



ENGLISH
HERITAGE

LOVE'S WELCOME
AT BOLSOVER

Brunel
UNIVERSITY
LONDON

LOVE'S WELCOME AT BOLSOVER

Sat 26 July, Sun 27 July 2014
6.30 – 9pm



Emma Bown
Callum Coates
Will Ewart
Mackenzie Scott
Danäelle Cambrook
Ryan Laughton
Georgia Laws
Celia Linnett
Emily Britton

Alzbeta Tuckova
Sophie Farrell
Beatrix Joyce
Carmen Kaila
Maeve McPhillips
Raheem Mir
Rebecca Nice
Eliza Reger
Ed Boreham
Adrian Horwood
Matt Pochin
Lizzie Gutteridge
Sam Stadlen
Keith Thompson
Toby Carr
Adrian Woodward
Thomas Betteridge
Charlotte Ewart
James Knowles
Tamsin Lewis
Hilary Lewis
Vicky Shearman
Samantha Whiting
Nicola Stacey
Lucy Hutchings

Queen Henrietta Maria
King Charles I
William Cavendish
Philaethes / Robin Goodfellow
Anteros / Miner's wife
Colonel Vitruvius / Miner
Lady Catherine Harpur
Laundress
Laundress

Eros
Dancer – Cyclops / Cupid
Dancer – Mechanical
Dancer – Mechanical
Dancer – Cyclops / Cupid
Dancer – Captain
Dancer – Mechanical
Dancer – Mechanical
Singer – Bass
Singer – Tenor
Singer – Tenor
Musician – Violin, Shawms, Bagpipe, Curtal, Recorders
Musician – Bass Viol
Musician – Flute, Recorders, Bagpipes, Trumpet, Curtal
Musician – Theorbo
Musician – Cornett, Recorders, Bagpipes, Trumpet
Director
Choreographer
Textual and Historical Adviser
Musical Director
Costume Designer
Food Historian
Costume
Historian
Event Manager

LOVE'S WELCOME AT BOLSOVER

BY BEN JONSON

'Love's Welcome at Bolsover', originally performed on 30 July 1634, is a country house entertainment. Such entertainments derive from the court masque, spectacular dramatic and musical events held during the reigns of James I and Charles I. Masques used poetic or dramatic songs and dances, elaborate costumes and mechanized stage sets. They combined complex choreography and social dancing. Sometimes seen as an early form of opera (Claudio Monteverdi's 'L'Orfeo, favola in musica' was staged at Mantua in 1607), masques were usually constructed around a myth such as 'The Golden Age Restored' or 'Pleasure Reconciled to Virtue'. They presented the monarch's rule as the new golden age or the court as reconciling pleasure and virtue. Alongside such elevated meanings was the opportunity for personal display and competition by individual courtiers; indeed, masques could be as much an excuse for a knees-up as a mythological representation of courtly ideals.

Masques usually began with the antimasque, when forces of danger, evil, or disorder menace the court and country. A god or hero (Virtue, Perseus, Hercules, or Astraea, the goddess of justice) would pronounce that England and the monarch were the new golden age, or Augustus reborn, or the fount of wisdom and virtue. The forces of disorder would scatter and, at the key moment, the transformation would sensationally reveal the main scene, such as a golden bower or a palace of light. Then noble performers would appear and dance the roles of ideal figures, usually classical heroes, knights or semi-divine figures. The main masque would end with songs to praise the king and with the revels – the social dancing at the end.

Masques were, of course, phenomenally expensive. They offered a multi-sensory experience employing music, lighting, scenery, dance, spoken and sung verse, elaborate costume, jewels, amazing headgear, and even smells. The designer, Inigo Jones, created perspectival sets for the first time in England: clouds, thrones, and chariots descended, forests magically changed into palaces, statues came alive, and mountains divided to reveal hidden vistas.

Alongside his plays for the public stage, such as 'Volpone', 'The Alchemist', and 'Bartholomew Fair', Ben Jonson was the main masque-poet under James I. He created the masques' overarching conception and mythological fiction, introducing dramatic structure, austere beautiful verse, and his vital comic prose. Jonson continued to work, if less regularly, for Charles I, and in January 1634 he had just provided two masques: 'Chloridia' for the queen and 'Love's Triumph Through Callipolis' for the king.

'Love's Welcome at Bolsover' differs from a court masque. At Bolsover, the entertainment mythologises the place, and punctuates and shapes the whole day's visit. A welcome song translates Bolsover into a palace of love. After a 'banquet' (a short meal), comes a dance of 'mechanicals' (builders) led by Colonel Vitruvius which celebrates the 'holiday' (holy-day) of the royal arrival. The third section stages a debate between two Cupids, Eros and Anteros, as to who loves the most and they end up giving victory (the palm) to the queen. The entertainment closes with a speech by Philaethes which celebrates the house and Derbyshire ('the region of ale') as the ultimate place of love.

CHARACTERS

COLONEL VITRUVIUS

This leader of the builders, described as 'a surveyor' (a senior title) but also as a 'supervisor' (foreman), has pretensions to classical learning. Named after the Roman architect, Marcus Vitruvius Pollio, a key influence on Renaissance architectural theory and practice, here Ben Jonson is referring to Inigo Jones, Surveyor of the King's Works since 1615.

MECHANICS

There are twelve different worker-dancers (mechanic = labourer) in groups of four ('quaternios').

CAPTAIN SMITH OR VULCAN, CYCLOPES

The first group dance as smiths, the classical giants Brontes, Steropes, and Argos, led by a suitably local Vulcan, the artificer god, who forged armour for heroes or thunderbolts for Jove.

CHISEL, MAUL, SQUARE, TWYBILL

Eight dancers represent workers associated with house-building and named after tools or construction materials, such as Quarrel, the glazier (a quarrel is a small diamond-shaped pane of window glass). Others include Square and Twybill, the carpenter and his assistant (after the set-square and axe to cut mortices), and Fret and Beater, the plasterer and mortarman.

EROS, ANTEROS

The two Cupids represent Love and Love Returned. Eros, the smaller cupid, is associated with the Queen; Anteros, the larger cupid, is associated with the King. The roles combine two late classical stories that recount the creation of Anteros to encourage Eros to thrive and the two cupids struggling for the palm of victory. Jonson may consulted mythographical handbooks, such as Vincenzo Cartari's 'Le imagini degli dei degli antichi' (1556) as his source. Here, the allegory represents the mutuality of married love, something that is often praised in masques for Charles and Henrietta Maria. Their royal iconography is alluded to in the roses, lilies, and in the colours of the garlands.



PHILALETHES

This 'lover of truth' expounds the nature of love at Bolsover. His address also explores the role of language, and especially poetry, in royal praise. The text leaves it unclear what kind of figure he might have been. In the 'Entertainment at Welbeck' (1633), staged by Cavendish during Charles I's progress to Scotland, the final speech was spoken by a gentleman of the household. Something similar may be intended here.

PLAYERS

Royal players and musicians travelled with the court on progress. In this case Prince Charles's Men, actors renowned for broad popular comedy, appeared before the king at Nottingham during August. It is possible they played in 'Love's Welcome' but the entertainment only requires two adults and two boys. As much of the entertainment is musical, it seems plausible that these roles were taken by singers, or other Cavendish household members.

TEXT

There are two versions of the Bolsover entertainment, one in a manuscript belonging to the Cavendish family, and another printed in 1640 in Jonson's 'Works'. The printed text accentuates the satire on Inigo Jones and also describes the use of cloud machinery; the manuscript text may be closer to the version staged on the day. Our script is based on the modernized text from the 'Cambridge Works of Ben Jonson' (2012).

James Knowles, Professor of
Renaissance Literature and Culture,
Brunel University, London



CREATING THE MUSIC FOR LOVE'S WELCOME

William Cavendish employed at least five musicians in his household, including Maurice Webster, a former royal lutenist, and the keyboard player Mr Tomkins. He owned four harpsichords, a pair of virginals, an organ, 11 wind and 22 stringed instruments, including 12 viols and had an important collection of books of madrigals, canzonets, and songs by English and continental composers.

Unfortunately, no music survives for 'Love's Welcome at Bolsover', but there are indications in the text that make the reconstruction of a score possible.

The first section of the masque, described as 'The song at the banquet, sung by two tenors and a bass', has lines that are clearly marked either as individual voices or as chorus. Our performance uses three songs by Henry Lawes, which, when joined together, match the metre of Jonson's song. Lawes wrote the music for John Milton's 'A Masque at Ludlow Castle (Comus)', staged in 1634, and Cavendish had also commissioned music from his brother, William, the previous year. The second tenor part in one of the choruses is newly composed.

Masque songs are often preceded and followed by symphonies (short instrumental pieces). The song at the banquet is framed with two pieces by Nicholas Lanier, and the voices will be accompanied by viol, violin, and theorbo.

The second section is similar to an antimasque, performed by the mechanics. It has been scored for loud wind instruments to give a comical and more 'mechanical' sound. 'Smith's Rant', a dance found in Playford's 'The English Dancing Master' (1651), has been used for the smiths, and then other antimasque dances that are not associated with any particular masque for the other craftsmen.

For the third section – a dialogue between two cupids – a 'Cupid's Dance' from a collection of music published by William Brade in the early 17th century has been used. This will be played by a broken consort, offering a more courtly sound than that used in the antimasque. Other pieces from Playford's 'The English Dancing Master' include one called 'Rose is white and rose is red' (below) which is thought to have been performed for this masque.

Tamsin Lewis, Musical Director

Rose is white and Rose is red Round for as many as will



Hands and meet all a D. back againe, set and turne S. ♩. That again ♩. First Cu. leade forwards and back to the man on your right hand. Then all three hands and go round ♩. Then as much to his Wo. ♩. Then as much to the next man: and so to all till you come to your owne places, the rest following and doing the like.

Sides all. Set and turne S. ♩. That againe ♩. The leade forwards and backe as before, and goe the single Hey all three ♩. Do this change to all: The rest following and doing the like.

Armes all. Set and turne S. ♩. That againe ♩. First Cu. lead forwards and back as before, let the man goe under your armes, turne your owne ♩. Do thus to all the rest following.

RESEARCH

These two performances of 'Love's Welcome at Bolsover' are part of a research project by English Heritage and Brunel University, London. The project plans to mount a full scale production of 'Love's Welcome', including the descent of the cupids on a cloud from the castle's walls, and will also explore the fascinating social and cultural history of Charles I's visit to Bolsover in 1634. While William Cavendish and his guests were being lavishly entertained, local lead miners were rioting, desperately trying to petition the king in a fight to protect their customary rights. The performances in 2014 will increase our understanding of the entertainment, its context and impact when first performed in front of King Charles I and Henrietta Maria on 30 July 1634.

For the evening, we would like you to imagine yourselves as our 17th century audience. There will be characters to help you with your preparation. Remember only the well-dressed, the well-connected and the rich were on William Cavendish's guest list – not servants or troublesome miners. If you fall into either of these categories, probably best to adopt a disguise.

Please help us by filling in the research questionnaire at the end.

We hope you enjoy the performances.



Step into England's story



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