

## REF Report and Summary

### Thomas Betteridge, *Love's Welcome: The King and Queen's Entertainment*

**Author:** Thomas Betteridge

**Output Title:** Love's Welcome: The King and Queen's Entertainment

**Brief description:** An immersive performance of Ben Jonson's masque, Love's Wellcome, in the original performance space at Bolsover Castle

**Type of Output:** Performance

**Venue:** Bolsover Castle

**Media of output:** Video of Performance (item 1)

**Contextual information:** Script, plan of show, copy of event programme (items 2-4)

**Index of information available for assessment on this site**

#### Output

	Item/Link	Description	Additional information
1	<a href="#">Full version of performance</a>	mp4 (running length 65 mins 17sec)	Copy of the video element of the output. Includes performance and additional commentary.

#### Contextual information

	Item/Link	Description	Additional information
2	<a href="#">Script</a>	PDF (14 pages)	Copy of the script element of the output.
3	<a href="#">Plan of Show</a>	PDF (1 page)	Evidence of research process/dissemination/originality/significance
4	<a href="#">Official programme</a>	PDF (8 pages)	Evidence of dissemination/significance

### **Copy of 300-word statement**

An immersive performance of Ben Jonson's masque, *Love's Wellcome*, in the original performance space at Bolsover Castle. The project also produced additional immersive dramatic pieces as part of a performance-based investigation into the events surrounding Charles I's visit to Bolsover in July 1634.

The research methodology was based on Betteridge's AHRC funded productions of *The Play of the Weather* at Hampton Court Palace and *Ane Satyre of Thrie ESTATIS* at Linlithgow Palace. It also drew on Professor Knowles' work on Ben Jonson and Stuart masques. The project team produced a historically informed production of *Love's Wellcome* drawing on the expertise of Charlotte Ewart for the choreography and Tamsin Lewis for the music. The project team also worked with Professor James Knowles and Dr Nicola Stacey drawing in the former's detailed knowledge of Jonson's masques and the latter's work as Chief Curator of English Heritage on Bolsover Castle. The second stage of the project was a performance as research exploration of *Love's Wellcome* in the Little Garden at Bolsover Castle and interpretative heritage based immersive performance examining the cultural politics of Charles I's visit to Bolsover Castle in 1634.

#### **Research Insights:**

1. The hexagonal shape of the walls of the Little Garden, which match the shape of the Globe, provided a perfect space for theatre to be performed. 2. The workshop brought together Jonson's original texts with devised seventeenth-century music and dance in order to explore how *Love's Wellcome* as a masque worked. 3. The immersive opening explored ways of using drama to re-create the textual and material historical context for the performance of Jonson's masque in July, 1634. When the masque was originally performed the local 'free' miners were in a state of uproar and the immersive opening part reflects this historical context.

URL: [https://brunel.figshare.com/articles/media/Bolsover\\_masque/4244897](https://brunel.figshare.com/articles/media/Bolsover_masque/4244897)