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Diplomová práce

Court Dance and Festivities in England during the Reign of Elizabeth I.

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Poděkování

Děkuji PhDr. Alici Sukdolové za pomoc při vedení diplomové práce. Mé poděkování patři též Prof. Mgr. Heleně Kazárové, PhD. za pomoc při konzultacích a spolupráci při získávání údajů pro teoretickou část práce.

Anotace:

Diplomová práce je zaměřena na téma taneční kultury a dvorských festivit u dvora Alžběty I. Anglické. Intencí je souborně prezentovat informace o stupni naší informovanosti o tradici dvorských slavností u alžbětinského dvora, který proslul řadou zajímavých a stále jen do určité míry známých kulturních počinů. Cílem práce je zároveň porovnat kulturní situaci anglického dvora ve druhé polovině 16. století s ostatními dvory, popsat specifika a vlivy, které se v té době v Anglii vyskytovaly unikátně a které tam byly importovány. Práce se bude věnovat i fenoménu tzv. masques, které v Anglii tvořily specifickou formu dvorské zábavy s teatralizovanými tanečními výstupy. V neposlední řadě budeme uvádět i taneční a divadelní záliby samotné královny Alžběty I. a její postoj k tanečnímu umění jako důležitému prvku společenského vzdělání u dvora.

Abstract:

The diploma thesis is focused on the theme of a dance culture and court festivities at the court of the queen Elisabeth I. The aim is to present information about the degree of our awareness about the noble festivities at the Elizabethan court that is very famous for number of the cultural achievements which are interesting but known only to a certain extent. The object of the thesis is to compare the cultural situation at the English court with the others in the second half of 16th century, describe specifics and effects which occurred in England originally and which were imported there in that era. The thesis will include the phenomenon named "the masques", which constituted a specific form of a court festivity with theatre-like dance performances. We will also cite the queen Elizabeth's fondness in dance and

in theatre and her attitude to the dance art and court festivities as a significant element of the English nobility education in the renaissance era.

1. Introduction

Even though it could seem that the diploma thesis dealing with the theme of Elizabethan court dance festivities is beyond the English language studies the truth is the opposite. The court dance culture inseparably belonged to the court of Queen Elizabeth I and so to English history and this matter of fact is directly connected with the English studies as well as the whole history of Britain that was one of the main motives for choosing the theme.

I am familiar with the theme because I devote my time to historical dance in my free time not only as a dancer but also as a teacher and "dance master" in historical words and I really enjoy searching and finding new themes for courtly dance performances and each theme like that is a challenge for me not only in the field of study but also in the field of creativity.

The Process of creating the thesis meant not only the research of information about Elizabethan court festivities but also their study mainly in the field of dance with information about ethical side of the court dance. It will be explained, which dances were popular for Renaissance aristocracy, how they were choreographed, who created them and who possibly wrote the music for the dances.

The aim of the thesis was the creation of the so called historically instructed performance of Elizabethan court dance festivity in a form of a plan, not the whole scenario, on the basis of the found information. An important element of the whole output of the thesis is the applicability of the performance in pedagogy and that is also the aim of the whole performance. The output should inform the audience about Elizabethan age and about the course of the dance festivity right at the court of Elizabeth I. It will show which dances were

performed, who danced them, how they went one after another and how it was interposed with other arts.

The aim of the whole performance should be the additional importance for English history and culture study for primary and secondary school pupils and for university students. There is no point in creation of a theatrical performance for entertainment. We want to push the audience to pay attention and to think about what was happening at the court during the dance festivities. Everything would be explained for the audience by a narrator.

In the preceding part of the thesis – in the theoretical part – we introduce the historical background of the Elizabethan age which affected all the affairs in Renaissance England and; it also affected the Elizabethan court.

In next chapters, we introduce not only the Renaissance dances but also other arts which created a part of the court festivities and which indisputably belonged to the court culture of the sixteenth century. We also cannot omit court etiquette and feasting which was an inseparable part of every festivity. Etiquette of the dance mirrored the social lifestyle of the aristocrats. Whether we want to interpret the court festivities which were bound to social etiquette, we have to apply of such issues.

At the end of the thesis, we introduce the draft of a possibility of a performance creation. We also characterize a contribution which it should bring to the audience. We do not introduce a whole scenario because our aim is not to give instructions for introducing of the performance but to create a possibility of education by the form of an artistic experience.

2. Renaissance era in Europe – historical background and reign of Queen Elizabeth I

The historical period and artistic style of the Renaissance was a breakthrough tendency in Europe lasting from the 14th to the 17th century that completely changed circumstances in Europe. The cradle of the Renaissance is considered to be Florence in the 12th century and meant vivid regeneration of antique empires' culture and arts. Scholars and artists converted their attention from God and religion (which was the most important part of life in the Gothic period) back to the anthropocentrism. They rediscovered Plato's, Vergil's, Seneca's and other's philosophy and built their thoughts on that basis.

Thanks to the prosperity of the people caused by development of the marine trade and also of the transformation of the financial economy, crafts and agricultural production, scholarship experienced great development in that period not only among nobility but also among common people opposed to narrow and sterile of medieval scholarship systems (cf. Hattaway 2002). It was easier to get education among wider range of people mainly because of the invention of the printing press (pic. 1) by the German printer and publisher Johannes Guttenberg (1397/1400 – 1468) in the fifteenth century. Individualism was on the rise because the main efforts were invested in personal advancement. People surrounded themselves with everything that could enrich them in their education or aesthetically. A typical feature of the Renaissance was also the collecting of ancient art that preceded the beginning of archaeology. Nobility began to collect portraits of themselves and their families. Their portrait galleries and family trees illustrated the flamboyant reputation of their kin that was really important in Renaissance society. Not only representational paintings but also hunting celebrations, theatre, dance and glamorous courtly festivities were performed as an opportunity to show the fame of their courts and were closely related with patronage of the arts.

The economic welfare also enabled the development of secular architecture. European universities were built and the existing ones were re-established according to the new teaching. The priority in architecture were buildings of public libraries, collages, theatres, galleries, museums, stock exchanges and banks, fortifications, prisons, outbuildings like bridges, waterworks, breweries, mills and paper mills, hospitals and other social buildings, city halls, noble residencies like fortresses, castles, city palaces and suburban villas, instead of cathedrals or churches that were only maintained and decorated, due to the development of the cultural and social life.

The Renaissance spread thanks to Italian scholars and writers emphasizing the ancient culture to the whole of Europe. Francesco Petrarch (1304 – 1374) travelled around European courts where he popularized his thoughts, gave philosophical dialogs in Plato's style, and taught writing of the romance sonnet at the courts which were welcomed with enthusiasm (cf. King 2003). The transition of knowledge was not performed only from Italy to other European countries but also reverse. One of the most famous Renaissance mathematicians and astronomers Nicolaus Kopernicus (1473 – 1543) lived in Poland and came with the information about heliocentric system in 1543. Gallileo Gallilei (1564 – 1642), Italian astronomer, completed Kopernicus's theory with evidence of planets' movements.

The Renaissance acquired different shape in each country and began in different centuries. While Italians concentrated their interests in visual arts like paintings, sculptures and architecture, Englishmen focused their awareness especially to literature.

The Renaissance came to England when it was a Catholic country. (cf. Hattaway 2002) Nonetheless the reign of Henry VIII Tudor brought a change of religion from the Roman Catholic to Anglican Church and the King became the head of the Church of England. Protestants came into being and Queen

Elizabeth I continued with the advancement of the more secular perception of religion. The set circumstances enabled the succession of humanism, Renaissance and thoughts of reformation.

2.1. Elizabeth I at the beginning of her reign

Elizabeth I (1533 – 1603) was undisputedly the most glorious Queen of England in the Renaissance era and her fame and influence was spread to all European lands. She was born as a daughter of Henry VIII Tudor (1491 – 1547) and Anne Boleyn (1501 – 1536). She succeeded to the throne at the age of twenty-five after the death of her half-sister Mary I Tudor, (born in 1516) in 1558. During her long life, she largely contributed not only to English Protestantism, the renovation of the army and marine journeys but also to culture and English court dance festivities. She was really the "renaissance" woman. Not only because of the name of the historical era but mainly because she was able to engage in a wide range of matters that one person usually cannot manage. She was a very strong ruler who could change a lot in England and so she really did. At the beginning of her reign she had to change the religious situation in England and she had to intervene in the situation relatively quickly. Her coronation and entrée to the throne meant a national and protestant revival.

2.2. The religious reformation and the political background

When we want to know how the young Queen restored the religion that was established by her father Henry VIII in 1534, we also have to pay attention to her sister Mary, ruling from 1553 to 1558, who was really an orthodox Catholic ruler. Mary's return to Catholicism was welcomed by clergy but not

by Londoners. For several years Catholicism represented a great danger for England. The Queen Mary was married to Phillip of Spain (1527 – 1598) who was the King of the most Catholic country in Europe. Her faithful people were grown up under the influence of the Bible and they refused the new religious education. It was really accepted with enthusiasm that Elizabeth re-established the secular state and the Queen became the head of the national Church that was understood more like servant of the state as Henry VIII already established. She held and defended the new social settlement for her whole life.

G. M. Trevelyan accurately wrote (1974: 232): "The Elizabethan age is at once intensely national and intensely individualistic." The Elizabethan English individualism and nationalism gathered the strength that lead to a temporary isolation in Catholic Europe. It meant that there would have been no pay for an army and bureaucracy. The poverty of England explains the worst failures of the Elizabethan State. When Elizabeth commenced her reign, England was very influenced by Spain and was not able to resist to an intruder. Fortunately for England Spain was occupied with competing with France as another strong Catholic power, so Spain did not conquer England. The result of the competition between these Catholic powers led to the fact that Scotland became virtually controlled by France, and England was overseen by Spain. It was the reason why Elizabeth needed to stand well with the Spanish authorities. She very cleverly maintained to Philip the Spanish King that she would possibly marry him or a man of his choice because of peace for England, but she never did it of course. To remain unmarried carried the great benefit that she represented a potential union of England with some of the most powerful European countries. (Spain, France, the Swedish monarchy, the Habsburg monarchy or the Tsardom of Russia) Marriage with any of the European Kings could lead to a negative reaction, and maybe to a war, because they competed with each other.

2.3. Elizabeth I as a ruler

She became the adored Queen but a rather hard ruler. Trevelyan admits that she was idolized by her people but "As a private person she would scarcely have been lovable, perhaps not even very admirable." Trevelyan (1974: 235) The reason was that she devoted her life to the state and the people of England. She became an ideal representative for her people. On the one hand she was very well educated, which appealed to the Universities, on the other hand her courage made English soldiers loyal. Even though she was a strict ruler and though she devoted her life to England she loved to enjoy her life in its fullness. She loved hunting, dancing, masques, poetry and other entertainment. It was also her ability to broaden her popularity that was her very strong side. Elizabeth's speeches to her people were a great part of her art. She was a perfect rhetorician who really knew how to express contact between the Queen and her beloved people. However her speeches to Parliament were distinct to the style that is usual for the King or the Queen.

Trevelyan quotes one of the Queen's speech to the Parliament:

> Though I be a woman, I have as good a courage answerable to my
> place as ever my father had. …that if I were turned out of the realm
> in my petticoat, I were able to live in any place in Christendom.
> Trevelyan (1974: 235)

She was not only the Queen but also Prime Minister in war and peace most of the time of her reign. She was educated in languages so well that she was able to discourse to the universities in Latin, Greek and Italian even for the Italians. Her opponents sometimes called her 'Inglese Italiana' for her interest in Italian philosophers. It just shows that she was genuinely the "renaissance" person. The full English feeling but European education gave her the best course to re-establish the Anglican Church and to avoid the war against Catholicism. The

conflict between Anglican Church and the Roman Catholic Church consisted in diplomacy, intrigues, policy in general, and marriage policy especially in the case of the Scottish Queen Mary Stuart (1542 – 1587), cousin of Elizabeth, who was considered as the rightful Queen of England by the Pope.

Intensive diplomatic communication was performed among Scotland – Mary Stuart, Spain and the Pope Pius IV (1559 – 1565), then Pius V (1566 – 1572). Assassinating of the "heretic" Queen Elizabeth was frequently discussed. Fortunately, Queen Elizabeth employed a principal state secretary Sir Francis Walsingham (1532 – 1590) who managed a network of espionage agents so he could effectively control the political intrigues. When Elizabeth I had detected the plot against her, she stood in front of the question of Mary's life and her council, the Commons of England spoke with one voice for execution of Mary Stuart. She was executed in 1587.

2.4. Marine voyages

When the conflict between the Catholic Churh and Anglican Church was solved England could show its power more and more especially by the discovery voyages over the sea. England had seemed like a conservative country, closed to influences from outside, but during the Elizabethan era this Kingdom began to expand all over the world and new places were explored. The discovery of America and of the Cape route meant a change in over sea trade so Europe began to import goods not only from the Mediterranean region but also from Africa, Asia and America. In that era there were three main European powers that were able to colonise the world - Spain, France and England. Spain had come to America first so they gained the southern and the middle part of America. Spain assumed that England would colonise the north where the climate was harsher, the winter more severe and life tougher.

England had very useful harbours and experienced naval-men, for example Sir Francis Drake (1540 – 1596), the vice admiral, and Sir Walter Raleigh (1554 – 1618) who were the leaders against the Spanish Armada in 1588 (pic. 2). In the very beginning of the maritime war between Spain and England (starting in 1585), Sir Francis Drake and also Sir Walter Raleigh undertook many pirate expeditions and attacked Spanish ships, caravans and towns along the American costs. It was a quite aggressive way of acquisition of maritime domination but if they had not undertook these pirate voyages England would have been excluded from the over sea trade. On the other hand France failed in the marine competition because she was at a geographical and strategic disadvantage compared to Spain, Portugal and England that covered more strategic places close to the sea.

Spain possessed a great number of very quality long way fleets legitimate by the King but not fighting fleets so they were in a vulnerable position against English pirates in the Queen's service. England took advantage of their experienced navy leaders and also of the construction of their ships suitable for battles and so they led in the strategy of naval wars. The great benefit of England in maritime competition lied in a great number of the naval traders and the adventurers who cooperated with the Royal Navy that was led by erstwhile pirates Francis Drake and Walter Raleigh. The cooperation between traders, adventurers and the Royal Navy established Sir Francis Drake by the cancelling of feudalism at the shipboard. Drake's system greatly helped the English victory in the marine war against Spain and it was used until the 18th century. Therefore England found new more effective trade routes with Asia, Africa, and America, and so established new overseas markets.

England became the maritime superpower. Their merchants were the first to trade with Russia and they had a law by the Queen to deal with all explored lands in Africa, Asia, and America. In 1600 they obtained the charter from the Queen to merchandise around the Cape route, and the East India Company was

established. Thanks the new trade routes, England was later able to colonise the New World.

2.5. Economic Situation

While the main maritime trade route of England led to India, Spain focused on colonising of America. The great influx of silver and gold from the Spanish mines in America entailed the rising of prices in the whole of Europe even in England.

Trevelyan appropriately admits that

> …the flow of silver and gold into Europe from the Spanish-American mines began to act as a further cause of high prices. This may not have been bad for the merchant, but it was bad for hired labour, and for the Queen in whose revenue many of the items were fixed amounts. Trevelyan (1974: 253)

The continued devaluation of money increased Elizabeth's financial difficulties. Fortunately she was very wise in the case of saving money and also had very good advisers like Sir Francis Walsingham, William Cecil, later lord Burghley, (1520 – 1598) who became the Lord High Treasurer and remained in the royal employment until his death and Thomas Gresham (1519 – 1579), the founder of Royal Exchange. The success of Elizabeth's policy with lots of economy drives got England out of debt by 1574.

Many people were employed in agriculture and were able to produce all the food and raw materials needed for the cloth industry so that the production was more than sufficient and so it was sold to wider markets that significantly helped the economic recovery. (cf. Wagner 2013)

J. Wagner indicates the reason:

> This change was the result of a rapidly growing population, which caused a steep rise during the Elizabethan period in both the demand for food and in its price. Wagner (2013: 4)

The English safety that was secured by the geographical conditions and by resourceful political strategies made England unconquerable. The security of England enabled the development of a Parliamentary government and the flourishing of the Elizabethan Renaissance era. Trevelyan precisely captures: "But during the Elizabethan war the social and economic problems of the Tudor period continued to grow less acute." (Trevelyan 1974: 261)

2.6. Policy of reformation in Ireland and Wales

At that moment a united Great Britain was in sight. In the Elizabethan era, peace was maintained between England and Scotland while Wales had already been annexed by Henry VIII Tudor who also divided the land into twelve counties governed by the Justice of Peace like other English counties. Nonetheless the system of government appointed there was friendly to Wales - Celtic culture and to their national pride. The opposite way was used in Ireland under Henry VIII Tudor who showed his cruelty by execution of the representative family of rebellious Irish nobility. Ireland was a Catholic country that was managed by Jesuits who took the chance when Ireland was not entirely governed by England. It presented a real danger to Queen Elizabeth. It was in her hands to conquer Ireland. The Queen did not have many possibilities. To get rid of the threat of the Pope who wanted to conquer England through Ireland meant to be endowed with the army which she did not possess. The single way to supress the Catholic rebels in Ireland was to use great cruelty and famine was one of the means of the conquest of the Irish

island. Despite the cruel suppression, the reformation in Ireland was not successful and "Ireland has ever since remained the most religious part of British Isles." (ibid: 265)

The Reformation in England was significantly affected during the Elizabethan age. In the first dozen years of Elizabeth's reign, two stages in the home policy were performed. The Prayer Book was the only thing approved by law but Roman Catholics were punished only by irregularly required fines. The Catholics were treated peacefully in that decade – no Christian was executed because of religion. The secret Roman Catholic worshiping was tolerated but not for a long time. When the Pope Pius V excommunicated the Queen in 1570 and the Jesuits were sent to England and Ireland to undertake a religious mission some of Elizabeth's, until that point, loyal people became affected by the Pope and became unreliable. It meant that the atmosphere, because of the religious task, became harsher than it had been before. It had been clear that the political consequences of the Jesuits' mission were a real threat for the reason that they pretended to be members of the old Catholicism but in fact they propagated the new movement of Counter-Reformation which would be very dangerous for the Queen's Reformation efforts. The struggles were sometimes harshly supressed but many less Catholics suffered during the reign of Elizabeth than Protestants suffered during Mary's reign. Thanks to the victory of the Queen's Reformation, the Protestants entered into the positions of clergy and scholars. Change like that meant intellectual and also economic freedom for England. Until that time, there had been no religious or political freedom for individuals. Intellectual and poetic freedom flourished and reached the highest level of prosperity by the end of Elizabethan era, but even if Shakespeare wrote great works and many people enjoyed them "the book of the books" was the Bible by the end of Elizabethan era.

Trevelyan wrote about usage of reading in Elizabethan England:

> For every Englishman who had read Sidney or Spencer, or had
> seen Shakespeare acted at the Globe, there were hundreds who had
> read or heard the Bible with close attention as the word of God.
> (1974: 269)

The positive side of the popularity of the Bible was that it strengthened the habit of reading that had been employed only little until that time. It meant the regeneration of Hebrew literature. Classical Renaissance rather made the mental foundation for well educated people. The Classics and the Bible broadened English culture as overseas journeys brought practical acquisition.

Music and lyrical poetry boomed in the great Elizabethan age. A lot of poems were written as songs. For example some of Shakespeare's poems from his plays could be sung. England was well known and respected in Europe as the country of music "par excellence". The music in the Elizabethan era was not performed in concert halls but almost all middle class families sung and played music at home. In addition to music making, the writing of poetry and attending of the theatre were not only for well educated people. Shakespeare's works remind us to this day that the Renaissance era during the reign of Elizabeth I was a really important milestone in English and also European culture.

3. Culture of the Renaissance Society

The concept of Renaissance culture is a very broad term and we can perceive it with respect to scholarship and various types of arts, the creation of new knowledge, the discovery of everything around us, the colonizing of the world, but it is only a fragment of what Renaissance culture provided in its fullness.

When we want to encompass the Renaissance as an historical era of creation of the social standards functioning in society, we should pay attention to social behaviour, to the importance of the arts, to the education of the Elizabethan society, and to the position of the individual person in the society.

We will focus on the court society, and especially on the culture closest to the court dance festivities; besides dance, we will also mention theatre and literature. Furthermore we will discuss characteristics of the court society and their principles.

3.1. English Aristocratic Renaissance Society

The turn from the religious world to the human carried also a great change in the perception of our world; figuratively speaking, society moved from "Deus Vult" ("God wills") to "Carpe Diem" ("seize the day") – of course with definite rules and a fixed system according to the antique pattern. The very strict rules of etiquette which governed aristocratic society had to be obeyed. Each person performed their role, some could afford more, some less, but they had to respect one another and behave with dignity in consideration of their and of the others' rank at the court.

Specific relations were set between the gentlemen and ladies at the court. The noblemen were required to be chivalrous and gentle whereas ladies were required to be modest and dignified. Even if certain loosening of manners became obvious, everything at the court had its place and order. These rules pervaded everyday life and also festive ceremonies and non observance of the rules could entail serious consequences and could even result in exclusion from the court. These principles were applied throughout Europe but with regional differences. The courtesy rules were spread not only by ethics teachers and

their books but also by dance manuscripts that taught nobility the courtesies of dance and court festivities. (cf. Howard 1998)

The courtiers had to behave in a highly dignified manner especially when the Queen was present; all aristocrats had to speak carefully during their speeches to the Queen. Their behaviour at the court, even during dancing, reflected their mutual status that had to be visibly very high. The patriarchal system was predominant in society, nonetheless it was disrupted (to certain degree) when the Queen began to rule in England. Even though, men's role as the head of a family remained, the presence of a woman on the throne strengthened the status of women at the court. It was reflected even during the dance festivities. The masque was a form of dramatic courtly entertainment available to every aristocrat educated in dance; the masque could be performed by men, cuples but also by women and after the masque it was customary to invite the other aristocrats to dance all together; even the Queen was usually asked to dance, and in one masque she was asked by a court woman.

Even if the invitation of the Queen to dance was favoured by her, the noble men could not always dare it – not every courtier could dare it. Everybody at the court had to know what was possible to do and what was not.

Society in Renaissance England had to obey strict rules. Society was divided into social classes which had to be respected especially at the court. Keeping one's place at the court, however easy it may look, was a difficult task for everyone.

3.1.1. Aristocratic Clothing

Fashion has changed across the countries through the centuries. Different epochs, social classes, and also different occasions required different styles of

clothing and it was more important in Renaissance England than nowadays. Everyday clothes differed from clothes designated for celebrations or for representation. The Renaissance costume was not only extremely expensive but also extremely heavy thanks to several layers with stiffeners and pads and also golden stripes, decorations, and jewels. Pearl earrings were a necessity for ladies, and silver or golden rings with various gemstones were a must for men. Even poor men used to wear a ring. Many varieties of haircuts and hair styles belonged to the costume as well as the skirt or hoses. (cf. Davis 1988)

Women wore undershirt shirts, under-corsage, numerous layers of petticoats, outerwear long skirt, outerwear corsage (both richly decorated) and sometimes the collar. Men wore an undershirt, short breeches, under-jacket, tights laced to the breeches, a coat-jacket and usually a collar, everything richly decorated with golden laces. Because of the noble costumes weight, they used the most splendid costumes only during representative ceremonies but not at court festivities where they were expected to dance. The materials they used were also very heavy – velvet or brocade. Of course they did not use only the one cut for their cloths but they also used the cuts from France or Spain. Even some of Elizabeth's ceremonial costumes were made in Spanish style. (cf. Davis 1988)

It is important to mention clothing before we characterize the dances and dance festivities because the costumes determined the possibilities of movement and choreography. Ladies' dress consisted of very heavy farthingale and very tough corsage that restricted the lady in breathing and also in movements of the arms. It was even very difficult to jump in such a heavy costume. Despite all these shortcomings of Renaissance robe, the English aristocracy danced with pleasure.

3.1.2. Feasting

Feasting belonged to the court festivities as an inseparable part. A little characterization of the custom of feasting is necessary. Of course the nobility needed staff for preparing the table. Their role was quite difficult because they had to cover the tables, long as the entire hall, with several layers of damask and brocade and after they could prepare tableware for all participants of the feasting. Due to the length of the table, the participants of the dinner could not dare to talk with the people on the other side. The table was usually covered by cloth that looked more like carpet than table-cloth that we know nowadays. It was usually made of heavy, richly decorated brocade or damask and it covered the table in more layers which were visible. (cf. Davis 1988)

Davis notes that it was common for the chef to taste all the dishes right before the master to prove that they were not poisoned. The carver cut all the meat right there in the presence of the nobility, before it could be served. All of the guests got bowls of water and napkins before the meal intended for cleaning their hands before and after the meal. The bowls were removed at the very end of the feasting after the cheese and fruit was served. (cf. Davis 1988)

Not only the best food but also superfine alcohol and especially selected wine inseparably belonged to the feasting. After the discovery of the New World, tobacco was also not excluded after the meal. (cf. Davis 1988) Cigarettes did not exist yet but smoking a pipe or a cigar was a popular entertainment after the feasting.

The seating plan was arranged following rules of feasting. The Queen sat on elevated place at the head of the hall or in the middle of the head of the table when she feasted with her favourites or guests. Usually, gentlemen sat by the right side of their ladies (and it was not usual to sat two persons of same gender next to each other) but the seating plan could change during the festivity when

they were dancing or talking with someone on the other side of the table. Nonetheless, during the feasting itself it was necessary to obey the seating plan. Similar rules of seating still exist for weddings or conferences.

3.1.3. Ethics and Etiquette

Courtly etiquette existed as a very important part of the education and life of the courtiers. Ladies spent hours and hours in front of the mirror practising their facial expressions and body movements to look naturally beautiful and dignified. They were usually not dignified or precisely gentle from the cradle. They were learning how to look naturally beautiful and dignified for years from their early childhood. Head movements played an important role in ladies' behaviour – their heads abound with a great repertoire of movements – dignified, polite, nodding, rejecting etc. Universal education in various movements was required from all of the aristocrats. Women were educated in dignified movements of the body and men were educated in hunting, shooting and in sword fights.

> "It is part of your regular education 'to run comely,' 'to vault
> lustily,' 'to play at all weapons,' 'to shoot well with bow or gun,'
> and to be able to leap, wrestle and swim. In addiction you must be
> a passable dancer, sing tolerably, play the lute, and hold your own
> hawking, hunting, and tennis." (Davis 1988: 231)

The previous quotation argues that the life of the Renaissance noblemen was not easy at all. They had to be educated in science and all fields of arts and they also had to perfectly control their behaviour. Their precision was reflected in their decisions and also in their performances during the court dance festivities.

The renowned dance masters of that era wrote choreographic manuscripts that also contained the courtesies of dance and of movement that were very

important even in other aspects of life. They described how court men should take their hat off, how to make "riverenza" (bow), how they should behave at the court, and what each dance step meant in the choreography and how to perform the steps with grace.

Obeying the rules of the court and also of the choreographies of the dances was a necessary thing for every courtier. If he or she broke these rules, the courtier could get into a very unpleasant or embarrassing situation.

Sir Thomas Elyot (1490 – 1546) diplomat at the court of Henri VIII described courtly dancing as follows: "… 'nobility', both moral and social, is created and confirmed in the actions of courtly dancing." Howard (1998: 29)

4. Literature and Theatre

Literature and theatre were related arts in the Elizabethan era because of scenarios written sometimes in prose sometimes in verses. The whole scenarios of the plays were not read like we read Shakespeare's plays nowadays but it belonged to the written art and when Queen or an authorized courtier wanted to taste a new play it was necessary to read it or let it being uttered by its author. During some festivities, small parts of the plays could be recited at the court when the Queen was present.

Literature and theatre underwent a great development during the Renaissance era and it also became to be a very popular way of spreading information by the means of arts.

4.1. Literature

The mainstream literature of the sixteenth century particularly consisted of poetry apart from plays that are characterised in chapter Theatre. The themes of lyrical poetry were adopted from the High Middle Ages' courtly poetry just as love songs were adopted from troubadours. Nevertheless, the style developed gradually; a lot of new words were used and new styles were introduced. The development of the sonnet and the invention of new words meant an epoch-making acquisition for literature which undisputedly appertains to William Shakespeare (1564 – 1616) whose work is too voluminous and famous to name his bibliography. (We pay attention of some of his plays in chapter Theatre and Court Festivities)

Along with the development of English language and of literary forms, the themes evolved on the foundation of the Italian pattern. The humanistic themes employing the ancient social and natural sense for order were promoted in literature as well as in other fields of arts. Not only lyrical poems but also plays were sought after to be read or acted at the court or at the private aristocratic theatres. It indicated that the play-writers and poets occupied the main role at court festivities (in the field of literature). The most renowned of them were introduced at the court and the best of them were honoured by the Queen and could write for her court.

4.1.1. Renowned Writers

We do not want to list here all the famous renaissance writers because we are focused on the court festivities. We can only outline several connections between literature and dance festivities, especially masques. We know that poetry or selections of prose could have been recited at the festivities at the

request of the Queen and when a court poet or writer wrote something new and special.

Such honour appertained to Sir Philip Sidney (1554 – 1586), courtier – poet, scholar and soldier, whose premieres of plays were introduced at the court. He was employed as a court poet of Queen Elizabeth I. and also entertained her court with masques. In one of his first works named "The Lady of May" he even involved the Queen as the character of Lady of May and he asked her to choose between the two suitors at the end of the masque but the choice was very hard because both their arguments were enough convincing – one was a rich and gentle but boring lover and the second one was described as a harder character but free and passionate – and we do not know who, if either of them, was chosen. It seems very daring to ask the Queen to do such act and so it raises the question of whether the character of the Lady of May was really acted by the Queen herself. Even if he is not as famous nowadays as William Shakespeare, he was a significant poet of the Elizabethan age whose poems were read during the court festivities. (cf. Hamilton 1977)

Poetry became increasingly important especially as entertainment at the court, while prose was used mainly for education or critique thanks to its less imaginative style and was employed especially in the writing of treatises, pamphlets, critics and educational texts. However the humanistic novelists affected and enriched the language, prose contributed to court festivities on a very low level because poetry prevailed as the entertaining style of literature and even dialogs or monologs in theatrical plays were written in verse.

One of the most eccentric prosaic writers of Elizabethan England, William Kempe (1560 – 1603), served not only as a favourite comic actor of Queen Elizabeth but also wrote a pamphlet named "Nine Daies Wander" in which he described his 100 mile long journey morris dancing from London to Norwich. The pamphlet served as a medium for spreading the report of his stunt. No

newspaper was printed in the Renaissance era so the prosaic pamphlets acted as the most important medium in English society unlike the situation in Italy, where great novels were already written in the 14th century. (cf. Howard 1998)

4.2. Theatre

Literature is closely connected to the theatrical arts based on the fact that the libretto had to be written before the theatre play was created and then had to be read before the play was approved. Thus, theatre has been historically rooted in literature just as it is nowadays.

Theatre developed hand in hand with the loosening of social freedoms and grew similarly as other arts. Until that time, it was usual to perform plays that originated as folk art directly on the street and not always legally. With the building of theatres specifically designed for certain special needs, an increasing number of common people visited the theatre; plays performed there became legendary and the era of pure theatrical art began. This suggests that theatre was at almost folk entertainment intended not for nobility who attended only their private theatres, where the best plays from the best play-writers were presented. (cf. Bejblík 1987)

Pure dramatic work crystalized from variety shows art presented by minstrels (actors, musicians and singers in the Medieval Age – from the 15th century only musicians) and proceeded gradually. In the supreme phase of Elizabethan theatre, only the professional ensembles (that comprised ca. 30 members) could perform at the theatres. In addition to regularly employed actors, these ensembles included hired actors like boys who used to act the parts of women. The tradition of theatres employing their own ensembles came into being with the Globe Theatre. (cf. Bejblík 1987)

Due to a partial loosening of manners we may think that everything could be written and acted, but in fact every new play had to be authorized by a city council. The plays relating to religion or to authorities were even banned by the law on behalf of the Queen in 1559. All actors and minstrels had to work under the competence of a noble man and could be punished for vagrancy. The patronization of actors and other artists pertained only to the higher aristocracy that was also stated in law. The approvals for each text of a play were accomplished by the Master of Revels who was entrusted by the Queen for approving the plays to be performed and whose authority broadened outside the court in the sixteenth century (George Tilney was in office during Elizabeth's reign from 1574.). (cf. Bejblík 1987)

The censorship secured not only by the Master of Revels but also by members of city council increased and culminated in completely monopolized censorship. The theatre was obviously dependent on the aristocracy and received a great amount of financial support from the nobility even though the theatre mainly served the bourgeois and common people. (cf. Bejblík 1987) We can say that each theatre was economically dependent on its benefactor. Each theatre was supported by its own sponsor – aristocrat with high social status and the groups of the actors usually carried their sponsor's name.

4.2.1. The Elizabethan Theatres and Groups of Actors

The first bearers of the theatre tradition were theatrical children's groups arising from pupils of clerical schools who had performed liturgical plays and who also began to present classic plays in the era of Humanism. These children's groups enjoyed the Queen's favour much more than a group of professional adult actors. They performed mainly at the Dominican monastery that had been the most recognized private theatre at the first ages of the

Elizabethan era. Private theatres differed from public theatres a lot especially in their deep ties to the nobility and also in their repertoire. (cf. Sampson 1970)

While private theatres were integrated in aristocratic residences or noble institutions, public theatres had not existed before James Burbage built The Theatre in 1576/1577. It carried not only the benefit of a roof over your head but mainly the creation of a professional ensemble bound to the owner of the theatre. The ownership of theatre became a business like any other and a large amount of money was needed so they usually ran into debt. This was also case for The Theatre. The tough economic situation involving strong competition among theatres convinced James Burbage (the owner) to demolish The Theatre and build another one – the Globe on the other side of Themes. It was built as an amphitheatre with a seating capacity of 2000 – 3000. The financial difficulties were solved through a co-ownership of The Globe by a company of Shakespear's best actors. The Globe gained more and more popularity and the other theatres – The Curtain, The Rose and The Swann, which were also built in London on the other side of Themes, harshly competed with it. (cf. Bejblík 1978 and Hilský 2010)

We naturally do not want to deal with the uneasy economic situation of theatres, but it is important to look into the arts of theatre more deeply. At first we have to pay attention to the architectonic style of theatres because they looked differently than the present ones and visibly copied Italian architecture. The shape of the stage could be designed as a square or a rectangle after the Italian model but it also could acquire an octagon shape that indicated a pure English style such as the Rooster Stage that became the greatest private aristocratic theatre for the Jacobean masque. The scene was completed by illusive paintings of perspective and by inventive lowering mechanisms. (cf. Bejblík 1978)

We already know that we can distinguish public and private theatres and that each of them presented a different repertoire. Public theatres usually produced classic plays (like Shakespeare's plays) while private theatres presented more spectacular performances designed for a higher class and acquired a chamber-like character due to the usage of smaller places within the interior of a building. We can only guess how the specific theatres looked, but it is obvious that they all were set similarly except for the theatre designed especially for the court masque where special places for the highest nobility were set on the balcony at the head of the audience and the seating was equipped with velvet and brocade upholstery. The highest aristocracy usually sat in the loge or they bought places directly on the side of the stage and so they ostentatiously showed their presence during the pause. Contact between the actors and the audience was strengthened by the possibility of watching the play from all four sides – some of the loges were placed straight above the stage with a view of the audience. (cf. Bejblík 1978)

Compared to that, the public theatres acquired greater dimensions in size and audience capacity. They were usually built in a circular shape like an arena with a roofed circuit or in a polygon shape. The most famous theatre – the Globe – was built in a circular shape. - Bejblík co. (1978) describes all Elizabethan theatres and compares them all. The shape indicated that the stage was surrounded by the audience from all four sides and usually also up to four floors of balconies. The actors and also the audience could find great benefit in a roofed stage and auditorium, especially the balconies. The abovementioned architectonic system was used in several theatres including the Swan and the Fortune. More interesting than the building itself was the scene with elaborated doors for actors coming on and off the stage and also with the balcony serving for actors. (cf. Bejblík 1978)

The scenography was visibly more or less poor but the Elizabethan theatre was based on rhetoric, so the setting was usually depicted by a poetic description

and it was not necessary to use sets in each play. The decorations were a matter of course but the poetic description invited the audience to imagine the scene in their own way or it could also ironically comment on the setting. (cf. Oxenford 1958) Other, nonverbal ways of presenting the setting embodied some well-known figures that indicated the place by their mere presence (like antique Gods etc.).

Plays were written in verse and were usually acted outside. Their dialogs were usually made as allegories on court gossip and the costumes revealed who was actually the character on the stage. They did not use stage sets, the setting was described by the speech of one of the characters. (cf. Oxenford 1958)

It is obvious that an Elizabethan actor interpreted seventy figures in three years – it was usual for an actor to act two or three smaller roles in one performance. To interpret such number of roles was very demanding not only for the actors but also for the directors of the plays but on the other side, an action like that was very economic because when the one actor interpreted more characters, the money for were saved the company.

4.2.2. Elizabethan Playwrights

In the Elizabethan age, many playwrights were employed not only at English public or private theatres but also at the court. Aristocracy did not visit theatres but rather the theatre visited the aristocracy usually on the occasion of various holidays like New Year, May celebrations or anniversaries; the festive and joyful mood of these days required comedies with a pinch of grandeur appropriate to the court.

The playwright usually used antique themes and characters adapted to address contemporary affairs. They were also inspired in Italian humanistic drama and

even by folk performance of commedia dell arte which occurred in W. Shakespeare's plays.

The Master of court comedies was definitely John Lyly (1554 – 1606) who wrote plays with mythological or antique themes and a contemporary undertone of current affairs. His "Alexander and Campaspe" performed at the court on New Year's Day even included real persons and events hidden behind the antique characters. Nowadays, it is difficult to find out who the real people hidden behind the figures were, but we know that the play contained current topics and also influenced the audience didactically and moralistically, and in addiction, Lyly's dialogs mirrored the style of real court conversation. He was a reputable court playwright but he never achieved the title of Master of Revels for which he was yearning for years but it should be noted that he was far better paid than playwrights working for public theatres. (cf. Bejblík 1978)

The recognized playwright Ben Johnson (1572 – 1638) was not employed by the Elizabethan court but by the Globe, nonetheless, he also wrote librettos for Jacobean aristocratic masque from 1604.

The most famous playwright William Shakespeare wrote so many well-known plays that it is not necessary to name them all or to look deeply into them, but some of his work contains important, although slightly subjective, views on court festivities (f.e.g. descriptions of a banquet at the court or a court masque in "The Tempest"). (cf. Hilský 2010)

Although he worked mainly in The Globe, he was also employed by the aristocracy. It is probable that his comedy "A Midsummer Night's Dream" was performed in the house of a certain aristocrat on the occasion of his wedding and it was often speculated that Queen Elizabeth I might have been present at that private performance. The fact that "A Midsummer Night's Dream" refers to spring festivities and also to a wedding and that W. Shakespeare also wrote for aristocracy could confirm the presentation of the play at the noble wedding.

That claim is admittedly uncertain because it can be deduced only from the character of the play so we cannot treat with it as exact information. Whether or not its premiere was presented at the private aristocratic theatre or not is debatable but the reprises were definitely shown at The Globe. (cf. Hilský 2010)

Nonetheless, "The Merry Wives of Windsor" was probably performed at a celebration on the occasion of the nomination of the knights of The Most Noble Order of the Garter. There exists also possibility that this comedy was written on the Queen's request but there is no reliable proof. We do not know whether the signs of masque occurred as in "A Midsummer Night's Dream" or not, however Hilský (2010) has stated that dance and singing were produced at the end of the performance that resembled the Shrovetide (carnival) festivity. A common feature of the two above mentioned comedies is shared also by "Twelfth Night". That comedy was also probably written on the Queen's request and was also performed on the occasion of a feast – the twelfth day of Christmas. The idea that it was performed it at court for the Queen is unsubstantiated but we cannot disprove it because it was written as a comedy with dancing and singing nevertheless the name was not mentioned. One of the other tracks of the "Twelfth Night's" performance at the court led to an aristocrat named Orsino (parallel with the character "Orsino" from the comedy) who occurred at the Elizabethan court that time. (cf. Hilský 2010)

5. Music in the Elizabethan Age

For centuries, music represented a model for cultural society in whole world but it differed in each country according to its cultural specifics. The style of music changed a lot all over Europe in the Renaissance era due to a rebirth of

secular culture. While sacred music retreated, secular music suitable for entertainment reached its boom. This demanded the simplification of various music scales and so only two of them survived – our major and minor scale. Nonetheless ecclesiastical music such as Chants survived to a certain degree but secular music was more emphasised and spread not only all over the aristocratic courts but also to common people.

Ones of the first interpreters of Renaissance music and free unbound culture were the troubadours – wandering composers, poets, singers and musicians – who performed at the aristocratic courts from the High Middle Ages (in the 12th and the 13th centuries). They usually played lute and sung about chivalrous acts and courtly love which were also popular themes in the 15th and 16th centuries.

The themes remained but the music style changed and the professionalism of the musicians grew. The transition from the Middle Ages to the Renaissance also prefigured growing demands on the quality of the arts. First, professional musicians, singers, poets and other artists began to perform at the courts. Musical groups sublimating the themes of troubadours began to form. The musical groups were not numerous and acquired the character of chamber ensembles.

Hand in hand with the development of musical forms, new musical instruments were introduced at the court. Not only viol, some types of trumpets, hornpipe and oboe, but also the first types of keyboard instruments – virginal and harpsichord (they were classified as string instruments but played by means of a keyboard) came into use, whereas flute, lute and drums were matter of course.

5.1. Composers at the Elizabethan Court

The English court composer John Bull (1562 or 1563 – 1628) displayed virtuosity in his playing of the organ and other keyboard instruments, who also wrote few Pavanes and Galliards, but the most famous English Renaissance composer was named John Dowland (1562 – 1626). He was one of the most significant English composers and lutenists serving the English court not only as a musician and composer of well-known compositions, but also as an envoy (probably for the purpose of espionage) as was also the case with Thomas Morley (1557 – 1600). (cf. Poulton 1982) Thomas Morley was Gentleman of the Chapel to Queen Elizabeth and focused on sacred music and mainly on canzonets for a variety of voices. His famous canzonet named "Now is the Month of Maying" was connected to the May celebration. (cf. Ayrton 1826)

Some composers did not have a strong preference between ecclesiastical and secular music. It was also possible to compose in both musical styles. William Byrde (1538 – 1633) is a shining example of this type of composer. He worked as composer in the Queen's service and wrote not only church music or motets but also dance music. He composed not only a number of Pavanes and Galliards that Elizabeth really loved like "The Earl of Salisbury Pavane" but he also wrote music for contra dances like "All in a Garden Green", which were very popular in Baroque, and were later registered by John Playford (1623 – 1686/7), publisher, writer, composer and dancing master. (He actually listed all contra dances which he registered in a book "English Dancing Master" in 1651.) (cf. Horst 1987)

6. Dance

From the Middle Ages to the Baroque, music represented a framework for dance. The framework connected together harmony of tempo, rhythm, colour of tone and melody with movements, and the specific dance forms were created in that concordance.

This harmony stayed in place for centuries, whereas specific dance styles changed according to the transition from one epoch to another. The conservative character of the Medieval dances loosened (to a certain degree) in the Renaissance and began to determine social life more than had been usual.

A new dance style began to take shape in Italy and escalated to a great dance movement spreading through the whole of Europe. The Italian dance masters were invited to all European courts to educate them in the art of dance. On the one hand European dance forms acquired a very similar character and on the other hand it is obvious that every sovereign was interested in glamorous originality of the dance that came hand in hand with originality of the court in general and all arts presented. It resulted in the creation of original dance forms corresponding to the specific character of the country of its origin.

It is very difficult to find out the origin of the distinctive dance forms because some of them were appropriated from Italy or France and some originated as native forms and were later appropriated by other countries. It is even documented that some dance forms were evolved by appropriating the dances of the common people even in England. We pay attention to that in the chapter of Folk Dance.

Just as music was made to serve the Church in the Gothic period, it was made to serve the dance in the Renaissance; this was very important in consideration of growing popularity of the court social dance and of the formal court festivities.

6.1. Culture of Renaissance Courtly Dancing

While the lower class danced Jig, Morris dance or Bransle in the outdoor celebration of important events, unlike at the courts, dance was characterized as "a wholesome recreation of the mind and also an exercise of the body." Davis (1988: 240) This would have been unthinkable in years past. The meaning of this quotation could also be that the dance was performed, not only occasionally but also for entertainment whenever the aristocracy wished.

Horst described the European court dance as follows:

> It was blend of the rich brilliance of Italian life, the sombre, religious emotion of Spanish life, the rude intellectual vitality of the Netherlands, and the pastoral serenity of English ideals. Horst (1987: 4)

The significance of dance rose steeply because it fulfilled not only the function of entertainment and social education but it also belonged to the means of presentation of the aristocrats during every celebration. When they performed a brilliant piece they could be noticed also as politicians and their career would be on the rise from that moment. Sometimes, a good education in dance displayed in a dance "performance" before the Queen could mean more than any motivational speech.

Elizabeth I was definitely one of the most accomplished dancers among the European rulers of her time; only few people could think that their abilities were adequate enough to dance with her. The reports of her artistic talent went around the whole of Europe and the evidence of her love of dance has been

substantiated by a number of notes about her exercises with her court done every morning. She herself danced Galliard six or seven times every morning which is astonishing even nowadays; she had to have perfect physical form due to the very fast tempo of the dance and due to challenging steps of the dance. Beside her own education, she largely supported the general education of the members of her court including arts and dance on a very high level that ensured prestige in Europe for her court (in the artistic field). According to her affection for the art, she chose only good dancers and usually patrons of the arts to be her favourites. Her most famous favourite Robert Devereux Earl of Essex (1565 – 1601) patronized court musicians and composers including John Dowland who actually wrote "Earl of Essex's Galliard" and "Earl of Essex's Measures" to honour him. The patronage ensured more than sufficient payment to the elite artists who were chosen carefully due to a demand for quality. Each European ruler and especially Elizabeth I consequently became a patron of not only native artists but also of very well chosen foreigners.

6.2. Dance Recording

It is already mentioned that the greatest dance masters were invited to the European courts and thanks that not only new dance styles but also registrations of choreographies were introduced to the courts.

The skill of dance notes was related to the ability of printing poems and music that was enabled by Johannes Guttenberg. The printing of poems and music already had its tradition in Italy in the fifteenth century where the first historically documented dancing master named Domenico da Piacenza (1400 – 1470) wrote the first entirely surviving tractate about the medieval dances and their music form. He registered the choreography, harmony of the music and the movement that the dancer had to perform and taught the understanding of

tempo and rhythm, but he did not register detailed specification of the form of the dances so it is not easy to reconstruct them. However, the first dancing master whose choreographic work and a tractate named "Orchesographie" spread to the whole of Europe was named Thoinot Arbeau (Jehan Tabourot by own name) (1512 – 1595) and he did not remain alone. Equally important manuscripts were written by Fabritio Caroso (ca. 1527 – after 1605) and Cesare Negri (1535 – 1605). Caroso's "Il Ballarino", "Nobilita di Dame" and Negri's "Gratie d'Amore" as well as "Orchesographie" spread throughout Europe and has been used very frequently for reconstruction of the court dances and for learning about Renaissance dance until today. All the dance maestros mentioned above contributed greatly to English and European court dance.

6.2.1. English Manuscripts

Dances and their characteristics were not only mentioned in poetry but also in seven manuscripts from Inns of Court which survived and nowadays give testimony about Renaissance dances which were newly introduced at the court at certain times but mainly the choreographies of the seven old "Measures"; festive social dances that were essential for every court masque performed at the Inns of Court. Inns of Court are the law association and educational institution for barristers (lawyers) where not only the law was taught, but also culture, ethics and dance in the Renaissance era, and where the seven measures were written. It played the great role in the development, teaching and registration of English dances. (cf. Payne 2003)

England not only possessed dance masters who wrote manuscripts describing English dances unique in Europe but also cooperated with the above mentioned Italian and French dance masters. (cf. Payne 2003) Each dance step and phrase

in music has been perfectly described in the manuscripts that served in the past not only as choreographic notes to remember the dances, for the author himself, his students and for further dancers but they also functioned didactically for students learning how to dance. (cf. Payne 2003) Fortunately they survived and we can nowadays know what the dances looked like and can perform them and show how Renaissance nobility danced. (cf. Horst 1987)

6.3. Popular Court Dances

We know various dance forms from abovementioned tractates. We could not incorporate all of them because they are really numerous but we can choose the most famous and the most performed. The dance forms essential for Elizabethan court were named and perfectly described in Horst (1987) and Payne (2003).

Before we begin describing the dances performed at court festivities, we will introduce certain specifics common for all Elizabethan dances. Even each dance abounded with specific rhythm, tempo, melody, typical movement elements, and choreography – or the specific ordering of elements - but few elements exist in common for all of the dances without respect to their origin, rhythm or tempo. One such element which preceded each dance was the "riverenza" (the bow) for which the first measure of the music was defined. The "Riverenza" was always performed with the left leg because the heart is placed on the left side and so movement beginning with the left side of the body is made heartily and honestly. We can say that the bow expressed respectful and sincere greetings and symbolized the mutual respect of both dancers. Sometimes the gentleman began with the bow and the lady answered the greeting or sometimes the dance partners could perform the bow at the same time; it was upon the choreography. The pair could offer their hands

during the bow or after, sometimes they began the "riverenza" already holding hands or they did not offer their hands at all in some dances (like Galliard) therefore we can elicit that no strict rule controlled the holding of hands and the implementation of the "riverenza" depended on the character of the dance and on the choreographer. Only one rule governed the positions of the dancers. The gentleman always began the dance standing on the left side of the lady with few exceptions. (We can even notice that the placement is opposit to that of feasting.)

For specification, not only the bow but also every other dance elements always began on the left side and after that, the same elements or the bigger part of the choreography were repeated on the right side. When a turning was indicated in the choreography, it was also usually performed on the left side at first and if it was indicated as turning on the right (it was more specific to Gothic than to Renaissance dance), it was usually done by the left foot.

Before we describe the single dances, it is necessary to mention that popular dance forms were different in each epoch and also in the Renaissance; on the one hand there were very slow dignified dances that showed the pride of the aristocracy, on the other hand there were fast lively jumpy dances for amusement.

6.3.1. Pavane

We are going to introduce the dances which were included in Elizabethan court festivities and we begin with a dance that started each court festivity named the Pavane. The name Pavane comes from "pavo" which means peacock in Latin. The music and also the movements were performed in a very slow tempo. It was usually accompanied by singing and drums. Gentlemen really showed their pride and grandeur with their cloaks and swords and ladies with their

greatly decorated gowns in that slow, dignified dance. They performed single and double steps with a few gliding steps done with dignity while their feet did not leave the floor. The Pavane was danced around the whole hall by all court members saluting the Queen (or the King) at the beginning of every festivity. It was usual to play the Pavane even when a father led his daughter to the altar at her wedding day. (It was common feature in whole Europe and also in Czech Republic.) (cf. Horst 1987) It was played even at the beginning of the masquerades where dancers entered like a procession of antique gods and goddesses but it was also possible for a single pair or two pairs to dance it. Famous English Pavanes were composed by William Byrde – "The Earl of Salisbury" Pavane or by John Bull – "St Thomas Wake" Pavane.

The dignified Pavane played in a slow four-quarter or two-half measure was almost always followed by a fast Galliard in three-quarter measure. The Galliard was different in the tempo and character of the movements but the melody was usually played in the same melodic theme as the preceding Pavane so that the two dances created a harmonic set that was identified as a forerunner of the suite. We have to mention John Dowland who composed several forerunners of the suite, for example "Lachrimae" or "Seven Tears" which meant seven Pavanes. (cf. Horst 1987)

6.3.2. Galliard

The Galliard – the dance which followed the Pavane – was a lively dance with a lot of kicking, hoping and turning (accordingly the French word "galach" – lively) that was popular to perform mainly like an improvisation of the dancers in choreography with given steps. Each dancer, especially the gentlemen, wanted to charm the ladies with his own complex variations of "cinquepassi" – the steps used in the Galliard in composed of four steps and major jump to

cadence position. (Cadence position meant a placement of the feet together with one foot in front of the other with the heels together.) Even if the Galliard provides a lot of improvisations and inventions of the dancers, they had to follow some rules that were established by dance masters such as Thoinot Arbeau who also stated certain choreographies for several Galliards. (cf. Arbeau 1589) Not only in chorographical tractates but also in literature or theatre, we can find several references to that dance.

Shakespeare refers to a Galliard in "Twelfth Night": "I did think, by the excellent constitution of thy leg, it was formed under the star of a galliard." Horst (1987: 19)

The advantage of the Galliard was that the dancers could improvise and they could combine several types of "cinquepassi" with kicks, hops and turns. It rested upon the dancer how much he or she wanted to fascinate the onlookers or the partner how perfectly they learned to dance. The Galliard gave to the aristocracy of possibility of showing their ability not only to learn the steps, but mainly the ability to improve the learned steps and to assemble them to the aesthetic unit by the means of improvisation.

It is important to mention the oldest form of the Galliard named the Tourdion that was performed more stately with less hops, kicks or turns, and the other difference is that the dame was always led by the hand whereas in the Galliard both dancers danced alone.

Several Galliards were composed right for English court. The representatives of the well-known Galliards written for the Elizabethan court were "Earl of Essex Galliard" from John Dowland and "Earl of Salisbury Galliard" from William Byrde. Earl of Essex and Earl of Salisbury were gentlemen who sponsored abovementioned composers and who were the favourites of Queen Elizabeth I. It is said (and it is becoming legendary) that Elizabeth I chose as

her favourites and as courtiers only the gentlemen who could masterly dance the Galliard.

6.3.3. Cascarda

We can also identify cascarda, a dance as lively as the Galliard but more complicated, which was usually performed by younger but well educated members of the court because dancing the cascarda required good choreographic memory and agility of the feet.

It could contain various steps with a diverse rate of difficulty. Some steps were adopted from the galliard but the whole dance was much more composite and the steps constituted a choreography "tailored" for the music.

Favourites of historical dance groups are the well known cascardas "Chiara Stella" or "Gloria D'Amore" by Fabrizio Caroso. Both dances were performed in pairs and contained a lot of challenging and decorative steps danced by gentlemen and also by ladies. Cascarda was usually favoured by real masters and they usually ostentatiously showed their art of dancing cascarda similar to the case of the galliard but only in the frame of the given choreography.

6.3.4. Volte

Horst (1987) mentions the Volte as a variety of the galliard, but dance master Thoinot Arbeau set Volte as a freestanding dance. It was performed as the most audacious dance that the court had ever seen. Typical steps for Volte were large and hopping and the dance contained lot of steps with legs apart for quite long time. The most daring figure was the lifting of a lady when the gentleman helped the lady with the right hand on her back, left hand under her bust and with a thigh under her rump. It was the reason why it was denoted as a really

unusual dance. There was a lot of discussion whether it was appropriate to dance the Volte for a young lady because it was unimaginable and stood against courtesy education to perform a similar dance until that time. (cf. Arbeau 15)

Arbeau characterises the dance in his "Orchesographie":

> After having turned for as many cadences as it pleases you, restore the damsel to her place, when she will feel , whatever good face she puts upon it, her brain confused, her head full of giddy whirlings, and you cannot feel in much better case. … and whether both honour and health are not concerned and threatened.

Horst (1987: 22)

Michael Praetorius (1571 – 1621), famous German composer even labelled the galliard and, especially the Volte as the devil's invention and it was not only his opinion. The popularity of the Volte decreased very much in the seventeenth century but some other Renaissance dances like the pavane were still performed, of course with changes.

Nonetheless Elizabeth I loved the Volte and the music for that dance was written by William Byrde exactly for her court. She is illustrated dancing Volte with her favourite and also great dancer Robert Dudley Earl of Leicester (1532 – 1588) in the period picture. (pic. 3)

6.3.5. Courante

We cannot forget other quite fast dance performed with hopping steps – the Courante. It was also criticised by some dance teachers but became very popular for two centuries which is a remarkably long period; so we can say that the Courante was favoured for a longer time than the other dances.

It originated in Italy and also contemporaneously in France and it took different shape in each country. It is described as a dance full of running with passages involving very pliant movements of the knees. In France, it took the form of a pantomimic comic dance usually performed by three pairs. (cf. Horst 1987) The first gentleman led his damsel to the end of the room and left her there. The other two pairs did the same thing and when the last damsel was led to the end of the room, the first gentleman went to his damsel adjusting his clothing and hair with swagger and gave her his hand but she refused. The same situation came to the other two pairs. The gentlemen solved their problem by kneeling and begging their damsels with clasped hands so that they prevailed upon the ladies who finally consented to dance and they danced together the ending part. (cf. Arbeau 1588) The music for the above mentioned Renaissance courante was composed by Michael Praetorius.

6.3.6. Allemande

A very popular court dance which was performed even in the Baroque era much like the courante was the allemande which originated in Germany as a very old medieval dance. At first it was usually performed with gravity but not with grace but that changed in France where the allemande was transformed into an airy flowing dance with charming positions of the arms and hands. One dance step was actually named the "allemande" and it meant to turn with a partner with their hands entwined. It was played in four-quarter tempo quite slow and sublime but with lots of sixteenth notes constituting melody but even when these sixteenth notes were played only Doubles with a hop (done with pied en l'air) at the last step were danced. (cf. Horst 1987)

It originated in Germany where it gradually replaced the pavane and took first place of the suites for the next centuries. Some similarities were found between

the allemande and the pavane which raises the question why was the pavane replaced by this dance? The allemande in its original form did not acquire such a dignified character as the pavane did; we can even say that it could seem a little bit heavy-footed, but it was solved in France where it changed into airy and dignified form. We can characterize the dance as stately like the pavane and was also performed in longways but not gliding steps were done but single rises or hops with pied en l'air were added at the last step – the third step – from the phrase. There were three steps with a hop performed, so that the allemande was usually written in 4/4 stroke. The typical feature for Allemande was that many sixteen beats were played but only four steps were danced. (cf. Horst 1987)

The most famous Allemandes from the 16th century were written by Tielmann Susato (1500 – 1561) a composer from Antwerp, or English composers John Bull (1563 – 1628) who wrote "The Duke of Brunswick's Alman" and especially William Byrde who's "Queen's Almain" is connected with Elizabethan court – it could be Queen's famous dance. (cf. Payne 2003) We also know more modern Allemandes from Jean-Baptiste Lully (1633 – 1687), Henry Purcell (1658 – 1695) or Walter Niemann (1876 – 1953), and other classic composers.

6.3.7. Gigue

Another dance named gigue was performed at the court but originated as an Irish and Scottish folk dance (jig). This very fast dance was described as hasty and exciting. Sir Henry Sidney wrote in a letter to Queen Elizabeth that he saw the ladies dancing the gigue and that they were really first-class dancers. One of the earliest court forms of the gigue was written by W. Byrde. This dance

was very exciting and also challenging for the dancers in the Renaissance era. It became more common in the Baroque era. (cf. Horst 1987)

6.3.8. Gavotte

The gavotte was also a peasants' dance that originated in France by derivation from branles done in double steps with galliard passages. Arbeau stated that Gavottes included the kissing of the damsels and men. In one passage of the dance a men went aside of his damsel and kissed all the other damsels while his damsel was kissed by all the men. Then the damsel gave a bouquet to one of the men and danced with him, after the dance the man who was given the bouquet paid the musicians. Arbeau did not deny that the gavotte was unsuitable to dance for young court ladies and gentlemen of his era nonetheless it was popular at the end of the Renaissance period and mainly during the Baroque.

6.3.9. Canario

The canario dance was a bit slower but it was also lively and passionate, it included turns, hops, kicks and stomping. (cf. Arbeau 1588, Horst 1987)

In "All's Well That Ends Well" is written: "I have seen a medicine that's able to breathe life into a stone, quicken a rock, and make you dance Canari with sprightly fire and motion..." Shakespeare (1601)

6.3.10.   Baletto

We can identify another kind of dance – baletto or ballo – which was used by Caroso and Negri to determine the complex dance that was not necessarily danced in pairs. Some balettos could be performed by one gentleman and two ladies or the reverse, in pairs composed to circle but the most used style was still ordering the dancers to the pairs or as solo dance for one pair.

Clear examples could be "Spagnioletta Nuova" composed for three dancers (usually one man and two women), "Contrapasso Nuovo" (both from Fabrizio Caroso) danced by pairs ordered in round or "Alta Mendozza" from Cesare Negri usually danced in pairs. (cf. Fabrizio Caroso 1581)

6.3.11.   The Measures

Elizabethan England was not only full of foreign dance forms adapted for the English court but also possessed original dance forms which had not been performed in any other land of Europe. These original English dances named Measures were the most important part of social dance in the Renaissance England and represented the main elements of each masque. (They were also taught as the basic dances for noble dancers.) The Measure did not refer to a specific dance but not every dance could be named so. It was composed of simple dance units called "singles" (single steps) and "doubles "(double steps). They were derived from "basse dance" which means "low dance" without leaping and "pieds an l'air" which means steps made with the contact of the floor. Nonetheless it does not mean that the new Measures could not vary – old Measures stayed original but the new were composed with more complicated variations. All Measures' common feature (unlike that of dances like gaillard or courante that could be danced to any music of the given tempo and rhythm)

consisted in choreographies "tailored" for the music specially composed for that single one dance so that no other choreography or improvisation could be danced to the music of the Measure. The music of each measure could be different in tempo (that meant very slow or moderate) and rhythm. (cf. Horst 1987)

The old English Measures included pavane ("The Quadran Pavane"), "Turkeyloyney", "The Earl of Essex's Measures", "Tinternel" and four almands. Pavanes, "Turkeyloyney" and "The Earl of Essex Measures" contained no figures, they were performed only in longway as processional and the choreography combined only the Singles and Doubles forth, back and to the sides. (cf. Horst 1987)

The Old Measures and all social dances were danced by gentlemen and ladies in pairs some ritual dances were performed only by gentlemen; it is possible that some dances were performed only by ladies. The above mentioned "Quadran Pavane" performed at the beginning of one court masque could be an entrée of four goddesses (danced only by ladies) because Greek, Persian and Biblical mythology was in great favour at the court. (cf. Payne 2003)

6.4. Folk Dances

The folk dances differed quite a bit from the noble ones. The lower class danced the bransle which was an easy round dance for everybody; the jig which was more strenuous because it consisted mainly of leaping steps; morris dance that was usually a sword dance or some other grotesque dance that was also later modified and adapted to the court masque.

The folk dances were usually connected with some holydays or feast days like Shrovetide or May festival. The Maypole dance (pic. 4) represented an

important part of the May festival and was connected with the May tradition of an election of the May Queen in Medieval Ages. It was danced around the big pole with ribbons knotted there; each dancer held one ribbon and danced round the pole. Elizabeth I set the Maypole dance to the piece "Sellingers Round" (1590) and her courtiers, decorated with ribbons and scarfs with bells, danced around leaping and making pirouettes. (Snodgrass 2016)

Even if the nobility danced quite different dances, some of the dance masters adopted some features of folk dances for the court. The motivation for borrowing of the dances from folk could be a similar simple character of certain country dances and courtly basse dance. Both consisted of "singles", "doubles" and some simple figures. Another reason for borrowing is simplicity of the rhythm and choreography so these dances could be intended for all dancers and also the playfulness of some dances that lied in changing of places and turns.

These country dances were used at courtly festivities in England already in the Renaissance period and mainly in the Baroque period when John Playford (1623 – 1686/7) wrote his collection of country dances "English Dancing Master" (1651). Even if his dances were popular in the Late Renaissance and during the Baroque period he registered also the dances from the Elizabethan court that had a country dance character. We can find the figures later described in Playford's country dances in the vast majority of Measures; their common features lie in very simple steps but more complicated figures include a turning with a partner or alone and sometimes changing partners, changing places etc. (cf. Payne 2003) The most common formations of the dances were "longways" – long line of pairs of dancers or rounds (most of them were danced at the court). (cf. Playford 1651)

6.4.1. Morris Dance

Morris or Morisque dances belonged to the public masquerades and after several modifications also to the masque. They were comic and they did not belong to the social dances. The dancers constantly tapped with their feet in very fast rhythm and so the jingle-bells on their feet were ringing. You can imagine that such a dance was suitable only for men, not for women. Morris dances were also performed as so called sword dances so they simulated an allegorical fight. (cf. Arbeau 1588)

The whole procession of dancers performed Morris but some of them could pull away from the others and perform a solo that was usually performed by dancers of same gender – usually men – but one woman or a man disguised as a woman could take place in Morris dance. (cf. Arbeau 1588)

6.4.2. The Sword Dance

The sword dance was not performed as a social but as a metaphorical dance symbolizing the fight of summer against winter every year. It was usually shown by four dancers fighting with swords in a practiced comic choreography. Arbeau stated that it was derived from an antique Pyrrhic dance performed as the celebration of the God Mars that was usually performed as intermezzo in Italian "masqueries" (so called by English and French).

We can find the description of such dance in Arbeau's Orchesographie, namely "Les Bouffons" which means "The Fools". Even if that dance was usually performed by gentlemen, it was also possible for ladies to join. Arbeau mentioned that the gentlemen disguised as soldiers and ladies disguised as Amazons could possibly dance separately – only soldiers or only Amazons – or together – two soldiers with two Amazons. However, we cannot distinguish

whether the Amazons could be acted by gentlemen or really by ladies. (cf. Arbeau: 1588) When we analyse "Les Bouffons" more in detail we realize that it lacks complicated variations of steps. Only one pattern of steps was used in "Les Bouffons" and was danced all the time however the various figures of swordplay required a certain finesse which was naturally present due to the training in the art of fencing demanded of all noble men. The tempo of the dance, however simple it may seem, is complicated by staccato steps holding the rhythm all the time even during the swordplay which makes it problematic nowadays. Nowadays' dancers have also usually problems with swords and fence because they usually did not learn how to do it but they should be very dextrous during the "fight".

7. Court Festivities

Due to the Wars of the Roses, the court festivities came to England a bit later than to the rest of the Europe. France and especially Burgundy became the centre of entertainment in that era; great glamorous balls were organized all around Europe while in England only smaller private balls were performed.

The situation changed when Henry VII (1457 – 1509) accessed to the throne. He and his court enjoyed noble festivities called Court Revels which became very popular and were performed for a long time after his death. Revels contained not only tourney – games but also masques and balls. They became a typical English court entertainment during the age of the Tudors and during the Elizabethan and the Stuarts' era. (cf. Kirstein 1987)

The Revels during the Tudors' era were usually framed by political morality themes – plays and interludes of those themes were performed together with a combination of speeches, singing and dance (decorations and colourful

costumes were necessary for these). Tudors adopted and brought sophistication to folk customs for the purpose of court Revels and gave rise to Royal Progresses out of the First of May celebrations. Morris dances became very popular at the court and figures of Robin Hood and Maid Marianne were also involved in the Revels. (cf. Kirstein 1987)

The Revels included music, poetry, dance, tourneys and theatre performances. Fireworks and horse ballet were popular throughout Europe but not yet in England.

The elements of the greatest festivities such as the coronation of the Queen had to include bells ringing and the ordnances firing. Fireworks containing burning wheels and a flame "show" necessarily belonged to every great royal festivity (not in such size and height as nowadays). (cf. Davis: 1988)

The court festivity could take several hours but also several days. Nowadays, we can hardly imagine their greatness. The festivity included a lot of entertainment. We mentioned some of them above. It is not possible for us to analyse all the parts of the festivity but we will focus on the court dance festivity and analyse its program. We already mentioned that the social dance was alternated with music, poetry or a part of the theatrical play. At the beginning of the festivity the nobility was usually feasting for some time and after that they began to entertain.

The passages with music, poetry etc. served not only for the aristocracy to entertain but also to rest from the dancing that was not always slow and easy. They could eat and drink during whole evening. The program of the whole evening was upon the aristocrats and especially upon the Queen but it was usual to feast and drink, dance and to place the theatrical or poetic "intermezzos" between the "blocks" of dances.

8. Tradition of the Court Masques

Private theatres were owned by the nobility the the plays presented there by professional actors acquired a dramatic character. Conversely the aristocratic masque was performed by amateurs from the highest nobility as a specific part of some special court festivities and paid attention not so much to the dramatic line but to spectacular scene, glamorous costumes and dance that represented each aristocrat "acting" in the masque.

The court Masque was a very special entertainment. It usually started with a dance of ladies or noble pairs of dancers who performed a "suit" of the dances disguised as antique gods and goddesses or some other characters as happiness, grace etc. They "acted" and danced like in theatre and after that they invite to dance all the present ladies and gentlemen and mainly the Queen. They danced all together and the Masque could proceed with dancing festivity (we would say ball nowadays).

The court masque embodied the Renaissance harmony and system prevalent in society and also the Queen's or King's indisputable power. The harmony and system meant not only the law system and harmony in the society but also the natural rules governing everything in the World and that is the reason why the natural powers embodied by antique gods or costumes resembling elements or natural themes occurred so much in court masque. (cf. Welsford, 2015)

Hilský quoted that scenes resembling the masque were incorporated to each of Shakespeare's romances and especially into "The Tempest" where the masque and antimasque created an inseparable part of the performance. Shakespeare's romances and also masques were a phenomenon of Jacobean court more than Elizabethan nonetheless the style of such festivities developed already in the 16th century. (cf. Hilský 2010)

8.1. History of the Masque

The first festivals with masquerades were held in ancient Greece and were called Saturnalia; they occurred at Christmas time. Masques developed from folk festivals like Christmas, festival of May, Midsummer Night or harvest. People walked and danced in procession wearing ribbons, leaves, disguised with masks or with whitened or blackened faces. In the past, it was connected with the worshipping of nature so it sometimes remained the old folk rituals done in fields (not only bonfires at Midsummer Night but also animal sacrifices to the Gods that disappeared with arrival of Christianity). Nonetheless, the wearing of disguises took its place in European society for centuries and occured in every European country but usually in different contexts with dissimilar costumes and masks which could also be wooden. Very interesting look had German costumes which could even contain the rat fur to support the ugliness of the disguised fools or conversely ribbons and flowers to support their beauty. (cf. Welsford, 2015)

For the common people the original purpose of the masquerades was to try to get closer to divine spirits and to supernatural world. However only a few features survived to the High Middle Ages and into the Renaissance – disguising, voting of the May King and Queen, sword and morris dances, dramatic performances and processions. The two features – the sword dance and mumming later developed into the court Masque. (cf. Welsford: 2015)

8.1.1. Mummings

The other typical parts of the masquerades were mummer plays – meaning dramatic plays without speaking. They usually expressed the plot by movements, gesture and murmuring, we can say nowadays that they played

pantomime. The face masques were worn not only by the dancers but mainly by the mummers. The mumming was organized by nobility already in the 14th century at the court of Richard II when the Commons of London visited him disguised. It differed from the common people's mumming and masquerade in its greatness. (cf. Welsford 2015)

> The rise of the court momerie was one of the results of the gradual transformation of folk-games surviving from primitive ritual into bourgeois, scholastic, and aristocratic revellings;…

Welsford (2015: 42)

However it was typical feature of folk culture, the transfer of the mummings and the Morris dance to the court was assured especially in England that became unique in Europe. The dancers of the English court masque were sometimes disguised as fools and their dance was like the Morris compared to Italy where the antique Gods and Goddesses occurred the most. (cf. Welsford: 2015) All participants wore costumes and face mask which were the typical feature of this festivity.

The professionalism of the masque came not only with the musicians and dancers but also with the poets. On the one hand we have written that the mummings were something like pantomime, so the actors did not use any words for acting that was typical for England. In Italy, masquerades reversly acquired the character of religious plays where words played an important role. It is proved that everything and also the masques began in Italy and also France and England was inspired by Italian style where antique themes were living all the time. The inspiration of European countries by Italian style was visible when the nobility performed processions with music and dance and they also usually included various games or sports that had been typical in Florence. (cf. Welsford, 2015)

Nonetheless, England as a strongly national country, developed their own masque that was at first similar to Italian but then reached its originality within its typical English purity, dignity and splendour later (in Stuart's era). Thanks to the delayed arrival of the Renaissance to England, the masquerades were not known apart from popular revels till Henri VIII wanted to bring the Florentine Renaissance and Humanism into England, so he introduced the innovated Italian "masquerie" at his court. That really opulent entertainment was never seen before in England and evoked stormy emotions and introduced his court with provocative (and in England unusual) "Revels" that naturally flourished to a completely different volume than in Italy. (cf. Payne 2003)

During the 16th century the masque spread all over Europe, nonetheless each country added some original features typical for their country. Even if the English masque did not achieve the greatness of the Italian masquerades, English masque represented a pure aristocratic festivity that entertained Tudors' court for ages.

Court masques during the reign of Tudors were based on precious costumes, decorations and disguising of every important person of the court including King (who wore a mask too and was invited to dance). When King was not present, mainly in Elizabethan era, Queen was asked to dance at first and other ladies after that.

There is written in Hall's Chronicle of the Reign that a masque was made at the day of Epiphany during the reign of Henry VIII. Eleven gentlemen were disguised also with the King dressed in gold. Six gentlemen were dressed in silk, bearing torches. After their performance they invited the ladies to dance so that everybody present at the court danced including the Queen. (cf. Daye 2016)

Henry VIII even maintained the tradition of The Lord of Misrule and held it for a whole winter. It also brought the artistic entertainments, the tumblers performed at the court and also May Games which held in spring.

He also employed eight professional actors at the court that became a tradition until the end of Tudors' era and so the comedies and tragedies were played before the masquerade came into the hall. The favourite characters employed in masque were usually the antique Gods or "good persons" like "Hope" and "Desire". (cf. Daye, 2016)

Tudor age brought a new opulent and spectacular entertainment that was never seen before in England. Great costumes and new and themes were shown periodically at the court.

8.2. Elizabethan Masque

Compared to the antique "Gods" employed in Tudor's masque, Elizabethan masque added characters of professions like fishermen, astronomers, shipmen, maidens of the country etc. Tudors' previous themes were also used but not too much developed in the Elizabethan era. The both periods had in common that Elizabethan masque, as well as the Tudor masque, adopted experienced Italian stage technic and nothing special was invented in the field of scenography. They actually used the Italian style of play production with intermezzi and the new typically English style described above was applied to drama and to the court masques.

Proof of the popularity of the masque is shown by the financing of such performances; even if the Queen needed to spare the state economy, the artists and their costumes for the masque were paid well. Despite the scant information about the Elizabethan masque we found out that even children

were employed as actors in the masque. (cf. Welsford: 2015) It is also evident that the masque was written not only for male actors and dancers but also for women; it was possible to make the masque for both gender but also only for men or only for women. The two masques of gentlemen and one masque of ladies which took place at the Whitehall in 1559 – 1560 confirmed that statement.

Whitehall was (as the residence of the English Queen) a frequent place for the performing of the masque, nonetheless the Whitehall did not present the only place for masques. The other great hall was built at the Inns of Court where lots of festivities or academic revels were held and where Shakespeare's plays were acted. "Gesta Grayorum" or the "History of Henri the Prince of Purpoole" (1594 – 95) "Grey's Inn revels", "Prince d'Amour" were some of the examples of plays performed there. (cf. Elton 2016)

Even if the reign of Elizabeth I was a milestone in the evolution of masques, the aristocratic masque reached its heyday in the Jacobean era between about 1604 and 1640.

The list of the Elizabethan masques is introduced in the book from G. M. Sibley (1933). She wrote there a list of the lost court masques and plays during the reign of Elizabeth I. He added to some of them whether they were performed at the court or not and when Queen was present. He also comment the ones which were prepared but not performed as "Ajax Flagellifer" (1564 August 9)" that was prepared to be played before the Queen but it was never presented at her presence. Conversely, "The History of Ariodante and Genevra" (February 12, 1582/3) was played before the Queen and the main actors were boys or "As Plain as Can Be" which premiere was performed before the Queen was played whole season from July 1567 to March 1568. Many and many others masques are named there and it would be nice research

to find out which of them were performed before the Queen and which were not but it is not our task.

9. Performance of a Dance Festivity at the Court of Elizabeth I

I do not dare to reconstruct a court "masque" because of the difficulty of the whole performance but I can reconstruct a court festivity that could have taken place on several occasions — for example at the occasion of an arrival of a special guest. The guest might have been the French king or, it might have been Petr Vok of Rosenberg (1539 - 1611) who shared with the Queen not only the same religious perspective but also his love of court festivities that he frequently held at his South Bohemian castles.

This reconstructed performance is intended for students of the English language, English history and historical ethics.

We will reconstruct a fictive festivity held on the occasion of Petr Vok's arrival. The goal is to show what an Elizabethan dance festivity might have looked like; thus the goal is not to reconstruct a festivity identical to a real historical event. We don't know who said what and what the dialogues might have looked like but we know what the dances looked like which allows us to give a testimony about the Elizabethan era in an original way — it gives us an opportunity to imagine ourselves present at a dance festivity at the court.

This reconstructed performance is intended for students of the English language, English history and historical ethics.

We will present an "ideal" performance without regard to financial difficulty or to the greatness of our venue — thus we will imagine a large Renaissance hall that we can utilize. Our imaginary performance will last no longer than an hour

and a half but the real aristocratic performances lasted for several hours — and sometimes the whole day or, at least, the whole evening.

We will present an "ideal" performance without regard to financial difficulty or to the greatness of our venue — thus we will imagine a large Renaissance hall that we can utilize. Our imaginary performance will last no longer than an hour and a half but the real aristocratic performances lasted for several hours — and sometimes the whole day or, at least, the whole evening.

All the dancers / actors who play the part of the aristocracy should be dancers familiar with historical dances; the actor who will represent the Queen should be both the best dancer and the best rhetorician in the company. The choice of costumes should not be difficult since we know what they looked like but they will certainly be expensive if we use the appropriate materials and jewels. However, the dancers' costumes will not be as heavy and as expensive as the real Renaissance ceremonial clothing. All of the actors should wear Renaissance jewels and the ladies can hold a small handkerchief in one hand. We cannot enumerate all the necessities because it would take too long and take up to much space — therefore, we will not go into details that everyone can find in historical iconography and descriptions.

9.1. Setting of the hall

A dance festivity was put on, for example, on the occasion of a special guest's arrival. The guest occupied an honorable place near the Queen. During our performance, we will need a table for the Queen and a table for special guests and aristocrats at the head of the hall. The table for the Queen should be highly visible; thus, we will set it on an elevated place in the front of the hall.

The aristocrats will sit at other tables on the sides of the hall. Not all the aristocrats need to be sitting down but there should certainly be food and drinks on the tables for them. All tables should be covered by tablecloths of the same color — we will chose dark red which was preferred by the highest nobility. All tables will be illuminated by candles. Since we are organizing the dance festivity and thus can chose what types of tables we want, we will chose smaller tables with food and drink set around the hall rather than long feasting tables. The smaller tables will be more practical because the aristocrats will thus be able to pick up some food or drink during the dance festivity more easily than if they had to search for their place behind the long table.

9.2. Dancing Festivity

9.2.1. The Beginning – Introduction

The dance festivity has to be introduced by someone; thus, we should include the character of a narrator from the beginning of the performance. The narrator will inform the students in the audience about what and and whom they will see. It is important to tell the students what they should focus on and what is happening in the scene. The narrator can represent a historical character who will accompany the whole performance as a high ranking courtier in the Queen's service.

The narrator will also have the function of introducing the dances that will be performed. The narrator could also be a person that is not part of the court and who comments on events from his "overlook".

9.2.2. The Scene

The feasting of the aristocracy should be visible during the performance. The tables will be full of the best food and wine; the aristocrats will be eating and drinking. The narrator can comment on who sits where and why — especially on the Queen and her guests. The Queen can talk to the court and the aristocrats can talk to each other.

Between the individual dances, everything will be commented on— what the aristocracy is doing, who is Earl of Essex, who is Volté, etc. The aristocracy will eat, drink and talk using typical gestures. It will be interesting to introduce an "incidental" situation that could unexpectedly happen during a court festivity. The "incidental" situation could be the falling of a lady's handkerchief. The lady cannot pick it up on her own (because of her heavy dress and mainly because of etiquette), thus a nobleman picks it up and gives it to the lady in a gentle manner or her servant can pick it up and place it on the table.

Servants and waiters should be part of the festivity — they will play an important role during the whole performance because they will need to keep the glasses full of wine (apple juice / red currant juice and water will be sufficient for the actors). They will also need to keep the tables full of food and nicely set during the performance. They will need to be instructed about the Renaissance style of feasting, table setting and etiquette.

9.2.3. Dancing Festivity

At first it is necessary to set the dance program which should follow certain rules. The program should progress from the slowest to the fastest and most difficult dances — that is the way the dances were usually organized in the

Renaissance era. We can include the Measures, Allemande, Ballo, Cascarda and Volte. We could also decide to adapt the performance to the tastes of the public of today and alternate slow and fast dances to keep the audience's attention as is more usual nowadays.

The dances should be announced for the musicians, dancers and the audience. Even the Queen could request a particular dance and give the order to the musicians. She could dance whatever she wants to and with whomever she wants to. Only a few people were allowed to invite the Queen to dance — for example, special guests or her favorites like the Earl of Leicester or the Earl of Essex. The inviting of the Queen to dance might have been part of the choreography; in that case, it was usually performed at the end of the masque. In this case, even women were allowed to invite the Queen to dance.

9.2.4. Process of the Dance Festivity

The narrator will preface the dance festivity and on the Queen's command, the dance can begin. After the Queen sits and gives permission, the aristocracy can begin to feast. The dance can begin when the narrator orders the first dance on the Queen's command.

The first dance in the program will be Pavane. We will choose two of them in order to show what the choreographed Pavane looks like and what it looks like as a social dance. If we had time, we could include "the Measures" or "Seven Tears" (seven Pavanes) from John Dowland but it would prolong the performance to last the whole evening. We choose "Quadran Pavane" (that was a part of The Old English Measures specifically choreographed for your ladies) and "Earl of Salisbury Pavane" (social dance for all aristocrats) by William Byrde.

Galliard was composed to each pavane and thus we will preserve that usage. Nevertheless, we can include more galliards so we can choose "Earl of Salisbury Galliard" subsequent to "Earl of Salisbury Pavane" by William Byrde and after that we can play another one — "Earl of Essex Galliard" by John Dowland.

If we had more time, we would play all "the Old English Measures" at first (Pavane is part of them). Pavane and "The Measures" are suitable for all aristocrats but Galliard and Cascarda are more suitable for younger dancers.

During the performance, we can let the Queen order volte once the galliard is finished dancing it with the Earl of Essex (this can be seen in a picture from that time period) and the other pairs will join them. We choose "La Volta" by William Byrde (the choreography is described by Thoinot Arbeau in his "Orchesography".)

Few Allemandes can follow. It was a very popular dance at the English court and the aristocracy usually danced several Allemandes during the festivity. A beautiful exhibition of the English Allemandes will be represented by "Queen's Almain" composed by William Byrde that was apparently written for Queen Elizabeth I. Another Allemande included will be "the Duke of Brunswick's Alman" by John Bull. The Allemande represents an easier dance without much leaping performed in a longway manner; it is intended for a large number of dancers so all the aristocrats that are present can enjoy it.

Songs and poetry should represent an "intermezzo" between the dances so that the dancers can rest and the audience can learn about the English Renaissance culture from a different perspective. Two songs that should definitely be included in the performance are "Now is the Month of Maying" by Thomas Morley and "Unquiet Thoughts" by John Dowland.

Several dances registered by John Playford can be included after the "intermezzo"; they are not traditional court dances because they are adapted from folk dances. They are written for more pairs and are suitable for all dancers. We have to choose carefully because some of them might have been choreographed long after Queen's Elizabeth's death; thus, it is necessary to ascertain which of them existed in the Renaissance era. "Selinger's Round" and "All in a Garden Green" were performed at the Elizabethan court so we can use them but we have to realize that their choreography might have changed over the centuries (John Playford lived in the seventeenth century and might have choreographed the dances quite differently from the way in which they were performed during the Renaissance times).

"Sellinger's Round" (written by William Byrde) can be danced by an unlimited number of dancers (the only limit is the round space in the hall). We should know that it was originally a folk dance but was modified for the English court on the Queen's order so we have to dance it in a more gentle and dignified manner. It is recorded that it was danced with ribbons so we will use them also.

The other above mentioned dance "All in a Garden Green" will follow after the "Selinger's Round". The form of the dance is more in the Baroque style; thus it will be upon the choreographer to uncover the Renaissance form of the dance. Theoretically it would also be possible to include the dance "Virgin Queen" by John Playford because it is very probable that it was created in honor of Queen Elizabeth I when she was alive but considering its visible folk origin, it is better to perform it on a different occasion.

After the dances recorded by Playford, we can incorporate an "intermezzo" by means of a short performance of a theatrical play that is designed for the English court. It includes the character of John Lyly, Elizabethan Master of Court Comedies, who will introduce his play to the Queen. He can read one short passage from the scenario, or he can introduce two actors who will act

out a short dialog. Such a situation could occur at the court when the Queen wanted to hear a part of a play and introduce it to the courtiers. Musicians can then introduce a new song for the Queen. Aristocracy and the Queen can have some refreshments during the performance of the play (on stage, of course).

After the "intermezzo", we will again continue dancing. A Canario and some balleto or cascarda will be shown. The Canario is a lively dance that is suitable to be performed before the end of the festivity because of its passionate style with lots of kicking and stomping.

The last dance should be the most interesting dance for the audience because the last moment can influence their overall feeling about the performance and it can stay in their minds for a long time; thus, we should set the most impressive dance at the end of the performance. For that purpose, Cascarda "Chiara Stella" by Fabrizio Caroso or balleto "Alta Mendozza" by Cesare Negri are very suitable. Nonetheless, these dances are quite challenging for the dancers and they are only for one pair ("Alta Mendozza") or for a limited number of pairs. We can also incorporate the balleto "Contrapasso Nuovo" by Fabrizio Caroso which is less challenging but dignified and gentle; it is usually danced by three pairs.

"Contrapasso Nuovo" will be introduced as the last dance and it will signify the end of the whole performance. After the "Contrapasso Nuovo" ends, the narrator will introduce all the actors, dance groups, music groups, the director, and the choreographer, and they all will bow to the audience.

9.2.5. The Role of the Narrator

The narrator has a special role in the performance. He can be an actor that represents a historical person but he cannot be a dancer. He should comment on

the scenes from an independent point of view from the "overlook". He can comment on what is happening on the stage: for example, on the behaviour of the aristocracy or on the dancing, on what the musicians are playing, on who is who, and on when it is possible to dance with the Queen etc.

He is helping the audience understand the culture of the dance festivities at the English court and he should "pull" the audience into the festivity. He can speak in Czech if the performance is intended for the general public or he can speak in simple English if the performance is intended for students of English, especially students of English culture and history or for primary school learners.

9.2.6. Contribution to the Study of English

Nowadays, many students are familiar with the Elizabethan world thanks to the films about Elizabeth I or Henry VIII but not too many students are familiar with the manner in which the aristocracy entertained through dance and music. Our balls cannot be compared with the opulent court festivities of the Elizabethan era. Most students from primary and secondary schools cannot even imagine the greatness of the court festivities. The performance of the court festivity can help them imagine such great entertainment, even when performed on a much smaller scale than it would have been in the era of its peak of glory.

Thus, the performance of an English court dance festivity can be of benefit to English students not only in the pedagogy department but also on the level of primary and secondary school students. It does not theoretically comment on the historical era but it "pulls" the audience into the festivity and shows them the culture of the English Renaissance nobility directly and illustratively.

It can be performed in English so that the students can hear the English language from a different point of view – in real life in the theatre. They can also learn what the English aristocracy used to wear in the Renaissance times and how difficult it was to dance, especially for ladies. They will see how the dancers behaved; the narrator will comment on their etiquette so the students will be able to learn how the society functioned in terms of ethics, education, and social rules. The feasting will also be visible, so they will be able to compare the feasting of the Renaissance era with the feasts of today.

They will see what the Renaissance dances looked like and they will realize what the relationship of Queen Elizabeth I to dance was. The students will meet several historical personalities who were part of the English court during Elizabeth's reign.

After the performance, a discussion with the director and the choreographer can be offered to the audience. The audience can ask questions about various features of the festivity or about living in the Elizabethan era. If time permits, a dance or etiquette workshop would be a good experience for the students and also for teachers.

10. Conclusion

The aim of the diploma thesis: „Court Dance and Festivities in England during the Reign of Elizabeth I" was to find the information about the court dances and dance festivities that occurred in England and also to set them to the context of the Elizabethan world. From this aim arose another one – to use the found information to create a performance showing the Elizabethan court dance festivity with the premise that the audience would learn something about life of the court nobility, life of Queen Elizabeth I, etiquette in their society and about their entertainment by dancing.

The main aim arising from that statement was to introduce the topic to the students of English culture and also to the primary or secondary school learners. That is why we chose a narrator for our performance to describe and comment important features of the performance. The intermediation of the information about Elizabethan court culture directly would be contribution of the performance for the students and the learners. They would not only hear and read about the Elizabethan festivities but also see how it had really looked (but smaller and poorer than it had really been at the court).

With the recapitulation of the aims, the idea of the real creation of the real performance is arising. It should be the continuation of the diploma thesis and it would be definitely a challenge for me to create and introduce such performance.

I hope that the diploma thesis can inspire somebody for research of the theme of the court Elizabethan masque. Somebody could also continue with research of other features of the festivities or Revels like feasting, tourney games, music, etc. There are many possibilities of further development in research of the topic according to one's interest.

11. Resumé

Diplomová práce se zabývá renesančními tanci a tanečním veselím u dvora Alžběty I Anglické (1533 – 1603). Výběr tématu korespondoval nejen se studiem anglistiky, ale i s mým koníčkem – renesančním tancem, a to nejen z pozice tanečnice, ale i choreografky a pedagožky tance. Zpracování tohoto tématu bylo tedy pro mne výzvou nejen s ohledem na zaměření mého studia, ale i z tvůrčího hlediska.

Základem práce je výběr literatury s tématem dvorského tance a alžbětinských tanečních veselí na pozadí kultury a veřejného života šlechty období vrcholné renesance. Tato literatura sloužila jako základ pro teoretickou část práce a posléze i jako nástroj k vytvoření výstupu práce, tedy představení dvorské taneční slavnosti.

Výběr základní literatury nebyl snadný. Některé zdroje jsou, s ohledem na zvolené téma, pracemi ze šestnáctého nebo ze sedmnáctého století a jejich přepisy jsou veřejnosti velmi špatně dostupné. Navíc jsou psané v italštině či francouzštině, podle původu jejich autorů (tehdejších tanečních mistrů), a pro mne jako angličtinářku bylo bezpodmínečně nutné shánět jejich verze v anglickém překladu.

Další literatura zabývající se tímto tématem, především pak slavnostmi u dvora Alžběty I. Anglické, je dostupná pouze ze zahraničních knihoven a jejich pořizovací cena je značně vysoká. Avšak i tento nedostatek se podařilo překonat. Největší problém pak představovalo samotné vytřídění nashromážděných zdrojů, tedy nalezení konkrétních kapitol či odstavců pojednávajících o dvorských slavnostech a tancích a jejich porovnání v kontextu další literatury, popř. v kontextu dochovaných traktátů. Ve většině případů se mnou pořízená literatura zabývala dvorem Alžběty I. jakožto

celkem nebo zpracovávala celou Alžbětinskou dobu, popřípadě sumarizovala dvorské zábavy v celé renesanční Evropě.

V úvodu práce jsem stručně popsala politické a kulturní okolnosti vlády Alžběty I., které utvářely nejen základní životní podmínky Angličanů, ale také kultivované kulturní prostředí toliko potřebné pro rozvoj dvorských slavností v období 16. století.

V práci jsem se dále zabývala kulturou anglické šlechtické renesanční společnosti. Kromě dvorské etikety a určených vzorců chování, jsem osvětlila také zásady stolování a odívání a kupříkladu také základní architektonické řešení sálů, v nichž se dvorské slavnosti odehrávaly. Pro úplnost a ucelenou představu o šlechtické společnosti renesanční Anglie jsem nastínila postoj tehdejší společnosti k umění, které neodmyslitelně patřilo nejen k dvorským slavnostem, ale k celému životu šlechty. Okrajově se dotýkám divadla a literatury, popisuji tehdejší převládající hudební styly a jmenuji nejdůležitější dvorské komponisty, kteří mimo jiné skládali hudbu i k některým dvorským tancům.

V kapitole věnující se renesančnímu tanci uvádím nejoblíbenější taneční formy oné doby a jednotlivé tance popisuji z hlediska tempa, rytmu a použité choreografie. Pro představu zde popisuji jednotlivé základní taneční kroky tak, aby bylo zřejmé, jak daný tanec vypadal. V případě, že se dochovaly písemné záznamy, uvádím u každého tance autora, popřípadě tanečního mistra, který jej zapsal. Zmiňuji zde rovněž informaci o tom, zda byl tanec součástí nějakého většího celku a obvykle se tedy tančil spolu s jiným tancem, zda byl zařazován v určitou dobu, anebo mohl být do tanečního veselí zařazen kdykoli. Pokud je známa nějaká zajímavost týkající se oblíbených tanců královny Alžběty, uvádím i tuto informaci ve zmíněné kapitole.

Výše zmiňované tance je dále nutné zařadit přímo do kontextu dvorských slavností. Z tohoto důvodu se věnuji i formám těchto veselí a popisuji jejich

průběh a charakter. Mezi slavnosti jsem zařadila také lidové veselice, protože se v některých svých aspektech staly inspirací pro šlechtu. Některé z tanců, uvedených u královského anglického dvora, mohly být inspirovány lidovou tradicí.

Výstupem celé práce bylo navrhnout předvedení fiktivního tanečního veselí dvora Alžběty I., v jehož průběhu se uplatní informace z teoretické části práce. Jedním z úkolů je vytvoření tanečního pořádku podle informací zpracovaných z odborné literatury a dále pak zařazení jiných forem umění, jako byla hudba, poezie, nebo divadlo. Tento návrh představení nemá sloužit jako pouhý kulturní zážitek, ale má diváky informovat o alžbětinských dvorských slavnostech formou uměleckého zážitku. Tedy formou přímou, kde diváci na vlastní oči uvidí tanečníky v dobových kostýmech a seznámí se s dvorskou etiketou. To vše s odborným komentářem vypravěče (ceremoniáře), který diváky provede celým představením.

Součástí diplomové práce je pouze koncept představení, nikoli celý jeho scénář. Výstup diplomové práce nemá sloužit jako návod na sestavení kompletní dvorské slavnosti, ale spíše jako prostředek předávání a vizualizace informací o životě, etiketě a tanečních a dvorských zábavách renesanční alžbětinské šlechty.

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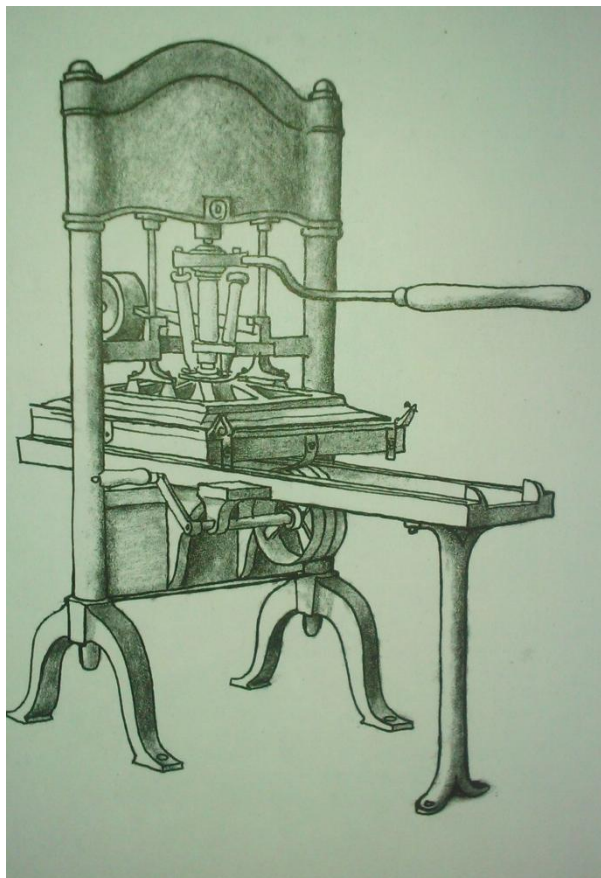
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13. Appendix - pictures

Picture 1: Printing press invented by Johannes Guttenberg, Krejča (1981: 54)

Picture 2: War against Spain

Picture 3: Elizabeth I dancing Volte with Earl of Leicester, Horst: (1987: 20)

Picture 4: The Maypole dance (Diel, Donelly 2011: 33)