Emma Bown Queen Henrietta Maria

Callum Coates King Charles I

Will Ewart William Cavendish

Mackenzie Scott Philalethes / Robin Goodfellow

Danäelle Cambrook Anteros / Miner’s wife

Ryan Laughton Vitruvius / Miner

Georgia Laws Lady Cavendish

Celia Linnett Laundress

Alzbeta Tuckova Eros

Sophie Farrell Dancer – Cyclops / Cupid

Beatrix Joyce Dancer - Mechanical

Carmel Kalia Dancer – Mechanical

Maeve McPhillips Dancer – Cyclops / Cupid

Raheem Mir Dancer - Captain

Rebecca Nice Dancer – Mechanical

Eliza Reger Dancer – Mechanical

Ed Boreham Singer – Bass

Adrian Horsewood Singer – Tenor

Matt Pochin Singer – Tenor

Lizzie Gutteridge Musician - Wind

Sam Stadlen Musician – Viol

Keith Thompson Musician - Wind

Thomas Betteridge Director

Charlotte Ewart Choreographer

James Knowles Dramaturge

Tamsin Lewis Musical Director

Hilary Lewis Costume Designer

Vicky Shearman Food Historian

Sam Costume

Nicola Stacey Historian

Lucy Hutchings Event manager

**LOVE’S WELCOME AT BOLSOVER**

Saturday 26 July and Sunday 27 July 2014

6.30 – 9 pm

*Love’s Welcome at Bolsover* is a country house entertainment. Such entertainments derive from the court masque, elaborate spectacular dramatic and musical events held during the reigns of James I and Charles I. Masques combined poetic or dramatic songs and dances, elaborate costumes and mechanized, perspectival sets, complex choreography, but also social dancing. Sometimes seen as an early form of opera (Claudio Monteverdi’s *L'Orfeo, favola in musica* was staged at Mantua in 1607), these events were 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, there 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 begin 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, for instance a golden bower or a palace of light. Then noble performers – who danced elaborate dances – would appear and perform the roles of ideal figures, usually classical heroes, knights, 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 engaging music, lighting, scenery, dance, spoken and sungverse, elaborate costume, jewels, amazing headgear, and even smells. The designer, Inigo Jones, created moving, perspectival sets for the first time: clouds, thrones, and chariots descended, forests magically changed into palaces, statues came alive, and mountains divided to reveal hidden vistas.

The overarching conception and mythological fiction as well as the poetic and dramatic texts were fashioned by Ben Jonson. Alongside his plays for the public stage, such as *Volpone*, *The Alchemist*, and *Bartholomew Fair*, Jonson had introduced dramatic structure, austerelybeautiful verse, and his great comic prose into court entertainments. As the main masque-poet under James I, Jonson also worked, if less regularly,for Charles I, and in July 1634 he had just provided two masques: *Chloridia* for the queen*, Love’s Triumph Through Callipolis* for the king.

*Love’s Welcome to Bolsover* differs from a court masque. First, it mythologises the place, offering an elaborate and expensive welcome to honoured guests. Indeed, the entertainment punctuates and shapes the whole day’s visit. First, 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 Philalethes 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 Vincento 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 iconography is alluded to in the roses, lilies, and in the colours of the garlands.

**Philalethes** Lover of Truth. The text leaves it unclear what kind of figure this 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 at Nottingham during August. It is possible they played Jonson’s text, 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 entertainment, one in a manuscript belonging to the Cavendish family, and another printed in 1640 in Jonson’s *Works*. The printed text includes 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).

**Musicians** Newcastle employed at least five musicians, including Maurice Webster, a former royal lutenist, and the keyboard player MrTomkin(s). ‘A note of seuerall instruments and setts of bookes’ (from Welbeck, 1636) lists madrigals, canzonets, and songs by English and continental composers. Newcastle owned four harpsichords, a pair of virginals, an organ, eleven wind and twenty-two stringed instruments, including twelve viols, four by the great English maker, John Rose the younger.

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

**Creating the music for Love’s Welcome**

No music survives for Love's Welcome, but there are indications in the text that make the task of reconstructing a score possible.

The first section of the masque is described as “The Song at the Banquet, sung by two tenors and a bass”, and the lines are clearly marked either as individual voices or as chorus. Three songs by Henry Lawes, who wrote the music for Milton's masque, Comus, which was performed in the same year as Love's Welcome, match the metre of Jonson's song when joined together. 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 is framed with two pieces by Nicholas Lanier.

The voices will be accompanied by viol, violin and theorbo.

The second section, is an antimasque, a comedic interlude performed by smiths, masons, carvers, glaziers and other craftsmen. It has been scored it for loud wind instruments to give a comical and more “mechanical” sound. “Smith's Rant”, a dance found in Playford's Dancing Master, has been used as a dance 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 seventeenth century has been used. This will be played by a broken consort, a more courtly sound than that used in the antimasque. Other pieces from Playford's Dancing Master include one called “Rose is white and rose is red” which is thought to have been performed for this masque.

Tamsin Lewis, musical director

**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 the local lead miners were rioting, trying desperately to petition the king to secure his help in their 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.