from a seminar conducted by Dr. Edward C. Peple, Dean of the Graduate School at the University of Richmond, in English drama prior to 1612. After researching material about the masque for a term thesis, and particularly the period of its history when Ben Jonson and Inigo Jones were writing and designing Court masques respectively, I became even more interested in this unique, but almost forgotten, pastime. It seemed curious that the masque—which had its beginnings in antiquity and its high point of development during the seventeenth century—had become a thing of the past.

My thanks are given to Dr. Peple for his helpful comments and critical suggestions in directing the work of this paper. His advice was invaluable, and always made the paper better. Also, I want to thank Dr. William B. Guthrie, Chairman of the Department of English at the University of Richmond, who read the manuscript, and strengthened it with his helpful advice. Without their assistance, this work would have been impossible.

Finally, I wish to thank Joan, my wife, who always encouraged me to continue whenever I became discouraged. Her tireless efforts in proofreading and typing go unsurpassed.
Introduction

In the Courts of the Tudors and the Stuarts flourished a form of entertainment known as the masque. This exclusive pastime was characterized by gorgeous costumes, ingenious sets, imaginative scenery, music, dialogue, and dancing. Dancing was the most important element. It is said that "from the beginning to the end of its history, the essence of the masque was the arrival of certain persons vizored and disguised to dance a dance or present an offering,"¹ often in the form of a compliment to the monarch. Dancing established a close intimacy between the masquers—the disguised performers in the masque—and the audience. It offered the latter a degree of participation in the entertainment. The masque was a diversion in which members of the Court took part, and often the monarch was the chief masquer.

Though the masque is usually associated with the Court or upperclasses, it had its roots deep in primitive agricultural festivals and folk customs. At certain times of the year, disguised villagers, called mummers, performed ritualistic activities and danced in order to bring good luck upon themselves and their crops. Mummers paraded

through the streets and passed in and out of houses. Although their activities may seem wild and strange to us, they were filled with purpose. Although these events were not part of any official religious occasion, they signified more than just a mere foolish diversion. They were more than games; but gradually these pastimes lost any religious significance they had held. A transformation began to occur with the activities that had started with the mummers. Whereas the mummers had been members of the peasantry, their performances were gradually adopted by the educated and more sophisticated for their own diversions. The new middle class began enjoying the "games" as a form of entertainment. Eventually the former activities of the mummers developed into the Court Masque.

During the long and involved development of the masque, there were several elements, often overlapping in meaning, coming together to form the courtly pastime as it is thought of today. Although the terms do not always have clear distinctions, the following definitions are usually accepted. The term ludus, a comprehensive designation, was given to any kind of game, sport, or spectacle. One very important kind of ludus was mumming, a procession of disguised people who either danced or played dice silently at someone's house. The most famous mumming occurred in 1277 when mummers (a term which eventually became used for those who danced silently) visited Richard III. In the fifteenth century mumming and disguising were used synonymously
at Court to mean a disguised group of persons who performed a dance or some other prearranged activity there. Also, the word momerie was used interchangeably with disguising and mumming, or the variant spelling mummary. By the sixteenth century, a distinction had been made among disguising and momerie and mumming. Although disguising could still be used for any kind of dressing up at Court, it could also refer to entertainment with a somewhat dramatic element. Momerie originally referred to the masked cortege of dancers or dice players. Gradually it was used for both the cortege and the dramatic element of the entertainment. And finally its meaning reverted to a definition of "the procession of dice players." Mumming, too, was used to designate the procession. Gradually all dramatic elements of the ludi were absorbed by the Italian masquerade, a word used for the merriment and disguising (dressing up in costumes) of the Carnival season. Also of Italian origin, masking was used for dressing up and disguising at the Carnival time. It was used to distinguish the somewhat less formal merrymaking from the more formal and organized masquerade. The English used the term masquerie for masquerade. It is said that the English masque is a fusion of elements from the masquerie of Italy and English disguising.

The term maske came into use in England in the early sixteenth century. The spelling masque did not come in until much later. Chambers states that

"Maske' seems to be derived from a Teutonic root related to Lat. mascula, and means a 'net' or 'stain'.

Both 'maske' and 'maskel' are M. E. forms; but . . . [Chambers does] not find the word used in connexion with disguisings, either for the performance or for the wizard, before 1512, Hall's book was unfinished at his death in 1547, and for him 'mask' and its derivative 'masker' are regular for the performance and the performer. For the face-mask he retains 'viser'. In those of Cavarden's time 'maske' and its derivatives are established.

The French word masque first appeared in the sixteenth century. Although Lyly used masque before Jonson, it was the latter who stereotyped the word to the particular kind of Court entertainment developing at this time.²

In this paper, for the sake of convenience, the spelling masque will be used to denote the entertainment.

The term pageant will be used in its technical sense to mean a moveable wagon on which theatrical props, sets, and performers were transported in medieval entertainment. Pageants were still used at Court during the reign of Queen Elizabeth.

The term masque was first applied to a Court entertainment in 1512 by the chronicler Edward Hall. Henry VIII's entertainment reflected characteristics of earlier English ludi and Italian spectacles of the sixteenth century.

(Foreign influence, both French and Italian, effected the development of the masque throughout its history.) An important feature of Henry's ludus was the fact that the masquers and guests danced together. Some authorities believe that it was this event that caused Hall to designate the entertainment a masque and to say that it had never before been seen in England. Other disagree with his theory that the coming together of the masquers and guests

was the innovation.

The masque continued to develop during Elizabeth's reign, and James I adopted it as his entertainment at Court when he ascended the throne in 1603. The high point of development in the masque was reach during the pre-Civil War period through the joint contributions of Ben Jonson and Inigo Jones. Their partnership of a quarter of a century formed one of the great periods in the history of the masque. Jonson was the great poet, and Jones was the celebrated scenic designer. "During the time of King James these two difficult and domineering men worked together in uneasy compromise, and script, scene and music were held in an ideal balance."³

Jonson developed the antimasque, a "little masque" preceding the main entertainment and serving as a foil or antithesis to the beauty and splendor of the masque, and he kept it subordinate to the main masque. Other writers of the masque, though, began to allow the grotesque antimasque to assume a larger part in the performance. Other poets permitted the spectacular aspects of the masque to become dominant rather than keep them in an equal or a somewhat subordinate position to the masque, as Jonson believed they should be. These writers were submissive to Jones' determination to make the masque an extravagant spectacle, disregarding any literary or dramatic aspects.

Finally, as a result of inability to resolve their

differences and to compromise their divergent artistic philosophies, Jonson and Jones dissolved the partnership after the production of Chloridia in 1631. Jones became more important at Court than his partner and, consequently, caused Jonson to lose favor there. Although Jonson was never again asked to contribute to a Court masque after Chloridia, Jones remained the chief scenic designer there through the performance of Salmacida Spolia in 1640. This was the last masque performed at Court before the Puritans seized control of the government. Although there were a few masques after the Restoration, they are insignificant and really not a part of the history of the masque.

"The history of the masque ends abruptly with the outbreak of civil war, but it could hardly have lasted much longer even if there had been no Revolution." With Jonson's decline at Court and a relaxation of restrictive measures to keep both the antimasque in place and the spectacular aspects from dominating the performance, a general deterioration set in upon the masque. It finally lost whatever artistic value it had.

Gradually the spirit of the dance faded out of the English masque, and when this happened the day of the masque was over, for in spite of all the efforts of the dramatists it was never really turned into art; it was always a form of amusement and revelling, closely bound up with the social system, and therefore unable to survive the social revolution of the Puritans.²

The Puritans attacked the masque for religious and

²Welsford, p. 243.

²Ibid., p. 244.
moral reasons, as they objected to all theatrical entertainment. They objected to the great expense of the masque. The production of a masque was actually too expensive for any one to indulge in except the wealthy few. For this reason, it became almost exclusively associated with the Crown. Although there were occasional masques in the homes of nobles, this study directs itself only to those masques associated with the Court. Also, the masques discussed in this paper do not represent an inclusive list. There were many other masques presented at Court besides these, but these are the ones, it is felt, that were most important in the development of the masque.


Chapter I

The history of the masque begins in antiquity with the dances at seasonal festivals such as spring, the harvest, and the winter solstice. The development of the masque is very closely involved with the history of primitive agricultural festivals. At these important periods of the year, mummers appeared disguised in vegetation or animal skins and paraded through the fields and streets of villages. The word mummers perhaps has its roots in antiquity in a meaning which wavers between "the wearer of a face-mask" and a "demon, ghost or witch."1 Used very generally for those who paraded the streets, the term mummers implies "a set of disguised persons who perform some action which is of ritual origin but has little or no connection with the great historical and official religions, although it is still performed as a good custom rather than as a mere game."2

It is said that "the story of the masque is the tale of how the magic of the mummers was transformed into a noble pastime and only just failed to become an enduring art."3

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1Welsford, p. 17.
2Ibid., pp. 4-5.
3Ibid., p. 18.
Often masked, mummers went in procession through a village, passed in and out of houses, shouted, and made much merriment and celebration. They danced around a particular tree or Maypole and usually chose a leader or ruler. Sometimes they killed an animal and fought a mock battle. Although these activities seem primitive and pointless and accompanied by a lot of foolishness, there were prescribed patterns of action, and they were meaningful to the early peoples.  

An early example of mummers appeared during the days of the Roman Empire when the people celebrated the Kalends of January. This was a festival observed at the beginning of the new year. It was characterized by an inversion of all customs and a relaxation of all rules of behavior. Mummers paraded through the streets dressed in skins, masks, feminine attire, and other disguisings. This custom became so popular that early Christian ecclesiastics strongly criticized their brethren in the following denunciation:

> these miserable men, and still worse, some baptized Christians take on false likenesses and monstrous faces, of which people should rather be ashamed and sad . . . . Others dress themselves up in the hides of their cattle; others put on the heads of animals . . . . How horrible is it, further, that those who have been born men take on women's dresses, and effeminate their manhood by girls' dresses in an abominable masquerade!

Mummers were particularly familiar to English villages at Christmastide when they disguised themselves and performed a traditional play involving "a fight, the death of the hero,

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4 Ibid., p. 3.
5 Ibid., p. 10.
his revival by the doctor, and a final quête or money collection."

A part of the early history of the masque is associated with the Christmastide and other religious festival celebrations. Among the Christmastide traditions of early peoples was the belief in the presence of ghosts and spirits, to whom food offerings were made as a propitiation and as insurance for good tidings. The beginning of the winter was also the beginning of the new year for the Celts and the Teutons. From mid-November until mid-January, they celebrated a mid-winter festival from which the word Yule is derived. Yuletide was an ominous season. In medieval times on New Year's Day, which was also the first day of winter, and also sometimes on Christmas and Epiphany, a Table of Fortune was loaded with food and drink and was set outside for wandering spirits to enjoy. In England this bountiful table was intended as a spirit banquet. In disguise individuals impersonated the spirits and sometimes ate the feast. As late as 1493 a reminder was still given for "alle that take bede to dysmal dayes, or use nyce observaunces in the newe moone, or in the new yere, as setting of mete or drynke, by nighte on the benche to fede Alholde or Gobelyn." 7

Primitive people thought that one could achieve a relationship or a communion with a departed one by masquerading as that person.

6 Ibid., p. 4.

7 Ibid., p. 11.
The mummers, still more the maskers, are men who, having put themselves in close contact with spirits or divine beings greater than themselves, are in a state of enhanced vitality, and are therefore able to perform with peculiar effectiveness ritual actions which promote the growth of vegetation, the productivity of the family and the general luck and well-being of the whole community.\textsuperscript{8}

Although the people remained superstitious, their agricultural festivals and other celebrations lost any religious significance and became just games or spectacles, often referred to as ludi. This comprehensive term includes any kind of sport, game, or spectacle. Chambers states that "there are ludi in villages and small towns from the beginning of the fifteenth century, and perhaps earlier, which appear to be dramatic."\textsuperscript{9} The transformation of the earlier festivals into a new form of art was due largely to the fact that the old festivals and games—mummings—which the peasants had heretofore enjoyed, were now being indulged in by the educated and more sophisticated classes. Whereas the early peasants had celebrated the festivals to ensure good luck, numbers of the new "middle class" were playing the games merely for their own enjoyment and diversion. It is said that mummers "come leaping and dancing that the crops may grow, they perform sword-dances and dramas of death and resurrection to help on by imitative magic the eternal struggle between summer and winter, darkness and light, life

\textsuperscript{8}Ibid., pp. 17-18.

and death. "10 But the bourgeoisie changed this, and their transformation resulted in the development of different kinds of aesthetic play or reveling, out of which evolved the Court Masque.11

The ludi, or folk-customs, are usually divided into three groups:

(1) the king-game, a convenient and ancient name for the ceremonies connected with the election of a mock ruler; (2) the sword-dance, a mimic rhythmic combat, often accompanied by song or dialogue; and (3) the mumming, a procession of people disguised by masks, beast-heads, or discoloured faces, who enter into their neighbours' houses to dance or play at dice--often in complete silence.12

These folk-games were very closely related; sometimes the differences between them were indistinguishable. Also, the bourgeois, courtly, and peasant forms of the ludi were often not distinguishable.13

The king-game can be seen in the Order of Brothelyngam, a society which developed in England in the fourteenth century. It was comparable to the later fifteenth-century société joyeuse in France. This society was
guilds formed to continue the tradition of the Feast of Fools, to celebrate with mock solemnity the annual election of a leader known as Prince des Sots, Abbé des Fous, Mère Folle, etc., and to avenge by satirical verse and drama and pageantry any offence against the social or fashionable code of the time. The members of these guilds wore the fool's dress, their main business was parody and burlesque, though they were sometimes called upon to celebrate civic

10 Weisford, p. 5.
11 Ibid., p. 20.
12 Ibid.
13 Ibid.
functions by pageantry, plays or mystères mimes, and out of their dramatic activities rose the sotie, a type of comedy inspired by the idea of the universal domination of folly. Like the ecclesiastical fools, they amused themselves and their neighbours by larvales et theatrales jocos, and one such society actually had a monopoly of the masquerade and could sell to non-members the right to disguise themselves and to take part in the public merrymakings of Carnival.\textsuperscript{14} Although there are few extant traces of the Order of Brothelyingham, it is known that its members "chose an abbot, disguised themselves as monks, captured people in the streets and extorted ransom 'instead of a sacrifice.'\textsuperscript{15} It was a sort of mock court. Other revelings sometimes became quite elaborate—rising to the dignity of serious pageantry with a mock court over which the Lord of Misrule presided, or sinking in its lowest forms to mere buffoonery and nonsense.

In the sixteenth century, the participants at a king-game festivity were described thus:

"the wilde-heds of the Parish," dressed in "lineries of green, yellow, or some other light wanton colour," accompanied by hobby-horses, pipers, etc., led by a "Lord of Mis-rule," would disturb the parson and amuse the congregation by dancing through and around the church, "their bels iynglyng . . . and swinging their handkerchiefs over their heds."\textsuperscript{16}

This represented an unsophisticated form of the société joyeuse. The Lord of Misrule (known in Scotland as the Abbot of Unreason) also survived as the Christmas Lord. He was a mock king. Sometimes called the Constable-Marshall, he

\textsuperscript{14}Ibid., pp. 21-22.
\textsuperscript{15}Ibid., p. 22.
\textsuperscript{16}Ibid., p. 23.
presided over the Inns of Court. At Court or at great houses of the nobles, this official, who was appointed for the occasion, was required to provide the Christmas entertainment. The games at the Inns of Court were often like those of the French société joyeuse. The English Court looked towards the Inns of Court for providing its entertainment and merrymaking at public affairs and at the seasonal festivals. At a ludus given by the Lord of Misrule

there was the same mock ceremonial of the pretended king and kingdom, the same stimulation of dramatic production, the same half-serious, half-mocking concern with the maintenance of social order, and, what interests us chiefly, the same preoccupation with morris-dances, mumming, and masquerades.17

Dressing in disguise was a part of the king-game, the sword-dance (morris-dance), and mumming. Although all three had a part in the development of the masque, the latter two were more directly involved with its history. The sword-dance was a popular folk-dance of Western Europe in the fifteenth and sixteenth centuries, although the Latin Tacitus, much earlier, described the same kind of dancers, "young men who leapt with much agility amongst menacing spear-points and sword-blades."18

The main movements of the sword-dance consisted in the arrival of grotesque dancers, one by one or in couples, the combat, the interlacing of the swords, sometimes over the heads of one of the performers.

The dance is often accompanied by a cantilenae: that is to say, one of the characters acts as presenter to the rest, introducing each dancer with descriptive verses; or sometimes there may even be

17Ibid., p. 24.
If there were a presenter, he would be "the Captain, the King, the Clown, the Bessy, or a dancer," or several of these together. The dancers usually included, or were accompanied by, one or more grotesque characters or comic persons. It appears that there were two general types of grotesque characters: "There is the 'Tommy' or 'fool,' who wears the skin and tail of a fox or some other animal, and there is the 'Bessy,' who is a man dressed in a woman's clothes." Chambers says that there is an element of the drama in the sword-dance, but he sees it as a development "out of the dancing itself, and forms a wind-up to the whole performance." Also, as the sword-dance required a large space, it was generally given out of doors. On the Isle of Man, and elsewhere, it was thought of as a battle between winter and summer.

More important to the development of the masque than the sword-dance was a dance related to it called the morris or morisco. Chambers has said that "the morris is merely a variant of the sword-dance." Performances of the two were similar. The most important characteristics of the morris-dance were

19 Welsford, pp. 24-25.
20 Chambers, The English Folk-Play, p. 127.
21 Chambers, The Medieval Stage, I, 192.
22 Chambers, The English Folk-Play, p. 124.
23 Welsford, p. 28.
a mock combat, the wearing of bells round knees and ankles, the disguising, which was usually accompanied by masking or blacking the face, the clashing of sticks and waving handkerchiefs in time to the music, also it seems always to have been a step-dance, danced on the heels or ball of the foot.\textsuperscript{24}

The morris-dance could be danced solo, but usually it was danced by six or eight people. It was usually danced by men only: sometimes, though, a woman might dance, or a man dressed in woman's clothes. In England the morris-dance was usually performed in connection with customs surrounding May or Whitsun. The dancers were disguised as fools or wild men.

In the fifteenth century the morris-dance first appeared in Italy, Burgundy, and France. By the sixteenth century, it had reached England, and it remained popular there through the seventeenth century as both a folk and a Court dance. Tradition had it that the morris-dance was of Moorish origin, originally being a mock battle between Mohammedans and Christians, and the word morris was used merely as a subtitle for a particular kind of sword-dance. Further, it was thought that this dance was brought from Spain to England during the reign of Edward III.\textsuperscript{25} Chambers points out that the Moorish-origin theory was developed about the habit of blackening the dancers' faces. He says, though, that the faces were not blackened, because the

\textsuperscript{24}Ibid., p. 26.

\textsuperscript{25}Ibid., p. 28.
dancers represented Moors, but rather the dancers were thought to represent Moors, because their faces were blackened . . . . Blackened faces are known in the sword-dance as well as in the morris-dance; and there are other reasons which make it probable that the two are only variants of the same performance.26

The seventeenth-century antimasque, in which there was a grotesque, disguised group dancing a dance in contrast to the main masque, can perhaps be traced to the concept of the morris-dance. The connection between the Court masque and the village morris was understood in the seventeenth century.27 In Jonson's The Satyr, 1603, the character Nobody gives the introductory speech for the morris-dance:

We are the huisher to a morris,
A kind of masque, whereof good store is
In the country hereabout,
But see, the hobby-horse is forgot.
Fool, it must be your lot,
To supply his want with faces,
And some other buffoon graces.28

In the thirteenth century, one of the popular forms of medieval entertainment was mumming, "in simple form little more than the entry of a band of gentlemen, fantastically dressed, to dance, in some form, prearranged or extempore, with the ladies."29 Mumming had its origins with early peoples.

For several centuries it seems that the mummings, as a survival of forgotten ritual, remained merely a riotous kind of game which roused the

26Chambers, The Medieval Stage, I, 199-200.
27Welsford, p. 29.
28Ibid., pp. 29-30.
hostility of the authorities, and it only began to develop after it had come into contact with drama and literature, springing from the genuine faith of the more educated sections of the community. This contact was made possible by the education of the laity and the growth and organization of the middle classes.30

The term disguising was also frequently used in the fifteenth century for mumming. However, by the Tudor period, the terms were no longer being used indiscriminately. The nature of disguising took on a clear differentiation:

It consisted of the entry of one or more groups of disguised persons (usually of two groups, one of men and the other of women) who danced first alone and then together. Very often the disguisers arrived in a pageant, descended into the hall to dance specially prepared dances, and then retired back into the pageant and were drawn out of the hall. They probably danced the fashionable society dances of the time.31

During the sixteenth century, "disguising generally corresponded to the more dramatic momeories [a Court entertainment consisting of masking] (though it could sometimes be used for any kind of dressing up), and the word 'mumming' was limited in meaning to the cortège of masked and silent dice-players."32 Keeping in mind the distinction between the nature of a disguising and that of a mumming, one sees more similarity in the sixteenth century between the masque and mumming than between masque and disguising.33

Another very important kind of ludus, closely associated

30Welsford, p. 29.
31Ibid., p. 122.
32Ibid., p. 41.
33Ibid., p. 135.
with mumming and disguising and, consequently, part of the history of the masque, was the momerie, a Court entertainment:

The Court momerie was a sophistication of a popular custom, probably of ritual origin. It consisted of a procession of masked persons, who paraded the streets and entered their neighbours' houses to dance or play a game of dice called mumchance. It was a popular mode of celebrating winter festivals, and it looks as if it were the old procession of the Kalends...34

It was pointed out that disguising and mumming were used synonymously in the fifteenth century. Also, the word momerie was used in connection with these and the similar kinds of ludi they represented. In England the pastime of the momerie was also called mumming, mummery, or disguising, and vice versa.

The root meaning of momerie is uncertain. It is suggested that the word is onomatopoeic. It would therefore imply "not to murmur or mumble, to be silent." It seems that one of the characteristics of the momerie was its silence.35

Originally the word momerie applied to the masked cortege rather than to the semi-dramatic performances given by the maskers. Gradually, though, the meaning of the term encompassed both the persons performing and the performance itself. Finally, however, momerie was used in a more restricted sense. By the sixteenth century, it was used entirely to designate the dice-playing processions. The dancing and dramatic qualities of the momerie were absorbed

34 Ibid., p. 30.
finally by the Italian masquerade,\textsuperscript{36} which will be discussed later concerning its relationship to the development of the masque. Finally, the word \textit{mummers} came to be used as one name among many for the disguised rural villagers, who, at the different seasons and important days such as Christmas and May Day, played their traditional games for the mere sake of good luck and fortune.\textsuperscript{37}

During the reign of Edward III, 1327-1377, the history of Court disguising began in England.\textsuperscript{38} (This was at the time, it will be recalled, when there was no distinction between mumming and disguising and momerie.) A solemn Christmas was held by Edward at Guildsford in 1347. In the account books, the entertainment was described as "\textit{ludi domini regis}." At the performance

\begin{quote}
the maskers were divided into six groups of fourteen persons; all the members of a group being dressed alike; the members of the first three groups represented women, men, and angels, and wore face-masks. The members of the other groups wore, not masks but whole heads, representing dragons, peacocks, and swans.\textsuperscript{39}
\end{quote}

\textit{Similar ludi} were held at Oxford the following year. Rather than only one half wearing whole heads, the entire group wore them this time. In 1349 a similar entertainment was held at Merton, where the Court was keeping Epiphany. The

\begin{itemize}
\item \textsuperscript{36}Ibid., p. 40.
\item \textsuperscript{37}Ibid., p. 41.
\item \textsuperscript{38}Ibid., p. 42.
\item \textsuperscript{39}Ibid.
\end{itemize}
performers wore "heads of dragons and heads of men with diadems." There is no clear understanding, though, of exactly what the ludi in Edward’s Court were like. The nature of the entertainment remains obscure.

A very important part of the development of the masque was the addition of the disguise element to the tournament. "The tournament . . . was turning into a grand public mummery; knights came to the lists in all kinds of fantastic disguises . . . ." Disguised combatants often performed a somewhat ritualistic ceremony as part of the tournament. Even during the reign of Elizabeth I, the tournament still remained an important part of Court revels.

One of the most important early mummings occurred in 1377 when the Commons of London, disguised as mummers, visited Richard III at Kensington. This mumming was the first English ludus about which there is any detailed information:

At ye same tyme ye Comons of London made great sporte and solemnity to ye yong prince: for upon ye monday next before ye purification of our lady at night and in ye night were 130 men disguizedly aparailed and well mounted on horsebacks to goe on mumming to ye said prince, riding from Newgate through Cheape whear many people saw them with great noyse of minstralysye, trumpets, cornets and shawmes and great plenty of waxe torches lighted and in the beginning they rid 48 after ye maner of esquiers two and two together clothed in cotes and clokes of red say or sendall and their faces covered with vizards well and handsomely made: after these esquiers came 48 like knightes

\[40\text{Ibid.}\]
\[41\text{Ibid., p. 43.}\]
\[42\text{Ibid., p. 65.}\]
well arrayed after ye same maner: after ye knightes came one excellent arrayed and well mounted as he had bene an emperor: after him some 100 yards came one nobly arrayed as a pope and after him came 24 arrayed like cardinals and after ye cardinals came 8 or 10 arrayed and with black vizardes like deuils appearing nothing amiable seeming like legates, riding through London and ouer London bridge towards Kenyton where ye yong prince made his aboad with his mother and the D. of Lancaster and ye Earles of Cambridge, Hertford Warrick and Suffolk and many other lordes which were with him to hould the solemnity, and when they were come before ye mansion they alighted on foot and entered into ye haule and some after ye prince and his mother and ye other lordes came out of ye chamber into ye haule, and ye said mummers saluted them, shewing a pair of dice upon a table to play with ye prince, which dice were subtilly made that when ye prince shold cast he shold winne and ye said players and mummers set before ye prince three jewels each after other: and first a balle of gould, then a cupp of gould, then a gould ringe, ye which ye said prince wonne at thre castes as before it was appointed, and after that they set before the prince's mother, the D. of Lancaster, and ye other earles every one a gould ringe and ye mother and ye lordes wonne them. And then ye prince caused to bring ye wyne and they dronk with great joye, commanding ye minstrels to play and ye trompets began to sound and other instruments to pipe &c. And ye prince and ye lordes danced on ye one syde, and ye mummers on ye other a great while and then they drank and tooke their leaue and so departed toward London.43

Although sophisticated, this mumming differed little from the early folk-mummings except in its size and magnificence. Although some persons have tried to show that the mummers and the lords danced together in this ludus, as it was the custom of later masques for the performers to dance with the audience, there is nothing in the account to suggest that the mummers and the noblemen did so in this performance.

Also, there is no speech or dialogue; it seems that the mummers dined silently and expressed themselves merely by gestures. \[44\]

Even as late as the early fifteenth century, mummers were still silent in the *ludi*. Although poets began writing verses for momeries at this time, the speeches were not given by the mummers themselves. The first English literary momeries have been attributed to John Lydgate, who probably wrote them between 1427-1430. Following the general European trend, Lydgate introduced "learned allegories into town pageantry and Court entertainment . . . ." \[45\] Even with Lydgate's "innovations," as previously mentioned, there is nothing to suggest that the momerie had become verbal. Therefore, there was no real change in the mumming, "which was still a cortège of maskers who came to dice, or to dance or to act a rough play or pantomime." \[46\] Lydgate's surviving momeries are merely libretti containing few stage directions. By the first quarter of the fifteenth century, speech had not become a recognized part of the momerie. \[47\]

With the accession of Henry VII, the first Tudor king, in 1485, the Court began to take a fresh interest in entertainment. As a result, it appointed new officials whose

business it was to provide the amusement. The Master of
the Revels, among other duties, provided the momeries.

During his exile Henry VII must have become
acquainted with the French dances and courtly
fashions, and with the performances of the sociétés
joyeuses, and some of these customs he probably
introduced into his native country. French players
appeared at Court on at least two occasions during
his reign. The morisco, which . . . was then very
popular on the Continent, at this became a recognized
part of the revels. This disguising (which some-
times included the morisco) was now performed with
all the elaborate mise-en-scène of the French and
Burgundian extremets, and as it is not likely that
it had made much progress during the troubled
period which preceded Henry's reign, it is permissible
to regard this developed disguising as a product
peculiar to the Tudor period.48

In 1501 the Court celebrated the wedding between Prince
Arthur and Princess Katherine of Aragon with much excitement
for several days. From accounts of the entertainments which
were performed at it, we have an idea of the nature of Tudor
disguising. The ludi must have been considered epoch-making
occasions. One contemporary account stated: "In my mynde
it was the first such pleasant myrth and property that ever
was heard in England of longe season."49

The King caused Westminster Hall to be adorned
with rich hangings and a huge cupboard of plate.
On Friday evening when all the court was assembled
there entered a 'most goodly and pleasant disguising
conveyed and shewed in pageantes proper and subtile.'
A wonderfully devised castle was drawn into the hall
by four great artificial animals. Eight disguised
ladies were looking out of the windows of the
castle, and on each of the four turrets sat a little
boy, dressed like a maiden, who sang sweetly as the
pageant advanced into the hall. The next event was
the arrival of a lady, dressed like a Spanish
Princess, who came in on a ship, that appeared to

48 Ibid., p. 110.
49 Ibid., p. 120.
be sailing upon the sea, the ship's captain and crew speaking and behaving in nautical fashion. They cast anchor near the castle, and two 'goodly persons' called Hope and Desire descended by a ladder, approached the castle and informed the ladies that they were ambassadors from certain Knights of the Mount of Love, who wished to come and court them. The ladies, however, 'gave their small aunsweare of utterly refuse' and while the ambassadors were warning them of the grave consequences of their stubborness in came the third pageant, which was shaped like a mountain, and contained eight goodly knights. As soon as the newcomers had been informed that negotiations had failed, they made a vigorous attack on the castle, reduced it to submission, and induced the ladies to descend into the hall and dance with them. During the dancing the three pageants were removed, and after a while the disguisers, half of whom were dressed in English costume and half in Spanish, themselves departed, and the Duke of York and a few other very distinguished members of the audience descended into the hall and danced basse dances.

On another evening in the same hall an interlude was performed, followed by a disguising 'shewed by two Pageantes,' the first of which was shaped like an arbor and contained twelve knights, who descended and danced many different dances and then stood aside. Then the trumpets blew, and in came a pageant 'made round after the fashion of a Lanthorne' with many windows and more than a hundred great lights, and all made so transparent that the 'xij goodly Ladyes disguised' could be clearly seen. These ladies came out and danced alone and then coupled with the knights.

On Thursday evening the Court again assembled in Westminster Hall, and as soon as silence had been secured two marvellous pageants were disclosed at the lower end of the chamber. These pageants, which were fastened together with a golden chain, represented two great mountains, one of them green, full of all kinds of trees and herbs and flowers, the other like a dark rock, scorched with the sun and full of metals and precious stones. On the sides of the first hill sat twelve disguised noblemen with musical instruments, and on the second hill sat ladies also with 'claricordes,' dulcimers, etc., among them a lady dressed like the Princess of Spain, seated upon the topmost peak. As the pageant moved up the hall towards the King, both companies of disguisers played 'so sweetly and
with such noyse that in my mynde it was the first such pleasant myrth and property that ever was heard in England of longe season.' As soon as the pageants came to a standstille the lords danced 'deliberate, and pleasantly,' and then the ladies descended and coupled with the lords and daunced there a long season many and divers roundes and newe daunces full curiously and with most wonderfull Counteynance. In the meane season the two mountaines departed and evanished out of presence and sight.'

[On another evening] the pageant was a glorious tower or tabernacle, made like a chapel and containing many lights, and a standing cupboard full of costly plate. The structure had two stories, eight disguised ladies were in the upper partition, eight disguised knights down below. The pageant was on wheels and was drawn into the king's presence by 'woddose' (wild men) and had apparently on either side of it wooden figures, representing a merman and a mermaid, and inside of it children of the Chapel singing very harmoniously. Before the lords descended to perform their dances they let loose conies which ran about the hall, and the ladies let fly doves and other birds before they too came down from the pageant to dance with the lords. 'Great laughter and disport they made.'

The most important thing about these performances was that they had a dramatic quality: "it was no longer a case of merely despatching a Presenter or Prologue to explain matters . . . ." There is no reason to think that this trend was reversed in later Court entertainments.

In entertainments given by Henry VIII in 1509 and 1510, we can again see the Tudor distinction between the momeerie and the disguising, the former being merely the dice-playing and the latter having a more dramatic quality.

The Queen and the guests wore seated, when the

50 Ibid., pp. 120-122.
51 Ibid., p. 122.
52 Ibid., p. 128.
King suddenly disappeared to return shortly afterwards, with five others, all in fancy dress. They arrived in couples, the King and the Earl of Essex dressed as Turks, the next pair as Russians, and the last pair as Prussians. "The torchbearers were appareyled in Crymosyn satyne and green, lyke Moreskoes, their faces blacke: And the kyng brought in a mommerye. After that the Quene, the lordes, and ladyes, such as would had played, the sayd mommers departed . . . ." After the banquet, when everyone was occupied with the dancing, the King once more disappeared and shortly afterwards came first a drum and fife, then certain masked gentlemen as torch-bearers, and then another group of gentlemen of whom the King was one, all dressed alike and vizarded. After that six ladies came in in couples, "Their faces, neckes, armes and handes, covered with fyne plesaunce blacke . . . so that the same seemed to be nigrost or blacke Mores . . . ." After that the kynges grace and the ladyes had daunsed a certayne tyme they departed every one to his lodgyng.'

When they had supped they went into the Queen's chamber and the King with fifteen others, all dressed alike, with white velvet bonnets, white plumes and masks "came in with a momery," played dice for a time with the Queen and the strangers, and then departed. This was followed by the sudden entry of six minstrels playing on their instruments, and after them fourteen gentlemen, all dressed alike and bearing torches, and finally, the King with five others disguised in 'whyte Satyne and green.' Then some of the torch-bearers departed and returned with six ladies disguised as Spaniards, who danced with the King and his party and finally unmasked them.53

Mumming had changed little since 1377. Mumming (momerie) was still the cortege of masked and silent dice-players. Disguising had changed little since Henry VII's time.54

During the early years of Henry's reign, the simple mummings and disguisings very closely resembled the more elaborate entertainments at the French Court. From this time

53 Ibid., p. 126-127.
54 Ibid., p. 126.
until the outbreak of the Puritan rebellion, the story of
the English masque was the history of the absorption and
occasional alteration of influences and ideas coming either
directly from Italy or by way of France.55 It was mentioned
that the first Tudor monarch was greatly affected by the types
of entertainment at the French Court while he was in exile
there. Though the société joyeuse had a particular influence
on ludi at the English Court, the most important, single,
foreign influence on the masque came with the effect of
the Italian masquerade on the Court moments early in Henry VIII's
reign.

Although the origin of the masquerade may be obscure,
its nature is not:

The masquerade was a band of masked people who paraded
the streets at Carnival time, May Day, etc., singing
and dancing, making all kinds of verbal and practical
jokes, dressed up as women, or decked out in other
fantastic disguises.56

Although the masquerade was popular in Italy, it was an
insignificant form of entertainment until Lorenzo de' Medici
made a change in its purpose. He thought that every
masquerade should have a definite theme. He wanted music and
song to explain the symbolism of the costumes and performance.
He tried to get poets and artists to use mythological themes
rather than Christian ones. From the days of de' Medici on,
there were two types of masquerades: "(1) the procession of

55 Ibid., p. 81.
56 Ibid., pp. 97-98.
masquers on foot, (2) the arrival of masquers in a car, surrounded by a crowd of musicians and torch-bearers."57

Pope Leo X also attempted to implement de' Medici's ideas of strengthening the masquerade and making it more significant. However, following their attempts to alter the masquerade in order to make it more "dramatic," the character of the masquerade gradually changed for the worse. At the expense of music and poetry, unlike what they had attempted, the spectacle developed. The visual aspect of the masquerade became dominant. There were processions of chariots passing before the throne of state, stopping there for the maskers to sing, dance, or give a complimentary speech. The participants, who were often disguised as mythological subjects, danced together afterwards "in one great figured dance."58

The masquerade was an adaptable ludus. Among those who were not associated with the regular masquerade, masking was a popular form of entertainment in Renaissance Italy. In the fifteenth century a custom grew up of young men going about the streets at night, masked and disguised, and asking unmasked persons to dinner parties and balls for dancing. Enid Welsford, in her definitive study of the masque, believes that this started first at Modena and Ferrara, and soon it spread to other Italian cities. This became a popular and

57 Ibid., p. 98.
58 Ibid., p. 99.
The Italian Renaissance spread into France, and, as a result, the masquerade fell under French influence. The effect of the French influence on the masquerade was very important to English reveling and its development into the masque.

M. Pruniers divides the masquerade performed in France from the time of Henry II into two main classes: (1) mascarades à grand spectacle, great open-air shows, and (2) mascarades de palais, shows performed on a smaller scale in a garden or room. Again this latter division he subdivides into (1) masquerades leading up to some complimentary speech, and (2) masquerades serving as pretext for dancing and ballets. The first kind seems to correspond roughly to the English entertainment, the second to the English masque.

Both English and French writers occasionally referred to the masquerade as a masquerie. Perhaps masquerie was used to distinguish the less formal, impromptu, and often extemporaneous masking from the more formal masquerade. Both had their origins from the Carnival customs influenced by de' Medici and the young men of Ferrara.

In Florence Lorenzo de' Medici had turned this custom into an aesthetic entertainment, while the princes of Ferrara had turned it into a kind of fashionable craze, the masquers going about the streets more or less continuously and indulging in any whim that came into their heads, going uninvited to supper-parties and balls, and using their incognito as an opportunity for dancing and flirting with the ladies of the company. Even if there is no absolutely certain example of this latter practice before the sixteenth century, yet it seems

59 Ibid., p. 100.
60 Ibid., p. 103.
the inevitable result of the fact that the Ferrarese masquers were bent, not on giving an entertainment to others, but on amusing themselves.61

The masquerade, therefore, became one of the most important influences on English revelings during the reign of Henry VIII. Its effect on Court entertainment resulted in the famous masquerie being introduced into a performance at Court in 1512, and, for the first time, a Court revel was called a maske. Although the spelling of the word would change, this maske was essentially the same entertainment which later reached its height of popularity at Court during the first half of the seventeenth century and was called masque. But first we shall examine the development of this entertainment from 1512 until the Jacobean period.

61Ibid., p. 102.
Chapter II

According to the account written by the chronicler Edward Hall on Twelfth Night, 1512, Henry VIII with xi other were disguised, after the manner of Italia, called a maske, a thing not seen afore in Englande, thei were appareled in garmentes long and brode, wrought all with gold, with visors and cappes of gold, and after the banquet done, these maskers came in, with sixe gentlemen disguised in silke bearyng staffe torches, and desired the ladies to daunce, some were content, and some that knew the fashion of it refused, because it was not a thing commonly seen. And after thei danced and commoned together, as the fashion of the maskers is, thei toke their leave and departed, and so did the Queene, and all the ladies.¹

This is the first instance of a court entertainment specifically called a "maske". Earlier Court revelings had had disguising, masking, and dancing, and other characteristics of this ludus, now called a masque. What, therefore, was the innovation in this particular one? What exactly was it about this masque that led Hall to call it "a thing not seen afore in Englande"?

Chambers states that the originality of Henry's Epiphany ludus was that the disguised performers and the spectators "danced and commoned together" rather than separately. His

¹Chambers, The Elizabethan Stage, I, 153.
thesis is that between 1377 and this masque of 1512, there are no accounts of an English Court entertainment in which the disguised persons are joined by guests in the dance. It will be recalled that in 1377 there occurred the first mumming about which there is any extant, detailed account. Chambers' opinion is that Richard's visiting mummers danced with the spectators on that occasion. He says that after the 1377 entertainment, the practice of mixed dancing was apparently forgotten during the fifteenth century. But somewhere in Italy, possibly in Florentine masquerades and Ferrarese masks, the earlier dancing customs survived. It was from the Italian custom of these disguised performers dancing with the spectators that the practice returned to England in 1512. In reality, therefore, it was nothing new. It had been done at Court entertainment over a century earlier, but Hall and his contemporaries were not familiar with its history. It represented a reversion to an old English custom which had been practiced in the fourteenth century. Mixed dancing, therefore, seemed to be something new to them, "a thyng not seen afore in Englande."\(^2\)

Miss Welsford agrees with Reyher's theory that the real novelty [of Henry's masque] lay in the introduction of a new element of gallantry and intrigue. The masque, in fact, was the notorious masquerie, which became fashionable first in Modena and Ferrara, then spread to the whole of Italy and

\(^2\)Ibid., pp. 150-154.
France, and finally reached England (probably by way of France) in 1512.3

She disagrees with Chambers about the idea of the mummers and spectators dancing together in 1377, and she sees no reversion in the 1512 masque to an English practice of the fourteenth century. Although the fact that "thei danced and commoned together" may have been a new sight in England, it was a practice of fashionable Italian maskers. "It was the masquerie (not a new kind of dramatic entertainment, but a notorious social custom from Italy) that was introduced into England in 1512."4 Unlike Chambers, she does not think that the innovation was in the performers and the audience dancing together.5

In 1532 Henry visited France and entertained the French King at Calais. Hall's description of this entertainment shows how few changes had been made in the masquerie since its first introduction into England. Therefore, there was still a simple form of the masquerie being performed. However, a more complicated form of the masque was developing.6

About 1535 Henry gave an entertainment to the French ambassador. This was a disguising, followed by two masques. This entertainment shows how much disguising had been influenced by the masque (although they were still distinct),

5Ibid., pp. 130-138.
6Ibid., p. 143.
when "the lords of the mount descended and danced with the ladies in the audience--before the other disguised ladies came and danced with the lords according to the regular procedure of disguisings." 7 The performance is described as follows:

When the King and the Queen were seated, a person appeared, richly attired to represent Fame, and made a solemn oration, expressing satisfaction at the league between the French and English Kings, and the result of the cardinal's mediation. After this, members of the King's Chapel came in singing, the singers being divided into two groups of eight, each group accompanied by a person in rich apparel, who engaged in a dialogue or debat, 'theffect whereof was whether riches were better then love.' As they could not agree they each called in three knights, who fought a fair battle over a golden barrier, which suddenly fell down between them, finally an old man entered and concluded that both love and riches 'be necessarie for princes.'

'Then at the nether ende, by lettyng doun of a courtaine, apered a goodly mount, walled with towers . . . with all thinges necessarie for a fortresse . . . on this rocke set eight Lordes . . . and then they sodenly descended from the mounte and toke ladyes, and daunced divers daunces.

Then out of a cave issued out the ladie Mary daughter to the kyng and with her seven ladies . . . these eight Ladies daunced with the eight Lordes of the mount, and as thei daunced, sodenly entred sixe personages, appareled in cloth of silver . . . and these persones had visers with sylver berdes . . . these Maskers tooke Ladies and daunced lustly about the place.

Then sodenly the kyng and the viscount of Torayne were conveighed out of the place into a chambre thereby, and thare quicklie they ii. and six other in maskyng apparell . . . greate, long, and large, after the Venicians fashion and over tham great robes, and thare faces

7Ibid., p. 144.
were visard with bearded of gold: then with
minstrelsie these viii. noble personages
entred and daunced long with the ladies, and
when they had daunced there fyll, then the
queen plucked of the kynges visar, and so did
the Ladies the visars of the other Lordes,
and then all were known.'

It was said that "the English masque came from a
combination of the Italian masquerie and the Tudor disguising;
[but] ... how far this was the result of a conscious
experiment we have no means of knowing." The Tudor Court
adopted the Italian practice of the masquers dancing with
the spectators, and this foreign custom was fused with the
English ludus of disguising. For a long time after 1512, a
distinction continued to exist between the masque and the
old-fashioned disguising, and the two can be traced side by
side at Court. In the latter, performers never mingled
with the audience, and the mise-en-scène was often elaborate.
The masque was more a social ceremony than a dramatic per-
formance. Eventually, however, the two strains merged
to form the Court Masque. Masque became the official
name for the Court entertainment by the end of Henry's
reign, and the term disguising became obsolete. In Jonson's
The Masque of Augurs, Notch tells the Groom of the Revels:
"Disguise was the old English word for a Masque, sir, before

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8Ibid., pp. 143-144.
9Ibid., p. 142.
10Ibid., pp. 142-143.
you were an implement belonging to the *Revels*."  

The practice of the disguised persons, the masquers, dancing with the guests became a firmly established part of the entertainment and the essence of the masque.

The masque developed out of Court revelry. The disguising of the masque had its early beginnings in England. From the beginning to the middle of the sixteenth century, this Anglo-Saxon custom mixed with Continental influences, particularly the Italian masquerade and masking. The merger of these two strains towards the close of the sixteenth century resulted in the development of the typical Elizabethan and Stuart masque.  

The masque, as it was found in the seventeenth century and taken up by Jonson especially, already had evolved and had been fully developed during Henry VIII's reign.

The Tudor masque under Henry could be either simple or elaborate. During his reign "the mask had taken to itself the elaborations of the disguising, the introductory speeches, the pageant, the mimic fight, the double sets of dancers, the close association with the interlude."  


15Ibid., p. 154.
also, unmasking was a regular part of the performance. As the masque became more dramatic, persons disguised as Hector or Hercules or some other mythological character appeared in the entertainment. Hall frequently commented about the variety of design and creation one could see in the masquer suits. In England performers were usually dressed alike, although there might be slight variations in the details of the costumes. Originally only men were masquers, but this custom was soon disregarded. However, whenever tradition prevailed, the band of masquers were all the same sex. Occasionally there were two sets of masquers— one of men and one of women—and the term double masque was used. In 1532 Anne Boleyn led the first masque in which ladies took the gentlemen out to dance.

The masque remained popular at Court through the reign of Edward VI, Mary, and Elizabeth I. During the periods of Edward and Mary, however, little if anything occurred of importance in the history of the masque. The most important event for Court revelry was Edward's appointment of George Ferrars as Lord of Misrule. During this period the word mask (masque) was still used to mean "a band of maskers." The masque was still associated with rejoicing at Christmas and other religious festivals. Also, rather than drawing inspiration for the masques from medieval

16 Welsford, pp. 142-143.
17 Chambers, The Elizabethan Stage, I, 155.
dream-settings, it was taken "from real life or from the learning of Renaissance Italy. Symbolism and allegory, however, [which had characterized older disguisings] lasted as long as the revels themselves."19

During the reign of Elizabeth the masque grew in importance as the Court entertainment. Whereas Hall left voluminous accounts of Henry VIII's entertainments, accounts of Elizabeth's masques are few and very scanty. There are many gaps in the Revels Accounts between Shrovetide 1560 and Christmas 1571. After 1589, the Revels Accounts fail altogether in giving a statement of masques. But there are a few indications from other contemporary accounts to give an idea of their nature. Certainly with Elizabeth's love for dancing, this element of the masque, rather than being neglected, was encouraged and favored at the entertainment.20

Although it is not known when the presenter, or trucheman, became a part of the masque, he was a performer in Elizabethan ludi. He preceded the masquers and delivered an introductory speech. Most writers in earlier reigns were more interested in the costuming and decorations of Court ludi and in recording this part of the show than they were in recording when the first presenter made his appearance. He had been a member of the company in Court ludi, however, from the earliest days of momeries, mumings, disguisings, and sword-dances. And perhaps he was in the masque from its

19 Ibid., p. 145.
20 Chambers, The Elizabethan Stage, I, 155.
The presenter, no doubt, contributed to and led to the literary development of the masque.

The dramatic part of the masque (and also of earlier disguisings) came partly from an expansion of the prologue, partly from an absorption of the qualities belonging to the plays, interludes, tourneys and debates, etc., with which it was so often associated. 22

By the beginning of Elizabeth's reign, the fixed scene, as an alternative to the moveable pageant, had made its appearance at Court. The pageant probably remained in standard use for masques as it had for the earlier disguisings.23 There were variations of practice. Also, the scenery was scattered in several areas about the hall.

The first Elizabethan masque was performed on Twelfth Night, 1559:

The performers represented ecclesiastical personages, and . . . there was the somewhat exceptional feature of a parade in the streets . . . . the Elizabethan show, with its crows, asses, and wolves dressed as cardinals, bishops, and abbots, made a characteristic sixteenth-century appeal to the sympathies of a reviving Protestantism. The . . . mask appears to have been on a much larger scale than was customary. There were at least four cardinals and six priests. There were popes, monks, summoners and vergers. And there were friars, in black, white, yellow, russet, and green, apparently a pair of each colour. The russet friars wore velvet garments, with sleeves of yellow, velvet and purple satin 'partie paned'; the popes and cardinals rochet's of white sarcenet; the monks kirtles and cowls of black taffeta with sleeves of purple satin.24

There were four other masques that winter, two of which the Court gave as part of the coronation celebration on

21 Welsford, p. 151.
22 Ibid., pp. 152-153.
23 Ibid., p. 150.
24 Chambers, The Elizabethan Stage, I, 155-156.
January 15, 1559. The next day following the coronation festivities, it gave a masque of Conquerors dressed in white cloth. On January 22, it presented a masque of six Moors:

The moors had apparel of cloth of gold and blue velvet, with sleeves of silver sarcenet and 'bases' of red satin. On their heads was curled hair made of black lawn and wreathed with red gold sarcenet and silver lawn. Their limbs and faces were of black velvet, and of these it is recorded that 'the lords that masked toke as ey parte'. They carried darts of 'trees and paste paper gilded', and as the Revels Office also prepared bells and staves, it is probable that a morris was introduced. The torch-bearers to this mask were eight Moorish friars, with head-pieces of crimson satin.

The other two masques were presented at Shrovetide.

There were five masques given at Court during the 1559-1560 season:

On New Year's day was a mask of six Barbarians, in red cloth of gold, with Venetian commoners in white damask for torch-bearers. On Twelfth Night was a double mask, of six Venetian Patriarchs in green, with purple head-pieces, and six Italian Women in white and crimson. They were accompanied by torch-bearers and a drum and fife. On Shrove Tuesday was another double mask, of an elaborate mythological character, for which a device of 'a rocke and founteyne' was employed. The women represented Diana in purple and three pairs of Huntress Nymphs, in carnation, purple, and blue respectively; the men Actaeon and his six fellows, in purple, with orange buskins and gilt boar-spears. They had a drum and fife and, as torch-bearers, eight Maidens in purple with variously coloured kirtles, and eight Hunters in yellow with murrey buskins. And they were accompanied by twelve hounds. It is noted in the Revels inventory that Actaeon's garments were 'all to cutt in small panes and steyned with blood'. There were also a mask on New Year's Eve and a second mask at Shrove-tide. One of these was of six Nusquams, alle-

25Ibid., p. 156.
gorical personages in white, crimson, and yellow, having the breasts of their scapulars 'steyned with the posy of poco a poco'. Their torch-bearers were six Turkish commoners in murrey and white. The other was of eight Clowns in red and green, with flails and spades of gilt wood, black high-laced shoes made out of the limbs of the previous year's Moors, hedging mittens, and white gold sarsenet aprons, which were 'gyven awaye by the maskers in the queenes presence'. They had eight Hinds for torch-bearers, and a shepherd for a minstrel.26

In May 1562 plans were underway in preparing an elaborate masque for presentation at the forthcoming meeting between Elizabeth and Mary of Scots at Nottingham Castle. Although the meeting never took place, a scheme of it survives among the papers of Sir William Cecil, and it gives some indication of the direction which the masque had taken by mid-sixteenth century. The entertainment, which was scheduled to cover three successive nights, was entitled: Devices to be shewed before the Queenes Majestie by waye of masking at Nottingham Castell, after the meetinge of the Queene of Scots.

On the first night a prison, called 'Extreme Oblivion,' was to be set up in the hall and guarded by Argus or Circumspection and 'then a maske of ladies to come in after this sorte': first comes Pallas, then two ladies, Prudence and Temperance, riding upon lions, then six or eight lady masquers leading Discord and False Report in chains. They all march round the hall, and then Pallas declares that Prudence and Temperance have obtained Jupiter's permission to imprison Discord and False Report and to give to their jailor Argus a lock labelled In Eternam and a key labelled Nunquam. When this has been done then are 'th' Inglishe Ladies to take the nobilitie of the straungers, and daunce.'

On the second night an additional pageant, the Court of Plenty, was to be erected, with Ardent Desire and Perpetuity as it Porters, and

26Ibid., pp. 157-158.
the order of the proceedings to be as follows: Enter Peace in a chariot drawn by an elephant with Friendship riding upon its back, followed by six or eight lady masquers. They march round, Friendship declares that the gods are pleased with the doings of Prudence and Temperance and have sent Peace to keep them company in the Court of Plenty. Then the conduits of the building run with wine, 'duringe whc. tyme th' inglishe Lords shall maske wth. the Scottishe Ladyes.'

On the third night, Disdain, riding a wild boar and Prepenyed Malyce, in the likeness of a serpent, were to draw in an orchard with six or eight lady masquers sitting in it. Disdain declares that his master Pluto, highly indignant at the proceedings of the last two nights, has sent Malice to require either the freeing of Discord and False Report or the yielding up of Peace. But at this point Discretion enters leading a horse on which rides Hercules or Valiant Courage, and he explains that they have been sent to confound Pluto's devices, but that Hercules needs words of encouragement from Prudence and Temperance if his efforts are to be crowned with success. Discretion then approaches the Court of Plenty and asks Prudence how long she wishes Peace to dwell with herself and Temperance, and she replies by lowering a 'grandgarde' inscribed the word Ever. Then he asks Temperance when Peace shall depart from herself and Prudence, and she lets down a sword inscribed with the word Never. Discretion arms Hercules with the grandgarde and sword, and a fight takes place, in which Disdain escapes with his life but Prepenyed Malyce is killed. 'After this shell come out of the garden, the vjl or viij Ladies maskers, wth a songe . . . as full of armony as maye be devised.'

The weakness of this masque was a result of the masquers not having a central or even an integral part of the show. Miss Welsford, however, states that the "chief interest [of it] lies . . . in that fact that it is an experiment, and suggests that in England, as elsewhere, on one occasion at least, a conscious attempt was made to develop the form

At Shrovetide 1571, 1577, and 1579 the following descriptions of Court masques were given respectively:

One of the forenamed Maskes (i.e. one of the masques performed at Shrovetide, 1571) had going before it A Childe gorgeously decked for Mercury, who uttered A speeche: & presented iij fflowers (wroughte in silke & golde) to the Queenes Maiestie, signifieng victory, peace, & plenty, to ensue. he had also iij torchbearers in Long gownes of changeable Taffata with him . . . .

[There was] a longe Maske of murrey satten prepared for Twelf night, with a device of 7: speeches framed correspondent to the daie. Their Torchebearers vij: had gownes of crymsen Damask, and head-peeces new furnished, showen on Shrovetuydsdaie night, without anie speeche.

A Maske of Amasones in all Armore compleate . . . one with A speach to the Queens maiestie delivering A Table with writings vnto her hignes comyng in with musitions playing on Cornettes apparrelled in longe white taffeta Sarvenett garmentes torche bearers with the troocheman wearing longe gownes of white taffeta . . . and after the Amasons had dawnced with Lordes in her maiesties presence in came.

An other Maske of kni_ghtes all likewise in Armour compleate . . . and comming in with one before them. with A speach vnto her highnes and delivering A table written their torch bearers being Rutters apparrelled. in greene satten Ierkines . . . the Amasons and the Knightes after the Knightes had dawnced A while with Ladies before her maiestie did then in her maiesties presence fight at Barriars.29

On July 5, 1564, Elizabeth entertained at the house of Sir Richard Sackville, where a masque was given at which she was presented a sonnet in her honor:

'After supper . . . the Queen came out to the hall,

29 Ibid., pp. 150-151.
which was lit with many torches, where the comedy was represented. I should not have understood much of it, if the Queen had not interpreted, as she told me what to do. They generally deal with marriage in the comedies. The comedy ended, and then there was a mask of certain gentlemen who entered dressed in black and white, which the Queen told me were her colours, and after dancing a while one of them approached and handed the Queen a sonnet in English, praising her. A banquet followed, ending at 2 a.m.

One of the common characteristics of the masque, from its earliest days until its decline, was the flattery and praise bestowed upon the monarch by the masquers.

Although the culminating dance was one of the characteristics of the masque, there are a few Elizabethan examples --such as the entertainment given at the provincial city of Norwich in 1578-- in which this does not occur. In the following Norwich ludus, the entertainment was more akin to the old Momeries than to the Court masque:

On Thursday, 'there was an excellent princely maske brought before hir after supper, by Mayster Goldingham, in the Privie Chamber: it was of gods and goddesses, both strangely and richly apparelled. The first that entred was Mercurie. Then entred two torch-bearers, . . . sixe musitian, . . . playing very cunningly. Then two torch-bearers more. Then Jupiter and Juno, Torchbearers,

Mars, Venus,
Torchbearers,
Apollo, Pallas,
Torchbearers,
Neptune, Diana,

and last came Cupid and concluded the matter. They marched once about the chamber, and then Mercury made an introductory speech.

Then they marched about again, and Jupiter

31Schelling, p. 134.
spoke to the Queen and presented her with a
riding wand of whale's fin curiously wrought.
His speech promised her his protection, and
assured her that as he had first given her
sovereignty so he would give her still 'peer-
lesse power' to rule and love; the wand being
a token that she would 'in quiet rule the lande.'
Juno spoke next, giving a purse curiously wrought.
Her speech begins: 'Is Juno rich? No, sure
she is not so,' and states the love the Queen
has won from her subjects far exceeds riches,
that she, Juno, can neither give her anything
better, nor take away the good she has already
found. And so the performance continued. Each
made an offering, accompanying it with appro-
priate speech. Before each couple of gods appeared,
the marching round was performed again.
After this, 'The gods and goddesses, with
the reste of the maske, marched aboute the
chamber againe, and then departed in like manner
as they came in.' The Queen thanked the Mayor
heartily and had some private talk with him, and
so passed the night to the joy of all who saw
her Grace 'in so pleasaunt plight.'

This, however, was not an indication of a reversion to the
older momeeries. Although the popularity of the newer Court
masques had spread through the country, the provincial
areas were more conservative than the Court, which was
more open to new ideas. The outlying areas continued to
observe the older ludi long after the Court had given them
up.

The men of Gray's Inn presented *Proteus* and the
*Adamantine Rock*, a very important masque, to the Court at
Shrovetide 1595 as a conclusion to their Christmas *ludus*.

One of the few Elizabethan masques of which such a detailed
account remains, this masque is preserved in the *Gesta*

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32 Welsford, pp. 154-155.
Grayorum. The songs and speeches are definitely attributed to Thomas Campion and Francis Davison respectively. Over and above the detailed knowledge we have of this masque, its importance is in the fact that it represents a turning point in the history of the masque. It is the earliest extant masque exhibiting all the characteristics of the later masques of Jonson and other seventeenth-century writers. It exhibits what they established as the norm for the masque:

The introductory song and dialogue, the entry of the masquers, the masque dances, the revels, the final song and dialogue recalling the masquers to the scene and concluding the performance, and finally the motivating of the whole by a slight story and dramatic action.34

Although not quite so elaborate, it has all the components of Jacobean and Caroline masques except the antimasque.35

First entered five musicians representing 'an Esquire of the Prince's Company, attended by a Tartarian Page. Proteus the Sea-god, attended by two Tritons. Thamesis and Amphitrite, who likewise were attended by their Sea-nymphs.' The nymphs and Tritons sang a song in praise of Neptune: 'Of Neptune's Empire let us sing . . . .' Then from a conversation between the Esquire, Proteus, Amphitrite and Thamesis, we learn that the Prince of Purpoole had caught Proteus, and refused to let him go, until he promised to bring to an appointed place the 'Adamantine Rock,' the magnetic cliff that brought with it the empire of the sea. But Proteus would only agree to do this on condition 'That first the Prince should bring him to a Power, Which in attractive virtue should surpass The wondrous force of his Iron-drawing rocks.' The Prince of Purpoole and seven of his knights have allowed themselves to be shut into the rock as hostages, for the performance of this covenant, and now the moment of trial has come. Proteus descants on the magnetic virtue of the adamantine rock, but the

34 Ibid., p. 164.
35 Ibid., pp. 163-164.
squire points out that the rock may draw iron, but the Queen attracts to herself the hearts of men, and the human heart moves the arm that can wield iron. Proteus acknowledges himself defeated.

When these Speeches were thus delivered, Proteus, with his bident striking of adamant, which was mentioned in the Speeches, made utterance for the Prince, and his seven Knights, who had given themselves as hostages for the performance of the Covenants between the Prince and Proteus, as is declared in the Speeches. Hereat Proteus, Amphitrite and Thamesis, with their attendants, the Nymphs and Tritons, went unto the rock, and then the Prince and the seven Knights issued forth of the rock, in a very stately mask, very richly attired, and gallantly provided of all things meet for the performance of so great an enterprise. They came forth of the rock in couples, and before every couple came two pigmies with torches. At their first coming on the Stage, they danced a new devised measure, etc. After which, they took unto them Ladies; and with them they danced their galliards, courants, etc. And they danced another new measure; after the end whereof, the pigmies brought eight escutcheons, with the maskers devices thereupon, and delivered them to the Esquire, who offered them to her Majesty; which being done, they took their order again, and with a new strain, went all into the rock; at which time there was sung another new Hymn within the rock . . .

For the present her Majesty graced every one; particularly, she thanked his Highness . . . and wished that their sports had continued longer, for the pleasure she took therein; which may well appear from her answer to the Courtiers, who danced a measure immediately after the mask was ended, saying, 'What! shall we have bread and cheese after a banquet?' . . . her Majesty gave them her hand to kiss, with most gracious words of commendations to them particularly, and in general of Gray's-Inn, as an house she was much beholden unto, for that it did always study for some sports to present unto her.36

Miss Welsford asks the question whether the developed masque, as it was represented by Proteus and the Adamantine Rock, was a genre peculiar to England, or were Campion and

36Ibid., pp. 162-163.
Davison copying foreign examples and using particularly French models for it. *Proteus and the Adamantine Rock* is described very modestly in the *Gesta Grayorum*: "the sports, therefore consisting of a Masque, and some speeches that were as introductions to it." The co-authors certainly would have given credit to whatever foreign source influenced them if this were the case. The term *masque*, she points out, is used here still to apply primarily to the procession of the masquers rather than to the entire performance.

In fact, on careful examination, *Proteus* will be seen to be still true to the type of those masques in Henry VIII's reign which had coalesced with the earlier disguisings and had been absorbing some of the characteristics of the interlude. In *Proteus* all the early features are there. The masquers appear from a machine, dance by themselves, with the spectators, and then retire again to their machine, and the chief change is the more developed dramatic character of the introductory speeches, which supply the semblance of a plot and give unity to the whole performance. This improvement is the natural outcome of a process which had been going on since the beginning of the Tudor period, and was due partly to the association of the disguising and masque with the interlude and entertainment and stage play; partly again to the steady influence of the French and Italian masquerades, which was experienced both directly and through the mediation of dramatic entertainments at noble houses.

Miss Welsford sees no indication that Campion and Davison borrowed any specific outside ideas other than being affected by general influences from France and Italy.

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One of the last masques danced for Elizabeth, before her death, was given in one of the great private houses. Rowland Whyte wrote to Sir Robert Sidney on May 16, 1600, that

'there is to be a memorable maske of eight ladies. They have a straunge dawnce newly invented . . . . Those eight dawnce to the musiq Apollo brings: and there is a fine speach that makes mention of a ninth, much to her honor and praise.' After the wedding, he writes again: 'After supper the masks came in, as I writ in my last: and delicate it was to see eight ladies so pretily and richly attired, Mrs Fetton leade; and after they had donne all their own ceremonies, these eight ladies maskers chose eight ladies more to dawnce the measures. Mrs Fetton went to the Queen, and woed her to dawnce. Her Majesty asked what she was? Affection, she said. Affection, said the Queen, is false. Yet her Majestie rose and dawnced.'

Whereas it was often difficult to distinguish the masque from other ludi during the early Tudor period, by the end of Elizabeth's reign it had become shaped into a definite genre. This development was largely a result of the unconscious efforts, rather than the deliberate plans, of the gentlemen at the Inn of Court. When James I ascended the throne in 1603, he inherited the masque which had grown "up in a somewhat haphazard manner through the gradual combination and fusion of various pastimes, most of which were ultimately of foreign origin." With his

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41 Ibid., p. 156-157.
42 Ibid., p. 168.
43 Ibid., p. 167.
reign, "the masque achieved its real flowering in England, and became a setting of exquisite beauty for an evening of dancing and music at court."  

At its prime, during this reign, a masque meant definitely an entertainment of royalty, usually given at court, in which the nucleus is a dance; a lyric, scenic, dramatic frame, so to speak, or setting for what we should now call a ball. An invariable feature is the group of dancers, from eight to sixteen in number, called the 'masquers,' and usually noble and titled people. These take no part in the dialogue nor in the music, but by means of their grouping and graceful pose, their handsome costumes and stately presence in the midst of gorgeous and appropriate setting, mark and hold the center of interest. Such dialogue and action as the masque involves was, from the first, in the hands of professional actors, as was the arrangement of scene and decoration, the music and prearranged dancing. In form the masque was made up of three essential parts, the 'entry' which included the first appearance of the masquers, their march from their 'sieges' or seats of state in the scene, followed by the first dance; secondly, the 'main' or principal dance, and lastly the 'going out.' All these were carefully prearranged and rehearsed. But between the latter two fell the 'dance with the ladies' and the 'revels,' this last made up of galliards, corantos, and lavoltas; and these were extempore.  

The most important Jacobean contributions to the development of the masque are  

firstly, the personal participation of Queen Anne, who took a special delight in all kinds of spectacle and revelry; secondly, the employment of such poets as Jonson, Campion, Daniel, Beaumont, and Chapman, to give the masks their literary setting; and thirdly,  

44 Akkigg, p. 148.  
45 Schelling, pp. 234-235.
the great development of the scenic element through the mechanical and decorative genius of Inigo Jones.46

Whereas information concerning Elizabethan masques is oftentimes spotty and incomplete, the information for examining the history of the masque during James' reign is quite abundant and extensive. We have seen that the Gesta Grayorum provides the only account for an extant Elizabethan masque about which there is extensive information. During the Jacobean period the regular practice was to issue elaborate descriptions of the masques, along with copies of the songs and dialogue from them, for those who had not been able to attend the performance. This practice also publicized and glorified the poets, the performers, and others connected with the production.47

In the fall of 1603, Queen Anne presented a masque at Court to welcome Prince Henry. Although this masque is not extant, it obviously showed no advance over Proteus and the Adamantine Rock, for the French ambassador regarded it as little more than the informal masquerade.48

The first Jacobean masque of any significance was The Vision of the Twelve Goddesses by Samuel Daniel. Presented by Anne and her ladies at Hampton Court on January 8, 1604, to celebrate the arrival of James in London, the masque is described as being "graceful, courtly, poetical, and

46Chambers, The Elizabethan Stage, I, 170-171.
47Ibid., 170.
48Weisford, p. 169.
totally undramatic. It is structureless and represents a rather elementary performance. It is said that Queen Elizabeth's large wardrobe was ransacked to provide the masquer's costumes. Anne danced in this masque.

For this masque, Daniel used what is called dispersed scenery. This is scenery scattered throughout the hall rather than being concentrated in one location. Dispersed scenery was an old arrangement. Each scene is stationary and before the view of the audience at all times. There was so much scenery in the hall for this performance, in fact, that there was hardly any room for the guest to view it. According to one Dudley Carleton, a contemporary witness, this was an unsatisfactory arrangement. "The Hale," he states, "was so much lessened by the workes that were in it, so as none could be admitted but men of appearance."

At one end of the room we should have seen a great rock or mountain, with in 'the midst from the top . . . a winding stayre of breadth for three to march.' Thence Iris was to descend; there some of the musicians were placed; and there, too, the whole bevy of masked ladies, in the semblance of goddesses, made their appearance. Directly opposite to this mountain, at the upper end of the hall, stood another rock-like structure, wrought to reveal a cave. Here Somnus lay sleeping until Night rose and, coming towards him, succeeded in awakening her son. Thus aroused, he waved his white wand, and immediately a small curtain stretched over part of the left-hand side of the hall was removed. Behind it Somnus made 'them seem

49 Schelling, p. 236.
50 Chambers, The Elizabethan Stage, I, 171.
to see there a Temple.\textsuperscript{52}

Although there was no actual change of scene, the curtain concealing the temple was an attempt to reveal the whole scene in two distinct parts to the viewers.

All masques, up to this point seem to have been merely a prelude to the event which occurred at Court on Twelfth Night 1605, when Ben Jonson and Inigo Jones collaborated on their first Court \textit{ludus}. "The history of the masque \ldots is bound up with the history of this famous partnership,"\textsuperscript{53} which, along with other contemporary masques, will be examined next.

\textsuperscript{52}Ibid.

\textsuperscript{53}Welsford, p. 173.
Chapter III

Although there were other contributors to the masque, such as Thomas Campion, Samuel Daniel, Francis Beaumont, George Chapman, Thomas Carew, Sir William D'Avenant, and James Shirley, none was so important as Ben Jonson and Inigo Jones, who, through their joint efforts, brought the masque to its highest point of development.

As poet, Jonson wrote the librettos for the masques. He gave the masques a theme, a mood, and a unity that they had never before possessed, by trying to develop a central incident or idea in the presentations. After the introduction of the antimasque, he tried to keep it within proportion to the rest of the performance and to retain a certain dignity. Although the Court often suggested ideas to him, it was Jonson himself who developed them into a performance of classical allegory. As a learned student of Renaissance mythology, Jonson depended quite heavily upon the Greek and Roman classics for his themes. His main sources for mythology were the three Italian scholars who had summarized sixteenth-century mythological knowledge: Lilio Gregorio Giraldi, Natale Conti, and Vincenzo Cartari.1

1Herford and Simpson, X, 420-421.
Jones, the architect and designer of the masques, gave them their visual spectacle. He designed both the ingenious scenery and the gorgeous costumes. His theatrical innovation dazzled the audience and brought him high recognition at Court. Having travelled abroad, especially in Italy, Jones returned to England with first-hand knowledge of the latest splendors from theatrical performances at the Italian Court. Jones was determined to introduce the artistic ideals of other nations, especially the French ballets and the Italian intermedii, into England. Many of his masques, in fact, were actual borrowings from a famous Florentine festival of 1608. It is said, in this regard that "in mastery of stage mechanism he was probably second to none. His originality is more dubious."3

It was mentioned that all ludi prior to the Twelfth Night masque of 1605 seem merely a prelude to The Masque of Blackness that began Jonson’s and Jones’ long and troubled partnership.

The Masque of Blackness marks an epoch in the history of the English masque. Jonson and Inigo Jones collaborated for the first time; that fact alone would have made it memorable. Jonson tried to import into it a constructive and dramatic element; Inigo brought to bear upon the setting his fine artistic sense and his knowledge of Italian art.4

2 Akrigg, p. 148.
3 Welsford, p. 243.
4 Herford and Simpson, X, 450.
Queen Anne presented The Masque of Blackness in honor of the naming of Prince Charles as the Duke of York. It was the Queen's expressed desire that dictated the subject matter. Jonson recorded that "(because it was her Maisties will, to haue them [the masquers] Black-mores at first) the inuention was deriued by me ... "^5 (Persons disguised as Negresses had appeared at Court before.)

First, for the Scene, was drawne a Landtschap, consisting of small woods, and here and there a void place fill'd with hunttings; which falling, an artificiall sea was seen to shooe forth, as if it flowed to the land, raysed with waues, which seemed to moue, and in some places the billow to breake, as imitating that orderly disorder, which is common in nature. In front of this sea were placed sixe Tritons, in mouing, and sprightly actions, their upper parts humane, saue that their haires were blue, as partaking of the sea-colour: their desinent parts, fish, mounted aboue their heads, and all varied in disposition. From their backs were borne out certaine light pieces of taffata, as if carryed by the winde, and their musique made out of wreathed shells. Behind these, a paire of Seamaides, for song, were as conspicuously seated; betweene which, two great Sea-horses (as bigge as the life) put forth themselves; the one mounting aloft, and writhing his head from the other, which seemed to sinke forwards; so intended for variation, and that the figure behind, might come off better: vpon their backs, OCEANVS and NIGER were advanced.

OCEANVS, presented in a humane forme, the colour of his flesh, blue; and shaddowed with a robe of sea-greene; his head grey: and horned; as he is described by the Ancients: his beard of the like mixt colour: hee was gyrlonded with Alga, or sea-grasse: and in his hand a Trident.

NIGER, in forme and colour of an Aethiope: his haire, and rare beard curled, shaddowed with a blue, and bright mantle: his front, neck,
and wrists adorned with pearle, and crowned, with an artificial wreath of cane, and paper-rush.

These induced the Masquers, which were twelve Nymphs, Negro's; and the Daughters of NIGER; attended by so many of the OCEAN(1)AE, which were their light-bearers.

The Masquers were placed in a great concaue shell, like mother of pearle, curiously made to moue on those waters, and rise with the billow; the top thereof was stuck with a chevron of lights, which, indented to the proportion of the shell, stroke a glorious beam upon them, as they were seated, one above another: so that they were all seene, but in an extravaugant order.

On sides of the shell, did swim sixe huge Sea-monsters, varyed in their shapes, and dispositions, bearing on their backs the twelve torch-bearers; who were planted there in seuerall greces: so as the backs of some were seene: some in purfle, or side; others in face: and all hauing their lights burning out of whelks, or murex shells.

The attyre of (the) Masquers was alike, in all, without difference: the colours, azure, and silver: (their hayre thicke, and curled vp right in tresses, lyke Pyramids,) but returned on the top with a scroll and antique dressing of feathers, and jewells interlaced with ropes of pearle. And, for the front, eare, neck, and wrists, the ornament was of the most choise and orient pearle; best setting off from the black.

For the light-bearers, sea-greene, waued about the skirts with gold and silver: their haire loose, and flowing, gyrlanded with sea-grasse, and that stuck with branches of corall.

These thus presented, the Scene behind, seemed a vast sea (and united with this that flowed forth) from the termination, or horizon of which (being the leyell of the State, which was placed in the upper end of the hall) was drawne, by the lines of Prospective, the whole worke shooting downwards, from the eye; which decorum made it more conspicuous, and caught the eye a farre off with a wandring beauty. To which was added an absure and cloudy night-piece, that made the whole set of. 6

6 Ibid., 169-172.
The basic story is as follows:

Niger, accompanied by his daughters and their attendants, has arrived together with Oceanus at the Court of England. He explains to Oceanus that his daughters have fallen into a profound despair on hearing of the superior beauty of the nymphae living in other parts of the world, and have been wandering, in obedience to a vision, in quest of a land 'whose termination (of the Greek) sounds tavia,' where they hope to get cured of their blackness. At this point in the action the Moon goddess reveals herself, and explains that she has now come to announce that her prophecy has been fulfilled, in that the daughters of Niger have arrived at Britania, a land governed by 'bright Sol' (i.e. King James.)

Inasmuch as the masque owed its existence to the patronage of the Crown, it was excusable that praise of the monarch, which was a customary part of the masque, sometimes approached hyperbole.

Jones' architectural ingenuity was immediately apparent when the audience saw the scenery placed in one locality on the stage at the lower end of the hall and enclosed within a prosenium arch. Both the one location of the scene and its being enclosed within sort of a picture frame were Renaissance innovations, setting a precedent for all future Court masques. This was quite a contrast to the preceding masques, such as The Vision of the Twelve Goddesses, that had followed medieval stage production of having dispersed scenery or multiple stages.

Another important Renaissance device used in this masque, and in later ones, was the machine. A machine was a moveable

7Welsford, p. 175.
piece of scenery, such as the sea scene in *The Masque of Blackness* or the cloud effect and the transfer of trees from one part of the stage to another in *Hymenaei* (1606) and Lord Hay's *Masque* (1607) respectively. In these three examples, however, the term *engine* would have been used actually rather than *machine*, which was not used until the production of *Oberon, the Faery Prince* in 1611.⁸

Although *The Masque of Blackness* typified Renaissance theatrical innovations in productions by having the sea scene, a divided heaven, a concentrated setting on a single platform, and the use of a machine, it lacked the important characteristic of the Renaissance theatre of a change of scenery.⁹ *The Masque of Blackness* had only the one scene, and there was no change.

The aulaeum, or front curtain, extended across the stage and concealed everything behind the stage from the spectators' view. This, too, was an idea Jones brought from Italy. The curtain was painted with a landscape and in early descriptions the term *scene* was often used synonymously with *aulaeum*.¹⁰

Directly in front of the stage was an open space, carpeted in green material, to be used later for dancing. Also, for the King's use, in the forefront of the hall was

⁸Nicoll, Stuart *Masques and the Renaissance Stage*, p. 60.

⁹Ibid.

a canopied platform protected by palisades. This was called the State.

Many of the ideas for *The Masque of Blackness* were taken from an Italian tournament at Florence in 1579 for the wedding of Francesco de' Medici and Bianca Capello. In other masques, Jones repeatedly incorporated ideas from Italian *ludi* into his own spectacles.

Dudley Carleton, a spectator, gave his impression of the evening's entertainment in the following comment:

At Night we had the Queen's Maske in the Banqueting-House, or rather her Pagen. There was a great Engine at the lower end of the Room, which had Motion, and in it were Images of Seahorses with other terrible Fishes, which were ridden by Moors: The Indecorum was that there was all Fishes and no Water. At the further end was a great Shell in form of a Skallop, wherein were four Seats; on the lowest sat the Queen with my Lady Bedford; on the rest were placed the Ladies Suffolk, Darby, Rich, Effingham, Ann Herbert, Susan Herbert, Elizabeth Howard, Walsingham and Davil. Their Apparell was rich, but too light and Curtizan-like for such great ones. Instead of Vizzards, their Faces and Arms up to the Elbows were painted black, which was Disguise sufficient, for they were hard to be known; but it became them nothing so well as their red and white, and you cannot imagine a more ugly Sight, than a Troop of lean-check'd Moors. The Spanish and Venetian Ambassadors were both present . . . . [The Spanish ambassador] took out the Queen, and forgot not to kiss her Hand, though there was Danger it would have left a Mark on his Lips. The Night's Work was concluded and a Banquet in the great Chamber, which was so curiously assaulted, that down went Table and Tresses before one bit was touched.12

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11 Herford and Simpson, X, 450.

12 Akrigg, p. 150.
Most of the guests, however, were not quite so critical and considered the masque a success. It assured Jonson and Jones a position of prestige at Court and the honor of presenting royal entertainment for the next three decades.

Anne herself, as was mentioned, appeared as a masquer and danced in The Masque of Blackness. Ladies of the Court performed in the masque long before women appeared on the public stage, a practice which was not accepted until the Restoration. Participating in the masque was restricted to the more noble elements of society. No matter what one's position was at Court, it was acceptable to dance in the masque. In Oberon, The Faery Prince, for example, "two earls, three barons, five knights, and two squires" appeared as masquers. Masquers appear to have been volunteers. Only occasionally did hired or professional players take a part in the Court performances. Although he always remained an enthusiastic promoter of it, James never took a part in a masque.

Jonson and Jones' next collaboration, Hymenaei, was presented on Twelfth Night 1606 to celebrate the ill-fated marriage of the Earl of Essex and Lady Frances Howard. Sir John Pory described the masque in a letter he wrote to Sir Robert Cotton:

... both Inigo, Ben, and the actors men and women did their partes with great commendation. The conceite or soule of the mask was Hymen bringing in a bride and Juno pronuba's priest a bride-groom, proclaiming those two should be sacrificed.

Herford and Simpson, X, 518.
to nuptial union, and here the poet made an apostrophe to the union of the kingdoms. But before the sacrifice could be performed, Ben Jonson turned the globe of the earth standing behind the altar, and within the concave sate the 8 men-maskers representing the 4 humours and the fower affections which leapt forth to disturb the sacrifice to union; but amidst their fury Reason that sate above them all, crowned with burning tapers, came down and silenced them. These eight together with Reason their moderatresse mounted above their heads, sate somewhat like the ladies in the scallop shell the last year. Aboue the globe of erth houered a middle region of clouds in the center wheof stood a grand consort of musicians, and vpon the cantons or horns sate the ladies 4 at one corner, and 4 at another, who descended vpon the stage, not after the stale downright perpendicular fashion, like a bucket into a well; but came gently sloping down. These eight, after the sacrifice was ended, represented the 8 nuptial powers of Juno pronuba who came downe to confirme the union. The men were clad in crimzon and the weomen in white. They had every one a white plume of the richest herons feathers, and were so rich in jewels vpon their heads as was most glorious. I think they hired and borrowed all the principal jewels and ropes of perle both in court and cotty. The Spanish ambassador seemed but poore to the meanest of them. They danced all variety of dances, both severally and promiscue; and then the women took in men as namely the Prince (who danced with as great perfection and as settled a maesity as could be devised), the Spanish ambassador, the Archdukes Ambassador, the Duke, etc., and the men gleaned out the Queen, the bride, and the greatest of the ladies.14

In an elementary dramatic way, Hymenaei was an improvement over its predecessor; for Reason, Hymen, and Order actually took a part in the dramatic action rather than acting merely as presenters who gave through their speeches an explanation of the appearance of the other masquers. Through their actions and words, Jonson turned Hymenaei into a symbolic performance of the meaning of marriage. This masque showes clearly that Jonson still considered the masque

14Welsford, p. 179.
primarily to be the procession of masquers rather than the entire performance. He spoke of "the night of the Masquers (which were two, one of Men, the other of Women) . . . ." It is thought that Jonson's poetry rises to its highest level in Hymenaei.17

**Lord Hay's Masque,** presented by Campion on Twelfth Night 1607, has been called a transition masque between The Vision of the Twelve Goddesses and later ludi. It will be recalled that Daniel had employed the medieval practice of dispersed scenery with no change of scenery. The Masque of Blackness had had no scene change, although the scene painted on the curtain was a hint of a change. Later masques, with their concentrated settings, would eventually have scene changes. Campion's masque represented a sort of intermediate stage. Although there was no actual change of scenery, there was a curtain across the whole stage, and first one side of the stage was shown to the audience and then the entire stage. This was an attempt in the direction of a scene change.

The subject of the masque—which was in honour of the marriage of Lord Hayes—was a dispute between Flora, Goddess of Flowers, and Night, the representative of Cynthia or Diana, Goddess of Chastity. Night complains that Flora, together with Zephyr and the Sylvans, are wantonly insulting the Moon

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15Ibid., pp. 179-180.
17Schelling, p. 238.
18Nicoll, Stuart Masques and the Renaissance Stage, p. 57.
Goddess by celebrating the theft of one of her nymphs. That this is a dangerous thing to do is shown by the fact that already certain Knights of Apollo have been turned into trees:

'By Cynthia's vengement for their injuries
In seeking to seduce her nymphs with love.'

At this juncture Hesperus arrives with the news that Cynthia had been appeased by Phoebus and desires Night to retransform the trees into human shape. Night obeys, and the trees sinking three at a time beneath the stage are cleft into three parts out of which jump the Knights clothed in leafy garments. The Knights, after they have danced some masque dances, leave the dancing place and march back one by one to the upper stage, in order to make a solemn offering of their leafy disguise at Diana's tree. They then return to dance once more in their own resplendent masquerading garments.19

Campion was both a poet and a musician. He was his own composer for the music in his masques, and for this reason the musical element is predominant in his pieces.20 Lord Say's Masque "is notable alike for its poetry and the elaborate incidental music. Forty-odd instruments—a bandora, a double sackbute, a harpsichord, with treble violins, even six cornets"21 played in the production. Campion may have taken his idea for this masque from a French masquerade written by Raif in 1565.22

The Masque of Beauty was the Twelfth Night entertainment for 1608. Jonson was again following Anne's instructions for creating a theme. She intended this performance to be

19 Welsford, p. 181.
20 Chambers, The Elizabethan Stage, I, 201.
21 Schelling, p. 240.
22 Welsford, p. 181.
a sequel to The Masque of Blackness. Jonson recorded:

Two yeares being now past, that her Maiestie had intermitted these delights, and the third almost come; it was her Highnesse pleasure, againe to glorifie the Court, and command, that I should thinke on some fit presentment, which should an­swere the former, still keeping them the same per­sons, the daughters of NIGER, but their beauties varied according to promise, and their time of ab­sence excuses, with foure more added to their number.23

The Venetian ambassador considered The Masque of Beauty to be a success, and he was very complimentary of its scenic effects: "The apparatus and the cunning of the stage machinery was a miracle, the abundance and beauty of the lights immense, the music and the dance most sumptuous."24 Opinions vary to whether the praise-worthy effects are attributable to Jones or another artisan.25

On Shrove Tuesday 1608, Jonson and Jones again collaborated to present The Haddington Masque (now referred to as The Hue and Cry after Cupid) to celebrate the nuptials of John Viscount Haddington and Lady Elizabeth Radcliffe. This masque, another variation on the marriage theme, was important for two reasons: this was Jones' first experimenta­tion with the scena ductilis, an Italian innovation of placing scenes in depth; as one scene was finished, it would open to reveal another scene behind it. The opening scene here was of a rocky cliff; Vulcan commanded the enormous rock to open.

23 Herford and Simpson, VII, 181.
25 Ibid.
at which, with a loud and full musique, the Cliffe parted in the midst, and discovered an illustrious Concaue, fill'd with an ample and glistering light, in which, an artificiall Sphere was made of siluer, eighteneen foot in the Diameter, that turned perpetually: the Colouri were heightned with gold, so were the Artick and Antarick circles, the Tropicks, the Aequinoctiall, the Meridian, and Horizon; onely the Zodiak was of pure gold: in which, the Masquers, vnder the Characters of the twelve Signes, were plac'd answering them in number; whose offices, with the whole frame, as it turned, Vulcan went forward, to describe.26

The second important feature of The Haddington Masque, and certainly the most far-reaching one, was Jonson's introduction of the antimasque. The antimasque was a little ludus, originally preceding the masque, used "as a foil to emphasize in its contrasted grotesqueness and drollery the dignified beauty of the masque proper."27 Jonson gave the term antimasque to the performance, and by the use of the prefix anti, it is clearly evident that he meant its grotesqueness to serve as a contrast or antithesis to the beauty of the "maine" masque, as Beaumont referred to it.28 He used the term in order "to emphasize the fact that the antimasque was meant as a foil, and not as a mere variety entertainment."29

In his first experimentation with the antimasque, Jonson had Venus searching for her son Cupid. There were

twelve boys, most anticly attired, that represented the Sports, and pretty Lightnesses that

26 Herford and Simpson, VII, 257-258.
27 Schelling, p. 238.
28 Chambers, I, 194.
29 Welsford, p. 186.
accompany Love, under the titles of Joci and Risus . . . . Wherewith they fell into a subtle and capricious dance, to as odd a music, each of them bearing torches, and nodding with their antic faces, with other variety of ridiculous gesture, which gave much occasion of mirth and delight to the spectators. 30

Although the origin of the antimasque is uncertain, it is clear that Jonson did not consider it his own invention. 31

The unsophisticated entertainment, such as the antimasque represented in antithesis to the splendor of the main masque, was not introduced into England for the first time in the seventeenth century.

Clowns, mariners, "woodwoses" and so forth of the earlier Elizabethan revels must have lent themselves to humorous treatment, and indeed mirth has at all times been of the essence of revels. There is some reason to think that a traditional form of grotesque mask at court was the morris. 32

In many early performances at Court, all the characters were either humorously or grotesquely disguised. The dances they did were called antics. The word antimasque was used in The Masque of Flowers and in Jonson's The Masque of Augurs, although it was used sarcastically in the latter rather than seriously.

Daniel used the term antemasque in Tethys' Festival. Two theories are given as possible reasons for his using the ante prefix rather than Jonson's anti. He could have used antemasque simply to emphasize the fact that he considered

30 Ibid., p. 181.
31 Ibid., p. 184.
the grotesque dance to be an integral or connected part of the main masque. Because the grotesque dance came before the main masque, the prefix ante was used to show that it was not a separate part but simply a part coming before the other part. Also, he might have used the term antemasque because everyone in the performance was of good birth and he could not allow them to perform in a masque that was grotesque or purposely inferior to the main performance. Rather than having contrasting elements, Daniel might have considered Tethys' Festival to be "a double masque rather than a masque preceded by a grotesque and intentionally inferior antimasque."33

The idea of the antimasque was an immediate success, and its addition became a favorite among the Court. With the antimasque, "Jonson was using a familiar device in a new and striking way, . . . begun in 1608, and perfected in 1609 in The Masque of Queens."34 This masque is a turning-point in the history of the masque, for it marks the acceptance of the antimasque as an integral part of the performance, and also it is the first work to show unmistakable traces of the influence of those Florentine revels of 1608, which were to have such a great effect on the history of the English Court masque.35

As a result of Anne's request to have an antimasque included in The Masque of Queens, it became an essential characteristic for all subsequent masques. Jonson recorded:

33 Welsford, p. 191.
34 Ibid., p. 184.
because he Ma·tie (best knowing, that a principal part of life in these Spectacles lay in theyr variety) had commanded mee to think on some Dauunce, or shew, that might praecede hers, and haue the place of a foyle, or false-Masque; I was carefull to decline not only from others, but mine owne stepps in that kind, since the last yeare I had an Anti-Masque of Boyes: and therefore, now, deuis'd that twelue Women, in the habite of Razors or Witches, sustayning the persons of Ignorance, Suspicion, Credulity, &c. the opposites to good Fame, should fill that part: not as a Masque, but a spectacle of strangenesse, producing multiplicity of Gesture, and not vnaaptly sorting with the current, and whole fall of Deuise.36

Anne performed in The Masque of Queens. In the following description of it, we have an idea of what an early antimasque was like:

The first scene which presented itself was an ugly hell full of smoke and fire. Into this hell come eleven witches summoned by Hecate and representing the Vices, Falsehood, Slander, and so on. The witches perform a wild dance, until suddenly there is a blast of loud music and the hags with their cauldron and their hell vanish away, while in place of them appears a glorious and magnificent building figuring the House of Fame, on top of which are discovered the twelve masquers sitting upon a throne triumphal 'erected in form of a pyramid and circled with all store of light.' From this palace a person dressed as Perseus and figuring Heroic Virtue descends and describes the masquers, who are supposed to be twelve great queens of antiquity. Fame now appears at the top of the building, while the masquers descend to the sound of music, come out through the doors of the House of Fame mounted upon four magnificent chariots drawn by griffins and eagles, where they perform their measures.37

It is said that "this antimasque contributed something of a satyric note to the work, and the novelty inherent in the contrast between the gorgeous splendour of the masque

36Herford and Simpson, VII, 282.
37Welsford, p. 183.
proper and the contorted or 'antick' forms of the antimasque assured the latter full popularity."  

It is contended that

the Masque of Queens fixed the norm of the masque for some years. From 1609 to 1617 Ben Jonson wrote masque after masque, all showing the same careful structure and unity of design, the antimasque being strictly kept in its place and serving as a real foil to the main action. The chief mark of Jonson's work at this period is the steady development of the literary and dramatic quality of the revels.

While Ben Jonson was developing the dramatic side of the masque, Inigo Jones was perfecting the stage mechanism.

It should be remembered that Jonson had rival poets at Court, among whom was Daniel, who wrote the Queen's masque for 1610. Tethys' Festival, or The Queens Wake, considered Daniel's greatest achievement in the masque, was presented on June 5, the day after the investiture of Henry as the Prince of Wales. The first appearance in a masque of Henry's ten-year-old brother, Charles, the Duke of York, was as Zephyrus in the antimasque of Tethys' Festival. He was between

'two great Sea Slaves, the cheepest of Neptune's Servants (i.e. Tritons), attended upon by twelve little Ladies (N. B. Daniel says that there were eight and that they represented Naiades or Nymphs of Fountains), all of them the Daughters of Earls or Barons. By one of these Mon a Speech was made unto the King and Prince, expressing the Concept of the Maske: by the other, a Sword worth 20000 Crowns at the least was put into the Duke of York's Hands, who presented the same unto the Prince his Brother from the first of those Ladies (i.e. the

38 Nicoll, British Drama, p. 211.
39 Welsford, p. 188.
Queen) which were to follow in the next Maske.' In his speech Triton announced himself as the messenger of Tethys, who was shortly to appear in person attended by certain river nymphs, whom he proceeded to name and describe. 'This done, the Duke returned into his former Place in midst of the Stage, and the little Ladies performed their Dance to the Amazement of all the Beholders, considering the Tenderness of their Years and the many intricate Changes of the Dance; which was so disposed, that which was soever the Changes went the little Duke was still found to be in the midst of these little Dancers. These light Skirmishers having done their devoir, in came the Princesses; first the Queen,' etc., etc., etc. . . . The withdrawal of Zephyrus and his Naiads and the appearance of Tethys and her river nymphs coincided with a change of scene, the working of which Inigo Jones concealed by a new device: 'First, at the opening of the Heavens, appeared three circles of lights and glasses, one within another, and came downe in a straight motion of five foote, and then began to move circularly; which lights and motion so occupied the eyes of the spectators, that the manner of altering the scene was scarcely discerned; for in a moment the whole face of it was changed, the port vanished, and Tethys with her Nymphes appeared in their several cavernes gloriously adorned.' Daniel ended up his masque in an unusual manner. The masque dances and revels were over, the masquers had retired to their caverns and vanished. 'When to avoid the confusion which usually attendeth the desolve of these shewes, and when all was thought to be finisht, followed another entertainement, and was a third shew no lesse delightfull than the rest.' Zephyrus marched in once more, accompanied by his Tritons, and was brought to a sudden halt by a flash of lightning followed by a speech from a Triton, who announced that Mercury had been sent to recall Tethys and her company; then 'Mercury most artificially, and in an exquisite posture, descends, and summons the Duke of Yorke, and six young Noblemen to attend him, and bring back the Queen and her Ladies in their owne forme . . . . Hereupon the Duke of Yorke, with his attendants, departing to performe this service, the lowde musique soundes, and sodainely appears the Queene's Majesty, in a most pleasant and artificiall grove, which was the third scene; and from thence they march up to the King, conducted by the Duke of Yorke, and the Noblemen, in a very stately manner.'

40 Ibid., pp. 189-190.
Each of the three scenes in Tethys’ Festival, it was reported, was more spectacular than the preceding one. Although it was not a literally great masque, it was received successfully because of Jones’ scenic designs.\textsuperscript{41}

Oberon, the Faery Prince was presented on New Year’s Day 1611. Written by Jonson and designed by Jones, Oberon is another illustration of the elaborate and complex stage scenery being developed by the latter. Jones attempted three changes of scenery by employing the \textit{scena ductiles}:

The first face of the Scene appeared all obscure, & nothing perceiv’d but a darkke Rocke, with trees beyond it; and all wildnesses, that could be presented: Till, at one corner of the clifffe, above the Horizon, the Moone began to shew, and rising, a Satyre was scene (by her light) to put forth his head, and call.

There the whole Scene opened, and within was discouer’d the Frontispice of a bright and glorious Palace, whose gates and walls were transparent. Before the gates lay two Sylvaniaes, armed with their clubs, and drest in leaves, asleepe. At this, the Satyres wondering, STILENSVS proceeds.

There the whole palace open’d, and the nation of Faies were discouer’d, some with instruments, some bearing lights; others singing; and within a farre off in perspectuive, the knights masquers sitting in their severall sieges: At the further end of all, OBERON, in a chariot, which to a lowd triumphant musique began to move forward, drawne by two white beares, and on either side guarded by Sylvaniaes, with one going in front.\textsuperscript{42}

The year 1613 saw one of the largest number of masques given for any one year. Masques were given by Campion, Beaumont, Chapman, and Jonson. One of the very few, if not

\textsuperscript{41}\textit{Ibid.}, p. 191.

\textsuperscript{42}\textit{Herford and Simpson}, VII, 341-351.
the only, masque triologies was given on February 14, 15, and 20 to celebrate the marriage of Princess Elizabeth to Elector Palatine of the Rhine, Frederick V. The Court gave Campion the honor of writing the script for the first masque of the trilogy, The Lords' Masque, to be given on the wedding night. Jones again achieved a spectacular success with his architectural and scenic surprises. This time he had a double triumph: the stage was divided into two levels, or stories, and each level was curtained independently. Music opened the evening's celebration. The lower curtain dropped to reveal a wooded scene.

Forth stepped Orpheus to summon the goddess of madness, Mania, from her cave and delivered Jove's command to release from her company of madness Entheus, the spirit of 'Poeticke Furie.' At this cue, twelve 'Franticks' entered for the antimasque. When these had withdrawn, the curtain veiling the upper stage dropped to reveal Prometheus standing against a background of glittering stars. To him Entheus explained the business of the evening:

Patron of mankind, powerful, and bounteous,
Rich in thy flames, reverend Prometheus,
In Hymens place aye us to solemnize
These royal Nuptials: fill the lookers eyes
With admiration of thy fire and light,
And from thy hand let wonders flow tonight.43

Oberon continued with a song, and the singer asked the spirits of the stars to appear in human form to give honor to the nuptials by dancing. Clouds engulfed the stars and eight masqued lords appeared. On the lower stage, sixteen pages performed a torch dance. After this the lords descended from the upper level in a bright transparent cloud. While the cloud covered the lower stage and

43Akrigg, p. 152.
finally vanished, the scenery on stage was quickly changed. The new set had eight living female statues standing between containers of precious metals and stones. With the accompaniment of song, these statues became animated. They and the lords danced together before choosing partners from among the spectators. Elizabeth and Frederick were the first guests chosen.

While the dancing was going on, the whole stage was transformed into

a prospective with Porticoes on each side, which seemed to go in a great way; in the middle was erected an Obeliske, all of Silver, and in it lights of severall colours; on the side of this Obeliske, standing on Pedestals, were the statues of Bridegroome and Bride, all of gold in gratious postures. This Obeliske was of that height, that the toppe thereof touched the highest cloudes, and yet Sybilla did draw it forth with a thread of gold.\(^{44}\)

After this was done, certainly be mechanical help, all the masquers danced. The Sibyl then spoke a Latin benediction to the bride and groom, and the masquers departed dancing.

The next evening Chapman presented to the couple The

Masque of the Middle Temple and Lincoln's Inn. Gentlemen from these two institutions performed. They marched through London's streets in procession en route to Whitehall, where the masque was danced. Fifty finely dressed men provided the vanguard. Next came twelve little boys who performed in the antimasque. Two pageants followed carrying musicians disguised as Indian priests from Virginia. The masquers

\(^{44}\) Ibid., p. 153.
followed last, each riding in single file. A torch bearer, dressed as an Indian, rode before each masquer. Moors, dressed as Indian slaves, marched beside these. The concluding spectacle was

a great chariot 'with paintings and glittering scarfings of silver, over which was cast a canopy of gold borne up with antic figures.' Driven by Capriccio, wearing on his head a pair of golden bellows, the chariot bore the goddess Honour and Pluto, god of Riches. Behind it marched two hundred halberdiers. At Whitehall, this glittering procession made a full circuit of the tiltyard for 'the more full satisfaction of his Majesty's view,' then dispersed to prepare for the masque. 45

The spectacle made up for the poetic failings of Chapman's text. "Chapman's humour in his prose antimasque was heavy-handed and prolix, and his poetry in the masque proper quite unexceptional." 46

The gentlemen of the Inns of Court also jointly gave the concluding masque by Beaumont, The Masque of the Inner Temple and Grayes Inne. Whereas their predecessors had arrived at Whitehall on foot, they planned to arrive on a barge floating down the Thames. This was quite an appropriate arrival inasmuch as the theme of the masque was "The Marriage of Thames and Rhine." From the very beginning, everything went wrong with the preparations. Someone had miscalculated the tides so that the gentlemen had difficulty getting on shore. Later, at the Banqueting

46 Ibid.
House, there were so many people that the masquers themselves could not get inside the hall, and no one could think of a way to evict those who should not be there. James himself finally added the ultimate blow when he said that he was tired and did not want to see a masque that evening. He was finally made to understand, however, that that was not right for those who had spent so much time in putting the masque together. He asked the gentlemen if they would return several days later to give their entertainment at which time he would be glad to see it. They agreed, and their skillfully written masque met with success on February 20, 1613.

Jupiter and Juno, willing to do honour to the Marriage of... Thamesis and Rhine, employ... Mercury and Iris for that purpose... Mercury... springs forth an anti-masque all of spirits or divine natures: but yet not of one kind or livery (because that had been so much in use heretofore): but, as it were, in consort, like to broken music... He raiseth four of the Naiades out of the fountains, and bringeth down fire (four?) of the Hyades out of the clouds to dance. Hereupon Iris scoffs at Mercury, for that he had devised a Dance but of one sex, which could have no life; but Mercury... calleth forth our of the groves four Cupids, and brings down from Jupiter's altar four statues of gold and silver to dance with the Nymphs and Stars. In which Dance, the Cupids being blind and the statues having but half-life put into them, and retaining still some-what of their old nature, giveth fit occasion to new and strange varieties both in the music and paces. This was the First Anti-masque.

Then Iris, in token that the Match should likewise be blessed with the love of the common people, calls to Flora to bring in a May dance, or rural dance, consisting likewise not of any

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Ibid., pp. 152-155.
suited persons, but of a confusion or commixture of all such persons, as are natural and proper for country sports. This is the Second Anti-masque.

Then Mercury and Iris . . . seem to leave their contention; and Mercury . . . brings down the Olympian Knights, intimating that Jupiter having . . . revived the Olympian Games . . . had enjoined them, before they fell to their Games, to do honour to these Nuptials. The Olympian Games portend to the Match celebrity, victory and felicity. This was the main Masque.

The fabric was a mountain with two descents, and severed with two traverses. At the entrance of the King, the first traverse was drawn and the lower descent of the mountain discovered, which was the pendant of all hill to life, with diverse boscages and grovets upon the steep or hanging ground thereof; and at the foot of the hill . . . fountains running with water, and bordered with sedges and water flowers . . .

The Statues enter . . . At their coming, the musick changed from violins to hautboys, cornets, &c. and the air of the musick was utterly turned into a soft time, with drawing notes, excellently expressing their natures; and the measure likewise was fitted into the same, and the Statues placed in such several postures, sometimes all together in the centre of the Dance, and sometimes in the four utmost angles, as was very graceful, besides the novelty. And so concluded the First Anti-Masque . . .

The Second Anti-masque rusheth in, they dance their measure, and as rudely depart; consisting of a Pedant; May Lord, May Lady; Serving man, Chambermaid; a Country Clown or Shepherd, Country Wench; an Host, Hostess; a He-baboon, She-baboon; a He-fool, She-fool, ushering them in; all these persons appareled to the life, the men issuing out of one side of the boscage, and the women from the other; The musick was extremely well-fitted, having such a spirit of country jollity as can hardly be imagined; but the perpetual laughter and applause was above the musick. The Dance likewise was of the same strain; and the dancers, or rather actors, expressed every one their part so naturally and aptly, as when a man's eye was caught with the one, and then past on to the other, he could not satisfy himself which did best. It pleased his Majesty to call for it again at the end, as he did likewise for the First Anti-Masque, but one of the Statues by that time was undressed.
Another wedding masque written by Campion, **Somerset's Masque**, or often called **The Squires' Masque**, was given in December 1613 to celebrate the marriage of Robert, the Earl of Somerset, and Lady Frances Howard. **Somerset's Masque** was important because it showed the developing tendency of the time to allow the antimasque to turn into merely a pantomime. This was a departure from Jonson's concept of the antimasque.\(^{49}\) This masque was worse than usual in construction and its lyrics were not particularly good. Even the scenic effects were not praised; however, Jones was not the architect of them.

The workmanship whereof was undertaken by M. Constantine, an Italian, architect to our late Prince Henry: but he being too much of himself, and no way to be drawn to impart his intentions, failed so far in the assurance he gave that the main invention, even at the last cast, was of force drawn into far narrower compass than was from the beginning intended.\(^{50}\)

There were two other masques given at Court to celebrate the Somerset wedding. The first was Jonson's **The Irish Masque** presented on December 29, 1613, and January 3, 1614. This was an immediate success. On January 5, 1614, Chamberlain wrote Mistress Alice Carleton that

the loftie maskers were so well liked at court the last weeke that they were appointed to performe yt again on monady, yet theyse deuice (wch was a mimicall imitation of the Irish) was not so pleasing to many, wch thincke yt no time

\(^{49}\)Ibid., p. 197.

\(^{50}\)Ibid., p. 196.
(as the case stands) to exasperat that nation by making yt ridiculous.51

On Twelfth Night 1614, the gentlemen of Gray's Inn gave The Masque of Flowers to honor the Somerset marriage. The author is unknown. It has been speculated that Francis Bacon had some connection with its production.52

The Sunne, willing to doe honour to a Marriage be Twene two noble persons of the greatest island of his universal empire, writeth his Letter of Commission to the two seasons of the year, the Winter and the Spring, ... directing the Winter to present them with sports, such as are commonly called by the name of Christmasse sportes, or Carnavall sportes; and the Spring with other sportes of more magnificence.

And more especially, that Winter . . . take knowledge of a certaine Challenge . . . betweene Silenus and Kawasha upon this point, that Wine was more worthy then Tobacco . . . . This to be tried at two weapons, at Song and at Dance . . . in the dayes of the solemn-nitie of the same Marriage.

The same Letter containeth a second speciall direction to the Spring, that whereas of ancient time certaine beautifull youths had bin transformed from Men to Flowers, and had so continued till this time, that now they should be returned againe into men, and present themselves in Maske at the same Marriage.

All this is accordingly performed, and first the two Seasons Invierno and Primavera come in, and receive their dispatch from the Sunne, by Gallus, the Sunne's Messenger; thereupon Winter brings in the Challenge, consisting of two Anticke-masjkes, the Anticke-maske of the Song, and the Anticke-maske of the Dance.

Then the Spring brings in the Maske itself, and there is first seen in the fabrique a faire garden upon a descending ground, and at the height thereof there is a stately long arbour or bower arched upon pillars, wherein the Maskers are placed, but are not discovered at the first, but there appeare onely certaine great tufts of flowers betwixt the columnnes. Those flowers upon the charm doe vanish, and so the Maskers appeare every one in the space inter-columnne

51Herford and Simpson, X, 541.
52Welsford, p. 195.
of his arch.53

The masques of 1614-1616 are comparatively insignificant when compared with the wedding masques of the preceding years. During this time, Jonson composed Mercury Vindicated from the Alchemists and The Golden Age Restored. The lords and gentlemen of the Court danced in both masques.

One of Jonson's most charming compositions was The Vision of Delight, presented at Court on Twelfth Night 1617 and again on January 19:

For the first scene there was 'A street in perspective of fair building discovered.' Into this 'Delight is seen to come as afar off, accompanied with Grace, Love, Harmony, Revel, Sport, Laughter: and followed by Wonder.' Delight in 'stylo recitative' then summons the antimasque:

'Let your shows be new as strange,
Let them oft and sweetly vary;
Let them haste so to their change
As the seers may not tarry.
Too long t'expect the pleasing'st sight,
Doth take away from the delight.'

After this comes the antimasque, 'A She-monster delivered of six Parratines, that dance with six Pantalones,' and then Delight chants once more:

'All sour and sullen looks away,
That are the servants of the day:
Our sports are of the humorous Night,
Who feeds the stars that give her light,
And useth than her wont more bright,
To help the Vision of Delight.'

The chanting continues while Night rises with her chariot and the Moon also, and then Night 'hovering over the place' sings:

'Break, Phant'sie, from thy cave of cloud,
And spread thy purple wings;
Now all thy figures are allowed,
And various shapes of things;

\[53 \text{Tbid., pp. 195-196.}\]
Create of airy forms a stream,
It must have blood, and nought of phlegm;
And though it be a waking dream,
Chorus. Yet let it like an odour rise
To all the Senses here,
And fall like sleep upon their eyes,
Or music in their ear.'

Then the scene changes to cloud, from which Phantasy
breaks forth and summons the next antimasque of
Phantasms in a long speech of nonsensical doggerel.
After the dance of the Phantasms an Hour descends
and the scene changes to the Bower of Zephyrus,
while Peace sings:

'Why look you so, and all turn dumb,
To see the opener of the New Year come?
My presence rather should invite,
And aid and urge, and call to your delight;
The many pleasures that I bring
Are all of youth, of heat and life and spring,...

Cho. We see, we hear, we feel, we taste,
We smell the change in every flow'r,
We only wish that all could last,
And be as new still as the hour.'

But even as Wonder expresses boundless astonishment,
Phantasy promises fresh surprises, and, 'to a loud
music, the Bower opens, and the Masquers are dis-
covered as the Glories of the Spring.' Wonder ex-
claiming, 'Whose power is this? What god?' Phantasy
explains that it is all due to the presence of the
Monarch. The Masquers than descend, dance their
entry and revel with the ladies, after which Aurora
appears (the Night and Moon being descended) and
this epilogue follows:

'Aur. I was not wearier where I lay
By frozen Tithon's side to-night;
Than I am willing now to stay,
And be a part of your delight.
But I am urged by the Day,
Against my will, to bid you come away.

Cho. They yield to time, and so must all.
As night to sport, day doth to action call;
Which they the rather do obey,
Because the Morn with roses strews the way.54

It will be noticed that there are two antimasques in

54Ibid., pp. 198-199.
The Vision of Delight. This demonstrated clearly the pressures under which Jonson wrote to satisfy the shallow tastes of the Court and to give them what they wanted. This also shows what was happening to the masque at this time. The masque proper was losing ground to the more comic side of the spectacle which had been characterized heretofore in the antimasque. Not even Jonson was able to keep the antimasque subordinate to the main masque.

Miss Welsford traced the idea of The Vision of Delight to both the Notte d' Amore, which was a series of spectacles performed at the Florentine festivities of 1608, and to influence of the French ballet.55

In 1618 Pleasure Reconciled to Virtue was presented by Jonson and Jones to the Court. This marked the first masque in which Charles, the Prince of Wales, appeared as the chief masquer. Busino's eye-witness account of the masque recorded the following impression:

In the middle of the theatre there appeared a fine and spacious area carpeted all over with green cloth. 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 golden 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; for instance, a very chubby Bacchus appeared

55Ibid., pp. 200-203.
on a car drawn by four gownsmen, who sang in an undertone before his Majesty. There was another stout individual on foot, dressed in red in short clothes, who made a speech, reeling about like a drunkard, tankard in hand, so that he resembled Bacchus's cupbearer. This first scene was very gay and burlesque. Next followed twelve extravagant masquers, one of whom was in a barrel, all but his extremities, his companions being similarly cased in huge wicker flasks, very well made. They danced awhile to the sound of the cornets and trumpets, performing various and most extravagant antics. These were followed by a gigantic man representing Hercules with his club, who strove with Antaeus and performed other feats. Then came twelve masked boys in the guise of frogs. They danced together, assuming sundry grotesque attitudes. After they had all fallen down, they were driven off by Hercules. Mount Atlas then opened, by means of two doors, which were made to turn, and from behind the hills of a distant landscape the day was seen to dawn, some gilt columns being placed along either side of the scene, so as to aid the perspective and make the distance seem greater. Mercury next appeared before the king and made a speech. After him came a guitar player in a gown, who sang some trills, accompanying himself with his instrument. He announced himself as some deity, and then a number of singers, dressed in long red gowns to represent high priests, came on the stage, wearing gilt mitres. In the midst of them was a goddess in a long white robe and they sang some jigs which we did not understand. It is true that, spoiled as we are by the graceful and harmonious music of Italy, the composition did not strike us as very fine. Finally twelve cavaliers, masked, made their appearance, dressed uniformly .... These twelve descended together from above the scene in the figure of a pyramid, of which the prince formed the apex. When they reached the ground the violins, to the number of twenty-five or thirty began to play their airs. After they had made an obeisance to his Majesty, they began to dance in very good time, perserving for a while the same pyramidal figure, and with a variety of steps. Afterwards they changed places with each other in various ways, but ever ending the jump together. When this was over, each took his lady, the prince pairing with the principal one among those who were ranged in a row ready to dance, and the others doing the like in succession, all making obeisance to his Majesty first and then to each other. They performed every sort of ballet and dance of every country whatsoever .... Last of all they danced
the Spanish dance, one at a time, each with his lady, and being well nigh tired they began to lag, whereupon the king, who is naturally choleric, go 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 Bucking, 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 the ire of his angry lord, but rendered himself the admiration and delight of everybody ... The prince, however, excelled them all in bowing, being very formal in making his obeisance both to the king and to the lady with whom he danced, nor was he once seen to do a step out of time when dancing, whereas one cannot perhaps say so much for the others. Owing to his youth he has not yet much breath, nevertheless he cut a few capers very gracefully ... .

Pleasure Reconciled to Virtue was not too well received. Both the poet and the architect were criticized. One contemporary said that "it came far short of the expectation & Mr. Inigo Jones hath lost in his reputation in regard some extraordinary devise was looked for (it being the Prince his first Mask) and a poorer was never seen." Nathaniel Brent said, "Diuers thinke fit he (i. e. Ben Jonson) should returne to his ould trade of bricke laying againe."58

As the Queen had been unable to be present for the performance on Twelfth Night, about one month later the masque was given again for her benefit. This time Jonson composed livelier antimasques, and the spectacle was received more warmly.

56 Ibid., pp. 206-207.
57 Ibid., p. 205.
58 Ibid.
It will be remembered that Charles became King in 1625. Unlike his father, he took an active part in the masques; often he appeared as chief masquer. Queen Henrietta Maria sometimes took speaking parts. Occasionally they appeared in double masques. The Court saw the King's masque given for the Queen on Twelfth Night, and she reciprocated this gift by giving him a masque on Shrove Tuesday.

By the end of the Jacobean period and the beginning of Charles' reign, Jonson began losing favor at Court. His position became subordinate to the increasing high popularity and prestige that Jones gained there. At the beginning of their partnership, it had been Jonson who seemed to be the more important of the two; it was he who held the more favorable position at Court and was looked upon as the pulse of the partnership. However, Jonson's position rapidly declined to such a low level that he became almost in essence subordinate to Jones' wishes; and, with this change, the literary aspects of the masque gave way to the visual. Finally, Jonson lost his position at Court altogether and no longer had a part in the production of Court masques. It is said that with the decline of Jonson, the masque also declined in greatness.\(^{59}\) But reasons for this will be discussed later.

Jonson and Jones gave the first Caroline masque, \textit{Love's Triumph through Callipolis}, on January 9, 1631. This was the first Court masque in six years. Heading the masquers,

\[^{59}\text{Ibid.}, p. 169.\]
the King, who was presenting this masque to the Queen, was disguised as "Heroic Love."

This particular masque opened with the appearance of Euphemus sent from heaven to Callipolis, the city of beauty or goodness, to declare to her Majesty a message from the God of Love, saying that 'in the suburbs or skirts of Callipolis were crept in certain sectaries or depraved lovers, who neither knew the name or nature of love rightly, yet boasted themselves his followers, when they were fitter to be called his furies: their whole life being a continued vertigo, or rather a torture on the wheel of love than any motion either of order or measure. When suddenly they leap forth below, a mistress leading them, and with antic gesticulation and action, after the manner of the old pantomimi, they dance over a distracted comedy of love, expressing their confused affections in the scenical persons and habits of the four prime European nations.

A glorious boasting lover.
A whining ballading lover.
An adventurous romance lover.

A phantastic umbrageous lover.
A bribing corrupt lover.
A froward jealous lover.

A sordid illiberal lover.
A proud scornful lover.
An angry quarrelling lover.

A melancholic despairing lover.
An envious unquiet lover.
A sensual brute lover.

All which, in varied intricate turns, and involved mazes, exprest, make the ANTIMASQUE: and conclude the exit, in a circle.'

The rest of the masque, which was the occasion for a number of fine scenic effects, was occupied in showing the nature of true love, of which Charles himself was the great exemplar. 60

One of the predominant themes in Caroline masques was that of platonic love or the spiritual over the physical. In Love's Triumph through Callipolis, for example, the theme

60 Ibid., pp. 217-218.
was the difference between false and true love, and it called to mind the chaste affection uniting Charles and Henrietta. For many of his designs in this spectacle, Jones depended upon the ideas of Jacques Callot, the French engraver. 61

One of the contributing elements in the deterioration of the masque was the division of the antimasque into entries. Although Jonson held out in *Love's Triumph through Callipolis* against this increasingly popular division, he succumbed to it in his next masque, *Chloridia*, presented at Court by the Queen on Shrove Tuesday 1631.

*Chloridia* was the last masque on which Jonson and Jones collaborated and Jonson's last masque to be presented at Court. The Queen and her fourteen ladies danced in it as a counterpart to the preceding masque presented by the King.

It was agreed, it the masque should be the celebration of some Rites, done to the Goddesse *Chloris*, who in a general counsel of the Gods, was proclaimed Goddesse of the flowers, according to that of Ovid, in the *Fasti*.

Arbitrium tu, Dea, floris habe.

And was to be stellified on Earth, by an absolut decree from Jupiter, who would haue the Earth to be adorn'd with starres, as well as the Heauen.

Vpon this hinge, the whole Inuention moou'd.

The ornament, which went about the Scene, was composed of Foliage, or leaves heightened with gold, and enterwoven with all sorts of flowers: and naked children, playing, and climbing among the branches: and in the midst, a great garland of

61Ibid., p. 218.
flowers, in which was written, CHLORIDIA.

The Curtaine being drawne vp, the Scene is discover'd, consisting of pleasant hills, planted with young trees, and all the lower bankes adorned with flowers. And from some hollow parts of those hills, Fountaynes come gliding downe, which, in the Farre-of Land-shape, seem'd all to be convertted to a river.

Ouer all, a serene skie, with transparent cloudes, giving a great lustre to the whole worke, which did imitate the pleasant Spring.

When the Spectators had enough fed their eyes, with the delights of the Scene, in a part of the ayre, a bright cloud begins to breake forth; and in it, is sitting a plumpse Boy, in a changeable garment, richly adorn'd, representing the mild Zephyrus. On the other side of the Scene, in a purplish Cloud, appeareth the Spring, a beautifull Mayde, he upper garment greene, vnder it, a white robe wrought with flowers: a garland on her head.

Here Zephyrus begins his dialogue, calling her forth, and making narration of the Gods decree at large; which shee obeyes, pretending, it is come to Earth already: and there begun to bee executed, by the Kings favour, who assists with all bounties, that may bee either urg'd, as causes, or reasons of the Spring. 62

Again, the foreign influence was strong in this masque.

In the manner of the French ballet de Cour, the revels occurred at the end of the performance. 63 (French influence was particularly dominant on the masque during the Caroline period. 64) For the finale, Jones imitated a device used by Parigi in the intermedio The Palace of Fame in 1608. 65 The antimasque was divided into a number of parts.

Although Jonson no longer had a position in the production of masques at Court, Jones continued important as

62Herford and Simpson, VII, 749-751.
63Welsford, p. 218.
64Ibid., p. 217.
65Herford and Simpson, X, 682.
designer. From 1632 until the presentation of the last Court masque before the Puritan rebellion, Sir William D'Avenant was the chief writer associated with this entertainment.

Jones called upon Aurelian Townsend, however, as his collaborator for the next two masques: Albion's Triumph and Temple Restored on January 8, 1632, and February 14, 1632, respectively. Although having a certain lyrical gift, Townsend was a third-rate poet, and he was a more submissive partner than Jonson had been. In their first collaboration, both were about equally responsible in planning the masque. Townsend recorded the following:

'The King and Queenes Majesty having signified their pleasure to have a new Maske this New yeare, Master Inigo Jones and I were employed in the Invention. And we agreed the subie[ct] of it should be a Triumph in Albipolis the chiefe City of Albion. The Triumph, Albanactus, and Alba this Ilands Goddess.' The first scene displayed a 'Romane Atrium,' underneath a serene sky, out of which came a cloud bearing Mercury, the messenger of Jove, who had descended to earth and was joined by the chorus: 'Orpheus, Amphion, Arion, and three old Poets and Musicians more.' In voce recitativa Mercury announces to the Queen that Jove is about to show her The Triumph of Albanactus.

'A Triumph: Mighty, as the Man design'd
To weare those Bayes, Heroicke, as his mind.'

After some choruses and songs 'Mercury is Re-assumed into Heaven in Pompe. Here the Scene is changed into the Forum of the City of Albipolis, and Albanactus triumphing, attended like a Roman Emperor is seen a farre off to passe in pomp.' The scene then changes to an amphitheatre with various people sitting in it, and Platonicus and Publius discuss in prose dialogue the Triumph which has just taken place, Publius, the plebeian, being most interested in the external show, Platonicus the patrician in the inner meaning. Both together remain witness 'such kind of pastimes as Victorious Emperors were
wont to present as spectacles to the People,' which are here 'produced for Anti-Maskes upon the stage.' This 'enterlude' being passed, 'the Scene is changed into a pleasant Grove of straight Trees, which rising by degrees to a high place, openeth itself to discover the aspect of a stately Temple . . . . In this grove, satt the Emperor Albanactus, attended by fourteen Consuls . . . . These are the masquers. Cupid then appears in a cloud, and Diana in a chariot, and both descend to the scene shooting at the masquers, and particularly at Albanactus, who, yielding to the gods, moves down the steps while the chorus of sacrificers sing:

'Subdu'd by Albac eyes
Come downe, Loves Sacrifice!

All this means, as we are told in the preface, that the conqueror has been conquered and subdued to love and chastity. After the main masque dance has been performed, the King takes his seat by the Queen to watch the rest of the performance.

The scene was then varied to 'a prospect of the King's Palace of Whitehall, and part of the Citty of London, scene a Farre off, and presently the whole heauen opened, and in a bright cloud were seen sitting five persons, representing Innocency, Justice, Religion, Affection to the Countrey, & Concord, being all Companions of Peace . . . . These moving towards the earth sing together as followeth . . . . Then from the upper part of the heauen, was seen to follow this: Another more beautifull cloud, in which alone triumphant sat Peace, . . . Proclaiming her large Benefits, and the Worlds Ingratitude . . . . The five in the lower Cloude confessing her great Bounty, Answered . . . . When the five persons which first descended were come to earth, the cloud that bare them, was in an instant turned into a richly adorned Throne. And out of the fourteene corners of the Scene proceede 4 Gods, Neptune, Plutus, Bellona, and Cebelle, complaining of ease and Plenty . . . .

Peace.
Earth's Rulers, stay!

The four Gods.
Doth soft Peace call?

Peace.
Yes: and will straight employ yee All.

The four Gods.
Now, and wherein?
The 5. in the lower Clowde.
Give eare, your Charge doth now begin.'

Peace gives them their charge, telling them that they are all to serve England and the King of England in the way appropriate to them.

'The Foure Gods reply:
When Peace commands such pleasing things,
From Love and Time we'll steale their wings.

For a Conclusion, the Gods, Poets, and Priests ioyne, and sing a Valediction to Hymens Twin the MARY-CHARLES. 66

Albion's Triumph was rather clumsily arranged, and Jones again was indebted for his ideas to Giulio Parigi's 1608 designs.

Jones and Townsend presented Temple Restored on Shrove Tuesday, and the only part that the latter had in its creation was the written verses. The Queen and her ladies presented it to the King. "The subject and Allegory of the Masque, with the descriptions, and Apparatus of the Scenanes were invented by Inigo Jones, Surveyor of His Majestie's worke,"67 Townsend wrote. It is commented, however, that

it does him no credit. The construction of the masque is weak and insignificant, the elaborate allegory set out at the end is clumsy, unattractive, and almost totally unrelated to the actual performance. The plot such as it was is borrowed from the Ballet comique of Peaujoyeulx, and it is really remarkable that Inigo remained so completely uninfluenced by the dramatic character of his original.68

Again, there were borrowings from Parigi.

66Ibid., p. 222.
67Ibid., pp. 224-225.
68Ibid., p. 225.
For his next production, The Triumph of Peace, Jones worked with James Shirley, who had somewhat the same kind of independent attitude that Jonson possessed. He was not going to allow Jones to dominate him. The Inns of Court presented this masque. It had no principle of unity. There were many little antimasques scattered throughout it, having little if any connection with one another or with the main masque, although they were more dramatic and literary than Townsend's had been. Shirley allowed the masque to have a certain amount of realistic comedy, but did not think that antimasques should be exaggerated. The success, however, of The Triumph of Peace was not due to its literary greatness but rather to

the grandeur of the triumphal chariots in which masquers and antimasquers rode through London, to the magnificence of the dresses, the beauty of the music, and above all to the many marvellous scene-changes contrived by Inigo Jones.69

Thomas Carew and Jones presented Coelum Britannicum at Court shortly after The Triumph of Peace. It contained eight antimasques and eight scene changes. Having no particular merit, it, and Shirley's masques, shows the low level the masque had reached. If it were possible, Coelum Britannica

is even more rambling and chaotic than its predecessor The Triumph of Peace. It displays almost all the worst vices of the masque at this period 1634, but although it gives opportunity for many antimasques and spectacular scenes, it

69Ibid., pp. 227-228.
shows an increase rather than a reduction of the literary element. Again the masque is full of borrowings, especially from Parigi.

In 1635 William D'Avenant, who had succeeded Jonson as Poet Laureate, helped to prepare the Queen's masque, *The Temple of Love*, for presentation on Shrove Tuesday. Unlike Shirley and Jonson, D'Avenant was very submissive to Jones and gave in to his ideas. Although they collaborated in contriving the plot, D'Avenant composed the lyrics and dialogue, and Jones wrote all the descriptions of the scenes, dances, and dresses.

The first scene of *The Temple of Love* disclosed a grove 'and afar off on a mount,' a shady bower, and various cypress walks 'representing the place where the souls of the ancient poets are fain to reside.' Into this pleasant spot comes a chorus of ancient Greek poets, and Divine poesy, descending from heaven in a cloud, announces the coming of Indamora. In time past, she says, poets have sung of false love, now it behoves them to hymn that which is true. Divine Poesy and her poets retire, while 'the whole scene changeth into mist and clouds, through which some glimpse of a Temple is here and there scarcely discern'd,' and three magicians enter from hollow graves underground, conversing together about the danger that is threatening from Indamora, through whose influence they fear the Temple of Chaste Love will be disclosed, unless they can produce strong counteracting spells. As a result of their incantations various antimasques are called up, first an entry of the earthy, the fiery, the airy, and the watery spirits, then other entries of quarrelling men, alchemists, drunken skippers, etc., brought in by each set of spirits in turn. In the seventh entry there is an obvious allusion to the Puritans, and probably to Prynne in particular, for this antimasque 'Was of a modern devil, a sworn enemy of poesy, music, and all ingenious arts, but a great friend to

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70bid., p. 228.
murmuring, libelling, and all seeds of discord, attended by his factious followers, all which was exprest by their habits and dance.

After these was an entry of three Indians of quality, of Indamora's train in several strange habits, and their dance as strange. 'Then a Persian page comes leaping in,' and having made a speech about certain knights who had become platonic lovers, retires, and is followed immediately by certain noble Persian youths, who make their entry and dance. 'Their dance ended, the mist and clouds at an instant disappear, and the scene is all changed into a sea somewhat calm, where the billows moving sometimes whole, and sometimes breaking, beat gently on the land, which represented a new and strange prospect: the nearest part was broken grounds and rocks, with a mountainous country, but of a pleasant aspect, in which were trees of strange form and colour, and here and there were placed in the bottom several arbours like cottages, and strange beasts and birds... expressing an Indian landscape. In the sea were several Islands, and afar off a Continent terminating with the horizon.' A barque comes out of a creek. In this barque sits Orpheus with other sailors, pilots, etc., and he, playing one strain, was answered with the voices and instruments of the Brachmani joined with the priests of the Temple of Love, in extravagant habits sorting to their titles.' The barque heaved on the sea, and then returned to port whence it came. 'The barque having taken port, the Masquers appear in a maritime chariot, made of a spungy rockstuff mixt with shells, sea-weeds, coral, and pearl, borne upon an axle tree with golden wheels without a rim, with flat spokes like the blade of an oar coming out of the waves.' On the highest part of this chariot, which was drawn by sea monsters, sat Indamora, Queen of Narsinga, 'in a rich seat, the back of which was a great skallop shell.' The chariot moved upon the sea to the accompaniment of music and the voices of the chorus. 'The song ended, all the forepart of the sea was in an instant turn'd to dry land, and Indamora with her contributory ladies descended into the room, and made their entry. Then, for intermedium, the music began again...!' A song was sung and then the masquers having reposed, danced their second dance, after which, 'the Queen' being seated under the State by the King, the scene was changed into the true Temple of Chaste Love, a magnificent building which had satyrs instead of columns and seemed to be of burnished gold. Into this Temple entered Sunesis and Thelema, who, assisted by the chorus, sang a dialogue on the joining together of Will and Reason in Love.
During the singing of this song a cloud comes down from heaven, opens, and out of it comes Chaste Love, crowned with laurel and holding two laurel garlands in his hand. As he descends, the cloud closes and ascends heavenwards. Then Chaste Love, Sunesis, Thelema, Divine Poesy, Orpheus and the rest of the poets, go up towards the State, while the great chorus follows behind them accompanying their progress with a song. This done, they retire again to the scene, Indamora and the ladies begin the revels with the King and lords, which continue for most of the night.  

Even though D'Avenant wrote mediocre poetry, his masque had more unity and design than Shirley's, Carew's, or Townsend's. D'Avenant's masques have an exotic and oriental setting. He treats love as platonic. Both he and Jones were greatly affected by Italian and French influences. They are all, for example, very similar in form to the French ballet méloDRAMATIQUE, which was popular in Paris from about 1610 to 1621.  

Jones and D'Avenant's Britannia Triumphans, presented by the King on Twelfth Night 1638, "makes it clear that the approximation to the foreign type of entertainment was by now an accepted fact; and again in this masque we find striking borrowings from Paris."

'Britancicles, the glory of the western world hath by his wisdom, valour, and piety, not only vindicated his own, but far distant seas . . . and reduc'd the land, by his example, to a real knowledge of all good acts and sciences. These eminent acts, Bellerophon, in a wise pity, willingly would preserve from devouring time . . . and gives a command to Fame, who hath already spread them abroad that she should now at home, if there can be any
maliciously insensible awake them from their pretended sleep, that even they with the large yet still increasing number of the good and loyal may mutually admire and rejoice in our happiness.'

The first scene showed English houses 'intermixt with trees' and a distant view of London. Into this scene came Action and Imposture, and after some dialogue, in which Action complains of

'... such as impute
A tyrannous intent to heavenly powers,
And that their tyranny alone did point
At men, as if the fawn and kid were made
To frisk and caper out their time, and it
Were sin in us to dance .. .'

they are followed by Merlin who invokes ancient imposters, and then 'The whole Scene was transformed into a horrid hell, the further part terminating in a flaming precipice, and the nearer parts expressing the suburbs, from whence enter the several Antimasques.' There were six entries of these antimasques, one of which was an entry of 'mock music of 5 persons,' which is reminiscent of the entries of grotesque musicians in the French ballet. After the antimasques are ended Belerophon arrives, and again Merlin makes an invocation at which the hell vanishes, and there appears in its stead a forest and a castle, the scene of a 'mock Romanza.' After this little burlesque had been enacted, Imposture departed, and 'in the further part of the Scene, the earth open'd and there rose up a richly adorn'd palace, seeming all of Goldsmiths' work, with porticoes vaulted on pillasters running far in: the pillasters were silver of rustic work, their bases and capitals of gold. In the midst was the principal entrance, and a gate: the doors' leaves of bass-relief, with jambs and frontispiece all of gold. Above these ran an architrave, freize, and cornice of the same; the freize enrich'd with jewels; this bore up a ballestrata, in the midst of which, upon a high tower with many windows, stood Fame ... in one hand a golden trumpet, in the other an olive garland ... When this palace was arrived to the height, the whole scene was changed into a Peristilium of two orders, Doric and Ionic, with their several ornaments seeming of white marble, the bases and capitals of gold; this, joining with the former, having so many returns, openings, and windows, might well be known for the glorious Palace of Fame.' The chorus of poets entered, Fame sang, and 'the Masquers came forth of the Peristilium, and stood on each side, and at that instant the
gate of the Palace open'd and Britanocles appeared. The Palace sinks, and Fame remaining hovering in the air, rose on her wings singing, and was hidden in the clouds. The masquers then descend into the room, and the scene changes to Britain: Merlin invokes a new chorus of modern poets, who make their address to the Queen. Again the scene changes and shows a sea and a haven with a citadel on the rocks, 'from whence the sea- nymph Galatea came waving forth, riding on the midst of the sea, the dolphin stayed, and she sung, with a Chorus of music . . . . Which done, she gently past away, floating on the waves as she came in. After this, some ships were discern'd sailing afar off several ways, and in the end a great fleet was discovered, which passing by with a side wind, tackt about, and with a prosperous gale entered into the haven, this continuing to entertain the sight whilst the dancing lasted.'

Jones and D'Avenant presented *Salmacida Spolia*, the last Court masque before the outbreak of the Civil War, on January 21, 1640. Both the King and the Queen danced in it. It had many changes of scenery, and it is said that "some of Inigo Jones' grandest feats were produced on this occasion."75

'A curtain flying up, a horrid scene appeared of storm and tempest; no glimpse of the sun was seen, as if darkness, confusion, and deformity, had possess'd the world, and driven light to heaven, the trees bending, as forced by a gust of wind, their branches rent from their trunks, and some torn up by the roots: afar off was a dark wrought sea, with rolling billows, breaking against the rocks, with rain, lightning and thunder: in the midst was a globe of the earth, which at an instant falling on fire, was turned into a Fury, her hair upright, mixt with snakes, her body lean, wrinkled, and of a swarthy colour . . . in her hand she brandish'd a sable torch, and looking askance with hollow envious eyes, came down into the room. This Fury then invoked evil spirits to bring discord through-out England, and at her summons three others entered, and together they danced a wild antimasque. This

74 Ibid., pp. 233-235.
75 Ibid., p. 240.
being past, the scene changed into a landscape, showing all such things as might express a country at peace, rich and fruitful, and out of the heavens came a silver chariot, in which were two people, Concord, a woman, and a young man in a carnation costume signifying the Good Genius of Great Britain.

'Being arrived at the earth, and descended from the chariot, they sing this short dialogue, and then departed several ways to incite the beloved people to honest pleasures and recreations, which have ever been peculiar to this nation.

**BOTH.** Oh who but he could thus endure
To live, and govern in a sullen age,
When it is harder far to cure,
The People's folly than resist their rage?

(All this alludes to the controversy that arose over the Book of Sports.) After that followed nineteen entries of antimasques, in the first of which appeared an 'operator,' who distributed recipes and 'many other rare secrets' some of which were literally translated from the recipes in the Ballet de la Foire Saint-Germain.

The Antimasques being past, all the Scene was changed into craggy rocks and inaccessible mountains, in the upper parts where any earth could fasten, were some trees, but of strange forms, such as only grow in remote parts of the Alps, and in desolate places; the farthest of these was hollow in the midst, and seemed to be cut through by art, as the Pausilipo near Naples, and so high as the top pierced the clouds, all which represented the difficult was which heroes are to pass ere they come to the throne of Honour.' The Chorus of the beloved people came out led by Concord and the Good Genius; they advanced up to the State, greeting the Queen Mother in song, and presenting another poem inviting the appearance of the King on the throne of Honour. (In the libretto this poem is headed 'To be printed not sung,' another sign of French influence, for many of the literary remains of the French ballet were programmes intended for distribution among the audience, not songs to be recited or sung.) When the chorus had done this, they returned to the stage and divided, six on each side, while the further part of the scene disappeared, and the central rock opened and revealed Charles and the other masquers seated upon the throne of honour. While the chorus greeted with an outburst of song the appearance of the King, a great cloud of various colours came down from the sky, obliterating in its descent the throne of honour, and in this
cloud were seated Queen Henrietta Maria and her ladies, dressed as Amazons. 'When this heavenly seat touched the earth, the King's Majesty took out the Queen, and the lords the ladies, and came down into the room, and danced their entry.'

The dramatic business of the masque was over, not so the spectacular effects devised by Inigo Jones: for when the King and Queen were seated in the throne of State, the scene changed, and there was displayed a prospect of London with bridges going over the Thames and people passing to and fro over the bridges. The proceedings ended with a great galaxy of deities descending in various clouds. 'The invention, ornament, scenes and apparitions, with their descriptions, were made by Inigo Jones, Surveyor General of His Majesty's works. What was spoken or sung, by William D'avenant, Her Majesty's servant. The subject was set down by them both.'

Although it has been said that at Salmacida Spolia their Majesties "were as full of enthusiasm for masques as ever they had been in the past, . . . it is quite clear that a storm was brewing" in opposition to them. What had happened to the masque as a form of art, between 1605 and 1640? What were the social conditions contributing to the opposition against the masque? Many of these questions can be answered by examining the respective philosophies of Jonson and Jones in relation to the masque. In these may lie the reasons for its decline and for its not becoming a lasting form of art to be revived after the Restoration.

\[\text{76Ibid., pp. 240-242.}\]

\[\text{77Ibid., p. 240.}\]
Chapter IV

Although Jonson often gave Jones proper credit and noted his inventiveness in masques—such as in The Masque of Blackness, Hymenaei, The Haddington Masque, and The Masque of Queens—there were many collaborations in which he made no mention at all about the latter's creations. Jonson repeatedly failed to attribute any of the success of their masques to Jones. Actual mention of Jones' name on the title page of a masque text along with Jonson's did not come until 1630 in Love's Triumph through Callipolis. Here his name followed Jonson's, as it did later in Chloridia. Jones, however, had gained considerable prestige at Court by 1630 since the earlier Jacobean days when Jonson received the benefits of the King's patronage, and was now in a position to demand fairer treatment from his partner than he had heretofore received. Jones thought that he should be allowed to make the decisions for the partnership, and he felt that his name should precede Jonson's on the title page since he now considered himself to be the more important of the two.

It is said that Jonson's and Jones' "artistic ideals were incompatible, and it was their very devotion to their
respective arts that made peace between them impossible.\textsuperscript{1} Although Jonson and Jones has quarrelled often during the years of partnership, they had always been able to patch their differences. Finally the differences became irreconcilable, and the partnership dissolved after the completion of Chloridia in 1631. Not willing to submit to Jones wishes, Jonson became the victim of his partner's dictatorial authority in Court entertainment. Jonson lost his choice position at Court as a result of his partner's enmity. He was not asked to write another masque for the Court after 1631. Although their final conflict actually lay deeper, as we shall see, than the superficial disagreement over the placement of names, Sir John Pory gave the following reason for the break-up in a letter written on January 12, 1632, to Sir John Puckering:

\begin{quote}
The last Sunday, at night, the King's Masque [Albion's Triumph] was acted in the Banqueting House \ldots The inventor or poet of this Masque was Mr. Aurelian Townsend, sometimes to the Lord Treasurer Salisbury; Ben Jonson being for this time discarded, by reason of the predominant power of his antagonist, Inigo Jones, who this time twelve-month was angry with him for putting his own name before his in the title-page, which Ben Jonson made the subject of a bitter satire or two against Inigo.\textsuperscript{2}

It was previously mentioned that the masque reached its highest point of development through the joint efforts of Jonson and Jones. Throughout their partnership, and con-
\end{quote}

\footnotesize
\textsuperscript{1}Welsford, p. 220.

\textsuperscript{2}J. Alfred Gotch, \textit{Inigo Jones} (London, 1928), pp. 149-150.
tinuing through the pre-Civil War-Caroline period, the poets and scenic designers were involved in an almost continuous struggle over whether the masque would be predominantly a dramatic performance or a beautiful spectacle. Inasmuch as Jonson and Jones dominated Court entertainment during the reigns of two Kings, they, more than any others of the period, represent the two opposing philosophies of the emphasis in the masque.

Jonson was a poet of classical learning. As a man of both dramatic and poetic abilities, he thought that the masque should possess artistic unity. He based his themes on classical mythology and allegory. He wanted everything in the performance true to classical antiquity. Costuming, sets, and actions ought to conform to tradition. "To Ben Jonson the masque was not a grand display of scenic splendour, it was a dramatic poem with spectacular and musical elements."3

Jones was interested in neither the literary not the dramatic qualities of the masque. He thought that the heart of the masque lay in its beautiful scenery, ingenious machines, and spectacular surprises.

One of his ambitions was to emulate the marvelous spectacular effects devised by Italian artists

... To Jones the masque was a grand spectacle, and he seems to have been insensitive to its poetic and dramatic aspects, although occasionally his descriptions of scenery show gleams of imagination and are written in vigorous prose.4

3Welsford, p. 175.
Jonson wanted to create a masque that would become a lasting literary work. Jones wanted to create a masque of spectacular pleasures enjoyed momentarily. The delight of seeing a moving sea on stage, the effects of a rock bursting open to the sound of loud music, the splendor of colorful costumes, and other imaginative creations appealed to the audience, but they were not lasting or immortal as was the text of the masque. Jonson wrote with an appeal to the intellect. Jones designed with thoughts of appealing to the senses. Jonson, therefore, believed that his contribution to the masque was the more important element of it simply because it was the permanent part, capable of being enjoyed many times after the actual performance.

Although Jonson weighed the poetics of the masque against the scenic, "the fact remains that audiences derived their impressions not so much from the words spoken or sung as from the glorious settings and the scintillating costumes."

It is evident that the masque was not meant primarily to be a dramatic performance. In any final and fair analysis, the scenic aspect was certainly the part of the masque that appealed most immediately to the courtly guests.

Even as early as 1610 there were obvious signs of rivalry between Jonson and Jones. By this date, Jones' prestige had become more elevated. In the preface to

5Nicoll, Stuart Masques and the Renaissance Stage, p. 23.
Ethereal Festival. Daniel, who had collaborated with Jones on this masque, wrote a veiled attack against Jonson's ideas of what a masque ought to be when he reflected Jones' philosophy. Supporting Jones' ideas, he wrote:

In these things, wherein the only life consists in show, the art and invention of the architect gives the greatest grace and is of the most importance; ours the poet's the least part, and of least note in the time of performance thereof.  

Daniel allowed Jones to turn the masque into one great extravaganza.  Tasting what it was like to be in a superior position, Jones was never again willing to allow Jonson to have full control of the masque. Jones was becoming more of a rival than a partner.

As it has been pointed out in the previous chapter, the greatest scenic and dramatic development of the masque occurred during the Jacobean period. At its height, the development was "inspired almost wholly by the poetic genius of Ben Jonson and carried out by the inventive talents of Inigo Jones, the king's architect." Both elements of the masque--the scenic and the literary--were held as equally in balance as possible. The antimasque was kept in a subordinate position to the rest of the performance.

During the reign of James I, Jonson wrote twenty of the thirty-seven masques that were presented at Court.

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6 Lawrence, I, 99.
7 Welsford, pp. 190-191.
8 Schelling, Elizabethan Playwrights, p. 234.
Jonson was one of the few writers who tried to develop a story in the masque. By about 1617, most of the writers of the masque, with the exception of Jonson, were increasing the grotesque dances in the masque. The writers who succeeded Jonson wanted "to emulate the bizarre inconsequence of the French ballet-masquerade . . . ."9 Most later masques showed the increased popularity of the antimasque. Rather than keep the antimasque subordinate to the main masque, writers allowed it to develop out of all proportion.

As Jonson's influence on the masque declined at Court, the quality of the masque decayed. As it was pointed out, even Jonson was unable to resist the demands of the audience to have more than one antimasque in the performance. He gradually gave way to the prevailing tastes, and "the masques prepared by him in the year 1617 mark a fresh start in his submission to foreign influence."10 Particularly after Jonson discontinued writing masques, they lost most of their unity of action as well as a great deal of their lyrical beauty. "Indeed the whole literary value of the masque was sacrificed to give the fullest possible scene for magical transformation scenes."11 Miss Welsford states that "the last masques of Jon Jonson show that even he was powerless to hinder the process of disintegration, and by the

9 Welsford, p. 198.
10 Ibid.
11 Ibid., p. 212.
time *Luminalia* and *Salmacida Spolia* were written the masque had come to be little more than an operatic pantomime.\textsuperscript{12} From the time of Henry VIII, masques could be either very simple performances or quite elaborate spectacles. Elizabeth usually had relatively simple and inexpensive masques. Economics was always a prime consideration in her Court. Although she inherited her father's love for entertainment, she found it necessary to limit expenditures for it whenever possible. This often meant refurbishing old iudi to freshen them. Elizabeth did not encourage innovations in entertainment at Court.\textsuperscript{13} Occasionally, however, she had rather spectacular and expensive masques such as the one to celebrate the contemplated meeting of herself and Mary, Queen of Scots, in 1562. Other mid and later sixteenth-century masques were equally spectacular with expensive sets and costumes.

The masque eventually developed into such an expensive entertainment that only the Crown could afford the cost. Long before the actual night of the performance, many different people worked busily in preparation of it. There were hundreds of different expenditures. As early as 1615, the tremendous costs of masques had become so high that a public scandal finally pressured the Court to make efforts to produce less expensive and extravagant ones.\textsuperscript{14} However,

\begin{itemize}
\item \textsuperscript{12} *ibid.*, pp. 243-252.
\item \textsuperscript{13} *ibid.*, p. 149.
\item *ibid.*, p. 242.
\end{itemize}
little was actually done to cut expenses.

Chambers estimates that the average cost for a Court masque before 1640 was about £2,000.15 Mary Agnes Sullivan has a somewhat lower average. She estimates "that the average cost of the production of a masque was £1,400, that is about £6000 of our present money."16 C. P. V. Akers estimates that James was spending about £4,000 annually by 1610, or about £32,000 in today's money.17

The Crown paid the expenses for most of the masques at Court. However, some masques were paid for by other individuals. For example, The Masque of Flowers cost Sir Francis Bacon about £3,000.18 James spent about £4,000 for the first masque in which Prince Charles had a part. The masque for Twelfth Night 1604-1605 cost James between £2,000 to £4,000 (between £100,000 and £200,000 in today's money).

When Anne was making arrangements for The Masque of Beauty in 1609, she requested £1,000 (£25,000 to £50,000), but she found this amount to be insufficient, and James had to request an increase.19 In 1618 James spent £4,000 for Pleasure Reconciled to Virtue.20 The total expenditure for The Triumph of Peace cost the Inns of Court the staggers-

15Chambers, The Elizabethan Stage, I, 211.
17Akers, p. 151.
18Ibid., p. 187.
19Sullivan, p. 146.
ing sum of £21,000. This was the most elaborate and expensive single masque ever staged. Intended as a retaliation against the Puritan Prynne's accusations against the expense of the masque, it cost between $525,000 to $900,000 in our money today. The Triumph of Peace was followed by further reaction from the Cavaliers in the form of other gorgeous and costly masques, among which were Coelum Britanicum and finally Salmacida Spolia.

The Christmas masques were traditionally paid out of the Exchequer. It gave Anne £3,000 for The Masque of Blackness in 1605. Lord Haddington's Masque cost about £3,600. The three wedding masques for Princess Elizabeth drained the funds of the Exchequer to the limits.

The three wedding masques for Princess Elizabeth drained the funds of the Exchequer to the limits.

In the later Stuart period, it is said that a masque might cost between £5,000 to £20,000. This enormous expense seems even more unreasonable when one remembers that a masque was seldom if ever given more than once. Occasionally there were two performances, but that was the exception. The cost of the production and the many weeks of work that had consumed the efforts of many to prepare the masque were gone within a few hours. The more elaborate the entertainment, of course, the greater the expenses became.

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21 Sullivan, p. 144.
22 Akrigg, p. 151.
23 Ibid., p. 155.
24 Lawrence, I, 100.
Preceding and following the masque, a banquet was held. Although not a part of the main entertainment, it formed an expected beginning and conclusion to the evening's merriment. On some occasions, the Court served refreshments at intervals during the masque. This, too, imposed a tremendous expansion on already ballooning costs.

One of the strongest prevailing forces against the masque was the Puritans. During Charles I's reign, they disapproved of it and attacked it zealously. Although all forms of entertainment fell to their disfavor and abuse on religious and moral grounds, the Court masque represented the height of luxurious diversion. Masques were very expensive, they thought, and uselessly wasteful. About 1634, William Prynne, a law clerk, who eventually lost his ears as punishment, wrote Histriomastix, a rather volatile Puritan treatise attacking stage performances in general and the masque at Court in particular. In the discourse, Prynne wrote, "Plays and Masques have been wellnigh as expensive as the Wars." Histriomastix included charges against Henry VIII, who it scolded for having "spent infinite summers of mony upon Stage-playes, Masques, and such like prodigall Shewes and Pageants." Prynne represented the Puritan attitude in its most belligerent and malignant mood, and the accidental circumstance that Queen Henrietta Maria did actually take a part in a harmless pastoral play, The Shepherds!

25 Akrig, p. 240.
26 Thaler, p. 156.
27 Ibid.
Paradise, penned by one of her gentlemen in waiting especially to give Her Majesty and her French ladies some exercise in the difficult English language, gave certain passages of Prynne's book the character of a personal attack. The unhappy zealot was cruelly punished; and this, together with the heartless and ill-timed gayety of the court in this masque [The Triumph of Peace] marks one of those points of breaking, soon to bring the nation to civil war.28

As a form of art, the masque had decayed from within. It lost its meaning and purpose, which, from the beginning, was the dance. The dance had always been central to the masque and its reason for existence. Gradually, though, the masque had turned into a meaningless performance with no other purpose than the staging of an elaborate spectacle. The one or two times that the masque was given did not justify the time and money needed to produce it. Nor did the very limited and exclusive audiences who viewed the performance justify the extravagance. Although the people were taxed to provide an increasingly expensive diversion to a select Court audience, they themselves were not able to indulge in enjoying the entertainment. The masque represented a form of entertainment that was, because of its costs, the exclusive privilege of the upper classes.

Thus, the masque was a victim of the Puritans, extravagant costs, and artistic decay. Miss Welsford states that "the masque even at its best was an attempt rather than an achievement ... which never quite gained an intrinsic and permanent value ...."29

28Schelling, p. 248.
29Welsford, p. 244.
For all practical purposes, the masque, as it is thought of today, came to an end with the Civil War. The last official masque at Court before Charles' death was Salmacida Spolia in 1640. "With the fall of the Stuart monarchy the social conditions which made the masque possible came to an end, and the few masques which were performed after this date are merely belated examples of a form of art that had long lost its raison d'être." 30

Bibliography


Vita

I was born in Richmond, Virginia, on February 7, 1945. Having lived my first six years in the South, I moved with my mother and stepfather to Kansas City, Kansas. We later moved to Kansas City, Missouri, where I completed elementary school, and graduated in 1960 from North Kansas City High School.

In September 1960, I returned to enter the University of Richmond. There I majored in English literature, and had related studies in history. I attended three summer sessions, and, in August 1963, I was graduated Bachelor of Arts.

Following graduation, I moved to Williamsburg, Virginia, and taught public school in York County, just outside Williamsburg, for the next two years. The first year I taught social studies and English to grade six at Dare Intermediate; the second year I taught English to grade nine and English and Virginia history to grade seven at Yorktown Intermediate. I was the sponsor of the school newspaper, The Gold Quill, at Yorktown.

While living in Williamsburg, I was employed as a guide in the exhibition buildings during the summer and parttime in the winter by Colonial Williamsburg. In costume, I conducted visitors through the Wren Building and the
Capitol.

On December 23, 1967, I was married to Joan Henry, formerly of Hopewell, Virginia. We met while she, too, was living in Williamsburg and teaching in York County. We have a St. Bernard named Heidi, weighing in at about 100 pounds.


In August we shall move to North Miami, Florida, where I shall be teaching English at North Miami Senior High School.

kbb