

**MA in Medieval and Renaissance Culture  
and  
MRes in Medieval and Renaissance Studies**

**Core Module Handbook**



*(Raphael, The School of Athens)*

**Unit Convenor: Dr Peter D. Clarke (History)**

## **Aims**

The core module is taught in 3-week topic blocks by cross-disciplinary groups of staff specialising in the medieval or renaissance periods, who are actively developing theoretical and practical approaches to interdisciplinarity in both their teaching and research. The wide range of topics taught in the core unit will give you both a broad and an in-depth knowledge of the culture and history of the period. Transferable research, writing and presentational skills are fully integrated into the learning and teaching associated with this unit.

The aims of this unit are to:

- explore the concepts ‘renaissance’ and ‘reformation’ from the twelfth to early seventeenth centuries in an interdisciplinary environment
- supply training in transferable and key skills, appropriate to the subject matter and level
- provide you with sufficient knowledge and methodological skills in medieval and renaissance culture to make an informed choice about your dissertation topic

## **Objectives (planned learning outcomes)**

### *Knowledge and understanding*

**Having successfully completed the unit, you will be able to demonstrate knowledge and understanding of:**

- the concepts ‘renaissance’ and ‘reformation’
- how these concepts might be applied across the period between the twelfth and seventeenth centuries
- how ideas of renewal and reform were publicly expressed in elite and non-elite cultures
- how these concepts are manifested in material culture
- the use of different types of historical and material evidence
- different approaches to editing, conserving and presenting textual, historical and material evidence.

### *Cognitive (thinking) skills*

**Having successfully completed the unit, you will be able to:**

- analyse different types of historical documents relevant to a given topic
- analyse a range of cultural artefacts relevant to that topic
- make geo-political comparisons and contrasts with regard to the countries of the British Isles and between those countries and the rest of the world
- identify the limits and overlap of disciplines as they engage with a shared topic

### *Practical, subject-specific skills*

**Having successfully completed the unit, you will be able to:**

- take digital photographs and manipulate these effectively for record/research purposes
- edit early printed material

### *Key transferable skills*

#### **Having successfully completed the unit, you will be able to:**

- work as a member of a group
- make a group presentation
- research, locate, organise and evaluate primary sources
- record experiences in a range of styles and forms
- write an extended research essay
- present a paper
- identify, understand and evaluate existing work in a field
- use software such as Photoshop or Powerpoint in support of research and presentation activities
- use bibliographical finding tools and resources
- write research proposals
- write funding applications

**Brief summary of the content of the unit:** The unit provides an interdisciplinary approach to the study of the Medieval and Renaissance periods through a range of topics, with each topic being presented by at least two people from different disciplines. Topics will include: Church and religion; monarchy and people; society and the individual; music and poetry; cultural interactions; performance and ceremony. We will consider both elite and non-elite culture, and pay particular attention to the performativity of culture in this period.

#### **Teaching and learning activities**

##### *Teaching methods include*

- weekly team-taught interdisciplinary lecture presentations and seminars
- visits to sites, museums etc. You are encouraged to attend these but it is understood that for financial or other reasons (such as personal commitments or circumstances) this may not be possible for all students. In such cases, alternative studies using internet or media resources will be arranged. In all cases of difficulty, you should consult the Unit Convenor.
- group work
- attendance at public lectures and seminars
- individual tutorials

##### *Learning activities include*

- presentations – individual and group
- attendance at lectures and seminars
- attendance at site visits (see Note above)
- writing a longer essay (This does not apply to MRes students unless they are offering the second unit in this module as an option)
- preparation of a portfolio (including documentation of the individual presentation, bibliographical review, research seminar report, short piece of editing)

##### *Innovative or special features of this unit*

- all seminars will be team taught and interdisciplinary
- a combination of individual and group assessed work
- a range of assessment methods

## Hours of study

Contact hours	Non-contact hours	Total study time
48	352	400

## 7 Methods of assessment

Assessments designed to provide formative, on-unit feedback

- group presentation
- tutorial advice on essays
- individual presentation
- regular short pieces of writing in preparation for the portfolio

### *Formal assessments:*

MA students take both units of this module and submit both assessments. MRes students take one unit of the module in either semester and submit the portfolio to satisfy the core skills requirement. More detailed guidance on the portfolio and its elements are provided below on pp. 5-8. The **deadlines** for submission of these assessments are indicated on p. 9.

Assessment method	Number	% contribution to final mark
Portfolio, equivalent to 4000 words, including all of the following:  Bibliographical review of 10-15 items (books/articles)  Report on a relevant PG research seminar series  Documentation for the individual presentation  A short piece of editing including textual apparatus and annotations	1	50%
4000 word essay on a topic of your choice to be approved by the convenor	1	50%

### **Relationship between the teaching, learning and assessment methods and the planned**

**learning outcomes:** Your participation in the interdisciplinary seminars and group presentation will help you to understand the different contributions to knowledge that can be made by the different disciplines, and the ways in which these can be brought together in fruitful partnership. Integrated specific and transferable skills form a vital part of this unit. The wide-ranging content will help you to make an informed choice about your dissertation topic. Your research for the group presentation will lay the foundation for more detailed work for the individual presentation and the essay so that the portfolio and essay together form a coherent body of work that also reflects your own particular interests. The mix of formative and summative assessment methods is designed to help you become a confident independent researcher.

## Suggestions for preparatory/background reading

- Robert L Benson and Giles Constable (eds.), *Renaissance and Renewal in the Twelfth Century* (Oxford: Oxford UP, 1982)
- John D. Cox and David Scott Kastan (eds.), *A New History of Early English Drama*, (Columbia University Press, 1997)
- Huizinga, J.J. *The waning of the Middle Ages: a study of the forms of life, thought and art in France and the Netherlands in the XIV and XV centuries* (London: Edward Arnold, 1924 and later editions)
- Ann Rosalind Jones, *Renaissance clothing and the materials of memory* (Cambridge: CUP 2000)
- Diarmaid MacCulloch, *Reformation: Europe's House Divided, 1490-1700* (Harmondsworth: Penguin 2004)
- Jonathan Sawday, *The Body Emblazoned : dissection and the human body in Renaissance culture* (London: Routledge, 1995)
- D.P.Walker, *Music, Spirit and Language in the Renaissance*, ed. Penelope Gouk, (London: Variorum Reprints, 1985)

**Important note:** The unit will give you a broad education in the period and in the skills necessary to complete the MA satisfactorily. It is also designed to allow you to develop your own interests, and the extensive reading lists for each part of the unit are a guide to the possibilities. Please make sure you read any designated core or primary text for each week, but thereafter read as much and as widely as you can in both primary and secondary material, and come to seminars prepared to share your reading with the rest of the group.

## Guidelines on the Portfolio

### 1. *The Concept of the Portfolio:*

A number of the modules on the CMRC masters courses now include a portfolio as a method of assessment. A portfolio is a collection of different items designed to reflect the work of the module, but it also allows you to gear your choice of responses to your own research interests. It can therefore be used to prepare the ground for future research activity – your dissertation, for example, or a research proposal for PhD study.

You will be expected to include items written in a range of styles and lengths (reports, essays, reviews, editing exercises, research proposals etc). The ability to write in different ways for different purposes is an important skill. The variety of writing tasks in the portfolio should therefore help you develop your ability to undertake a range of professional and research activities in the future.

You should regard the portfolio as an opportunity to explore your own ideas, and you are free to present your work in whatever way seems to you to be appropriate, within the broad guidelines set down in each case. Remember, your objective is to show off your response to the work of the module to the best of your ability and to your best advantage. You might want to represent the module in all its diversity. Alternatively you might want (or be asked) to concentrate on a particular theme, thus coming at the same topic from different angles. In all cases it is a good idea to write a brief introduction (100-200 words) explaining how you have chosen what to include, and why, and how it all hangs together.

## 2. Bibliographical Review:

The purpose of this exercise is to review a body of academic literature on a particular theme. This literature ought to comprise books and articles written by scholars from a variety of relevant academic disciplines, e.g. History, English, Archaeology, etc. The theme of this scholarship can be chosen by the individual student with the approval of the course convenor, and it might relate to the proposed topic of their MA dissertation. In fact the review might constitute formative preparation for the dissertation.

The review needs to take the form of a short essay (c.1200 words), similar to a review article found in many academic periodicals. This essay needs to do more than provide a series of summaries of the individual books or articles under review. It should relate these items to one another in order to provide an overview of scholarly debate on the chosen theme. Thus it needs to reflect points of agreement and disagreement between the various items, and indicate how such scholarship on the theme has developed and what it has considered the key issues of debate.

This exercise will therefore help to develop your skills in synthesis, critical evaluation and argument. It will provide practical training for writing academic book reviews, as well as a useful and analytical *entrée* into the scholarship relevant to your dissertation.

A final word is needed on presentation of bibliographical information (with apologies for the exclusively 'historical' examples below). You need to give precise references to the particular articles/books under review. For **books (authored)**: give the author's name (initials, surname) followed by the book's title in *italics*; all significant words in the title need to be capitalised; give details of the edition or volume number if needed, e.g. 2<sup>nd</sup> edition; provide the place and date of publication in brackets.

E.g. A. L. Poole, *From Domesday Book to Magna Carta*, 2<sup>nd</sup> edn (Oxford, 1955).

For **articles**: give the author's name followed by the article's title in inverted commas; then the journal title in *italics* and volume number with its year in brackets; finally the full page-run of the article.

E.g. J. Riley-Smith, 'Crusading as an act of love', *History* 65 (1980), 177-92.

For **chapters in (edited) books** the title of the chapter is treated like a journal article title and the title of a book where it appears is treated like a book title. The author of the chapter is given before the chapter title and the editors of the book are named after the book title and the abbreviation 'ed.'.

E.g. S. L. Thrupp, 'The Gilds', in *The Cambridge Economic History of Europe*, vol. 3, ed. M. M. Postan, E. E. Rich and E. Miller (Cambridge, 1965), 230-80.

For referencing other kinds of academic writing, ask the course convenor for guidance.

### 3. *Editing Exercise:*

Editing is one of the most important scholarly tasks one can undertake since it makes primary texts more easily available to researchers, students, and interested general readers. Primary texts in manuscript are otherwise likely to be locked away in single copies in libraries, or be written in such a form as to be unintelligible to non-experts. Even printed texts, now widely available through online resources such as EEBO benefit from the attention of a specialist editor, whose job it is to compare different versions and to identify the reasons why a particular printed version takes the form it does. It is important to recognise that although the editor's job is to present the chosen text as faithfully as possible, this will also and inevitably mean making changes. Every edition is therefore also an act of interpretation. It involves analysis and judgement.

Before one can begin the editing task, one therefore has to decide

- a) who the intended readership will be
- b) what particular problems this text contains
- c) how many early sources exist for this text, and what the relationship of any one is to each of the others
- d) what editorial principles you will therefore be adopting to cope with all the above.

Where there is more than one source text, you will probably need to decide on which one to take as your main copy.

It is important that your editorial work is both clear and consistent. Readers need to know how your work has intervened in the text. This is why it is important to

- a) write a brief introduction, explaining your editorial approach
- b) make a record of variants between your different source texts, and any emendations you are introducing into your edition; this forms the 'textual apparatus'

First, you need to establish how the text you are about to edit has come into being. Why was it written and for what readership? If it is a set of financial accounts, for example, is your interest in it purely financial (like the first reader's) or are you editing it in order to provide researchers with evidence for something slightly different, such as play production, or the function of an ecclesiastical administrative department, or the design, nature and use of material objects. Is it an original manuscript or a copy? If it is a printed literary text, was the manuscript from which it was printed authorial or was it a scribal copy? Whenever a text is copied, whether by scribe or printer, errors or other changes are inevitably introduced. What criteria are you going to use to distinguish between an authorial improvement, a deliberate change introduced by someone else, and an error?

If it is an historical document, what are the conventional legal, accountancy or other forms it is using? How are you going to deal with formulaic repetitions, which will be of limited interest to the modern reader?

What approach are you going to take to spelling since before the widespread introduction of dictionaries there was no need for consistent spelling and every individual had their own spelling preferences.

For example, the vast majority of renaissance plays only exist in printed form. You need to try to distinguish what kind of manuscript (authorial, scribal, theatrical) lies behind that printing. You may well decide that your readership needs an edition with modern spelling and punctuation. Modern spelling, is simply that, spelling; one must not change the word itself. If the word is no longer in use, of course, it cannot be modernised. Punctuation, however, can be a bit more tricky since the same marks of punctuation have historically been used to indicate grammatical as well as rhetorical and oratorical pauses and connections, and also metrical units. You will also need to standardise, and sometimes to introduce necessary stage directions. In all cases, your objective is to clarify, and also to be transparent in what you have done, through annotation and the textual apparatus, as appropriate.

Once you have decided on your approach to the text itself, you will also need to decide on the level of explanatory annotation it needs i.e. provide definitions of the more obscure words and phrases; as well as historical information to enable your reader more fully to understand what the text is saying, and its historical and cultural significance.

The above constitutes some general principles to the task of editing a range of documents. More specific guidance will be given on the particular editing exercises that you decide to complete as part of the Portfolio assessment. You are advised to examine published editions of generically similar works or documents for a fuller understanding of the processes involved, and the different choices undertaken by different editors.

#### *4. Research Seminar Report:*

This should focus on the research seminars organised by the CMRC. However you may also include other research seminars organised by the academic disciplines (e.g. History) or other centres (e.g. Parkes Institute) in the School of Humanities at the University of Southampton, and even seminar series in other institutions (e.g. Institute of Historical Research, London). You should write about four events (here or elsewhere) but you do not have to comment in equal depth on each. In any case you should attend the whole CMRC research seminar series. This usually takes place at 6pm on Mondays, but there may be a couple of exceptions to this, in the first semester.

Your submission should be written as a report (i.e. it may include bullet points and sub-headings) and should be designed to give comparative, critical, and reflective feedback on the seminars you have attended. You should show that you have grasped the argument of each seminar paper and understood the main points of discussion and debate which followed the paper. You should also comment on the speaker's style of delivery and presentation and the methodological approaches and problems which their paper engaged with.

We regard this as a 'real life' activity; i.e. we will want to show the reports to the seminar organisers with a view to improving the series for future years. So, don't pull your punches, but make sure you offer fair, balanced and constructive criticism.

## **Deadlines**

Students taking the whole Core Module:

*Essay deadline*      **Thursday, 21 January 2010**

*Portfolio deadline*    **Thursday 27 May 2010**

Students taking the first unit of the Core Module only:

*Portfolio deadline*    **Thursday, 21 January 2010**

Students taking second unit of the Core Module only:

*Portfolio deadline*    **Thursday 27 May 2010**

NB. Assessments need to be submitted by the above deadlines to Student Services in the School of Humanities (open between 10am and 4pm).

## **Class Hours and Venue:**

The module will be taught through two-hour weekly seminars in **Building 65, Room 1111**, on **Monday afternoon**. The class will **normally begin at 3pm** but **occasionally it will start at 4pm**; this is because the class is team-taught and not all teaching staff are able to begin the class at 3pm because of other professional commitments. You will be warned in advance by e-mail if the class time is to change between 3 and 4pm. In any case the first class will meet at 3pm on Monday, 5 October.

After your Core Module classes, you are strongly encouraged to attend the **CMRC research seminar series** which normally meets on Mondays every two to three weeks at 6pm; you will be sent by e-mail details of the research seminar venue and programme in due course.

## **CMRC MA CORE COURSE OUTLINE:**

### **Semester 1: Themes and Issues**

**Week 1:** Introductory Session (Rationale of Course and Planning your Portfolio)

**Weeks 2-4:** 'Monarchy and People'

**Weeks 5-7:** 'Society and the Individual'

**Weeks 8-10:** 'Music and Poetry, Metre and Rhythm'.

**Week 11:** Editing Session (with Prof. Ros King and Dr Peter Clarke)

**Week 12:** Group Presentation

### **Semester 2: Reading the Evidence**

**Weeks 1-3:** 'The Church and Religion'

**Weeks 4-6:** 'Cultural Interactions: The Crusades'

**Weeks 7-9:** 'Performance and Ceremony'

**Week 10:** No class (Bank Holiday)

**Week 11:** Editing Session (with Prof. Bella Millett and Dr Peter Clarke)

**Week 12:** Review of main themes of course.

## Semester 1, Weeks 2-4: Monarchy and People

Co-taught by Prof. Anne Curry (History) and Prof. Ros King (English)

In order to explore this theme, we shall take as a case study the reign of King Richard II of England, exploring the struggles between monarch and people in terms of contemporary political theories and beliefs about ideal kingship. We shall also explore the ways in which Richard's reign was presented in the sixteenth century, both as 'history' and as 'history play'. We shall also consider the 'education' of the prince or ruler as set out in various books of counsel and advice, such as Giles of Rome's *De regimine principum*, *The Mirror for Magistrates*, Eliot's *The Book Named the Governor*, and Machiavelli's *The Prince*. In this way we will also be able to consider aspects of late medieval, Tudor and early Stuart monarchy, political theory, and speech writing.

### Formative assessment

A debate on the extent to which Richard II and Elizabeth I fitted the (changing) model of the perfect ruler.

Annotated bibliography on the books and articles consulted, with a few lines on each summarising their approach and value.

A critical commentary comparing at least *two* texts relating to the case study.

Any of the above may be submitted as part of your final portfolio

### Skills

You will develop the following skills:

Reading different types of text: documents; parliamentary records and speeches; plays; polemic; argument

Understanding the place of treatises and contemporary perceptions as expressed through literature, in assessing the behaviour of rulers and attitudes to them.

Making an oral presentation in a debate (a demonstration of rhetoric/counsel)

Understanding of the uses, advantages and limitations of interdisciplinary approaches

Developing research skills, reporting skills

### Some key reading:

We shall supply an anthology of hard to get items.

Shakespeare, *Richard II*. You may use any good modern edition, but we recommend the Arden 3, edited by Charles R. Forker.

C. Given Wilson, *Chronicles of the Revolution 1397-100: the Reign of Richard II* (1993) (electronic resource, Manchester Medieval Sources)

E. H. Kantorowicz, *The King's two bodies : a study in mediaeval political theology* (Princeton University Press, 1957)

B. Guenée, *States and Rulers in Later Medieval Europe* (Blackwell, 1985)

C.F. Briggs, *Giles of Rome's De regimine principum: reading and writing politics at court and university, c. 1275-c. 1525* (CUP, 1999)

T. Jones, 'Was Richard II a Tyrant? Richard's use of the books of rules for princes', *Fourteenth Century England* vol. v, ed N Saul (2008)

N. Saul, 'Richard II and the vocabulary of kingship', *English Historical Review*, 110 (1995)

C. Fletcher, 'Manhood and politics in the reign of Richard II', *Past and Present*, 189 (2005)

## Semester 1, Weeks 5-7: Society and the Individual

Co-taught by Prof. Ros King (English) and Dr Peter Clarke (History).

### Week 5: Society and Community

New forms of collective organisation, political, religious and otherwise, emerged in Western Europe from the twelfth century onwards. Many of these were described as a 'universitas' or community. But what was the medieval notion of 'community'? To what extent did it signify something above and beyond its individual members? How did notions of human society relate to ideas of ordering of the cosmos? Why was the pastoral form with its society of shepherds such a politically useful tool in the sixteenth century?

*Required Reading:*

Edmund Spenser, *The Faerie Queene*, Book VII, the Mutability Cantos

J. Canning, *The Political Thought of Baldus de Ubaldis* (Cambridge 1987), ch. 5.

S. Reynolds, *Kingdoms and Communities in Western Europe, 900–1300* (2d ed., 1997), ch. 2.

*Background reading:*

E. H. Kantorowicz, *The King's Two Bodies: A Study in Medieval Political Theology* (Princeton 1957), esp. pp. 291-313.

W. Ullmann, *The Individual and Society in the Middle Ages* (1966)

J. Canning, 'The corporation in the political thought of the Italian jurists of the thirteenth and fourteenth centuries', *History of Political Thought* 1 (1980), 15-24.

*The Cambridge History of Medieval Political Thought, c.350-c.1450*, ed. J. H. Burns (Cambridge 1988), ch. 15.ii (J. P. Canning, 'Law, sovereignty and corporation theory, 1300-1450').

### Week 6: Physiological and Social Stratifications

Marxist analysis has divided modern industrial society into classes. But historians of pre-industrial Europe have argued that medieval society was divided into 'orders' not classes. Many medieval writers indeed used the metaphor of the 'three orders': those who prayed; those who fought; those who laboured. Was this just a literary device, or did it accurately describe the hierarchical structure and social divisions of medieval western society? To what extent does it mirror the tenets of Natural Philosophy concerning the human body: the tripartite division into body, mind and soul; and the subdivision of the mind into memory understanding and will?

*Required Reading:*

Thomas Wright, *The Passions of the Mind in General* (1605). There is a Garland reprint edition of this text in the library. You will also find it on EEBO.

Shakespeare, *Hamlet* (particularly Hamlet's seven soliloquies)

John of Salisbury, *Policraticus* (selected extracts to be provided).

*Background Reading:*

G. Duby, *The Three Orders: Feudal Society Imagined*, trans. A. Goldhammer (1982)

S. H. Rigby, *English Society in the Later Middle Ages* (1995).

J. Hatcher and M. Bailey, *Modelling the Middle Ages* (2001). A. Macfarlane, *The Origins of English Individualism* (1978).

Jonathan Sawday, *The Body Emblazoned: Dissection and the Human Body in Renaissance Culture*, London: Routledge, 1995

Gail Kern Paster, *Humoring the body: Emotions and the Shakespearean Stage*, University of Chicago Press, 2004

**Week 7: Authority and authorship: the emergence of the individual**

When did the idea of the individual emerge in Western European culture? Colin Morris has argued for the twelfth century, but other scholars date this development later, notably in the Renaissance period. How did medieval society conceive of the individual, if it did so at all, and how far was the Renaissance concept of the individual different from this? Might the notion of Renaissance individualism even be open to question, and the idea of the individual be more modern than many scholars have supposed?

*Primary sources:*

Peter Abelard, *Historia Calamitatum* (The Story of His Misfortunes) in *The Letters of Abelard and Heloise*, trans. B. Radice (1974): a famous twelfth-century autobiography.

An anthology of writers writing about authorship (to be provided)

*Background Reading:*

C. Morris, *The Discovery of the Individual, 1050-1200* (1972; repr. 1987)

C. W. Bynum, 'Did the Twelfth Century Discover the Individual?', a critique of C. Morris (above), followed by the reply of C. Morris, 'Individualism in Twelfth-Century Religion: Some Further Reflections', *Journal of Ecclesiastical History* 31 (1980).

M. T. Clanchy, *Abelard: A Medieval Life* (Oxford 1997).

\_\_\_\_\_, 'Documenting the self: Abelard and the individual in history', *Historical Research* 76 (2003), 293-309.

J. Burckhardt, *The Civilization of the Renaissance in Italy*, trans. S. G. C. Middlemore (1944): which first formulated the theory of 'Renaissance individualism'.

J. J. Martin, *Myths of Renaissance Individualism* (2006)

*Formative assessment task:*

Short (max. 10 min) group presentation on the advantages and/or disadvantages of using cross disciplinary evidence in establishing similarities and differences between medieval and renaissance concepts of the individual and/or society

## Semester 1, Weeks 8-10: Music and Poetry, Metre and Rhythm

Co-taught by Elizabeth Kenny (Music) and Ros King (English)

This part of the unit will pay attention to oral and aural aspects of renaissance culture. You do not need to be able to read music, but the sessions will develop your skills in speaking and critical listening.

What constituted the soundscape of Elizabethan England? How did a humanist education in Latin poetry and drama combine with the sixteenth-century Reformation's renewed emphasis on the word to inform the project to make the English language fit for poesy? How might these and other considerations influence the ways in which we now might speak Elizabethan poetry and play early music?

**Week 1:** Introduction to Renaissance ideas about music and its value.

Listen to as much music as you can, and read widely in the secondary reading list below.

**Week 2:** From syllabic to quantitative verse: the difference between rhythm and metre, and Renaissance debates about word-setting and how the English language works in poetry. Please look at Lily's Grammar, Shakespeare, *Love's Labours Lost* (particularly IV.ii and IV.iii), Edwards, and Campion (below).

**Week 3:** Jacobean Court Masques and early opera. (The following texts are available on EEBO and in various collections in Hartley.)

Ben Jonson, *The Masque of Oberon*

Campion, *The Lord Hay's Masque*

Dryden/Purcell, *King Arthur*

*Suggested assessment task:*

A short presentation (in any medium/media): How has the experience of hearing music and poetry combined in song affected your response to the poetry alone?

*Primary Sources*- all available on Early English Books Online (EEBO),

<http://eebo.chadwyck.com>.

William Lily, *Institutia Compendiaria Totius Grammaticae*

Appearing in various manifestations throughout the sixteenth century, Lily's Latin Grammar, reached its full form including the section on prosody, in about 1546. It became the most important instructional book on Latin grammar and prosody until the mid nineteenth century. The 1607 edition available on EEBO has De Prosodia starting on image 111; in the 1546 edition it starts on image 71.

Richard Edwards, *The Paradyce of Daynty Deuises*, London, 1576

This was the most popular of all the Elizabethan miscellanies running to at least ten editions by 1610, it includes syllabic poems by the poet, composer, dramatist and teacher Richard Edwards and others, some of which are also found elsewhere with musical settings. Each edition is slightly different. The Edwards poems and their settings are in Ros King, *The Works of Richard Edwards: Politics, Poetry and Performance in Sixteenth-Century England*, Manchester University Press, 2001 (in Hartley).

Thomas Campion, *Observations in the art of English poesy*, London, 1602

Campion was a poet and composer of the highest distinction. Expert musical knowledge informed his views on English prosody, although his attempt to introduce quantitative measures was doomed to failure.

Accessible through EEBO

Percival Vivian's 1903 critical edition of *Campion's Works* is in Hartley (PR 2228).

Samuel Daniel, *A panegyrike congratulatory deliuered to the Kings most excellent Maiestie at Burleigh Harrington in Rutlandshire. By Samuel Daniel. Also certaine epistles, with a defence of ryme heretofore written, and now published by the author*, London, 1603

A reply to Campion, challenging many of his opinions from quite a well informed position.

Samuel Daniel's bother John was another leading English composer. Accessible through EEBO. Campion and Daniel both reprinted in G. Gregory SMITH (ed.), *Elizabethan critical essays*. 2 vols. Oxford, 1904. In Hartley (PR 70).

John Milton, *A maske presented at Ludlow Castle, 1634 on Michaelmasse night, before the Right Honorable, Iohn Earle of Bridgewater, Vicount Brackly, Lord Praesident of Wales, and one of His Maiesties most honorable Privie Counsell*, London, 1637.

Richard Flecknoe, *Ariadne deserted by Theseus and found and courted by Bacchus*, London, 1654

Includes an interesting 'Preface Declaring the Excellency of Recitative Musick', far ahead of its time. Facsimile accessible (and downloadable) through Early English Books Online,

Sir William Davenant, *The Siege of Rhodes*, London, 1656

Includes an equally interesting preface ('To the Reader') explaining Davenant's approach to libretto writing. Also accessible through EEBO. Ann-Mari Hedbäck's 1973 critical edition is in Hartley (PR 2474). Flecknoe and Davenant were rival impresarios in 1650s London – Davenant much the more successful. They had very different ideas about the sorts of lyric suitable for operatic setting.

William Gardiner, *The music of nature: or, an attempt to prove that what is passionate and pleasing in the art of singing, speaking, and performing upon musical instruments, is derived from the sounds of the animated world. With curious and interesting illustrations*, London and Leicester, 1832

Includes a fascinating chapter 'On rhythm in [the English] language', using musical rhythm notation to show how he thought extracts from poems, Shakespeare speeches and even a political speech were meant to be read out. In Hartley, but microfiche only. Ask a librarian to help you find it.

#### *Modern Editions*

Edward Doughtie (ed.), *Lyrics from the English airs, 1596-1622*

Cambridge, MA, 1970

Old spelling edition of all the English lute-song lyrics – so-called 'Golden Age' repertoire. In Hartley (PR 1187).

Edmund Fellowes, *English Madrigal Verse* – 3rd edition, revised and enlarged by Sternfeld and Greer, Oxford, 1967

Modern spelling edition of all extant English madrigal and lute-song lyrics. In Hartley (ML 285.65).

Stephen Orgel and Roy Strong, *Inigo Jones: The Theatre of the Stuart Court*, London: Sotheby Parke Bernet, 1973

Contains Inigo Jones's masque designs with the corresponding poetic texts. IN Hartley, quarto PR679.M3

*Secondary Sources* – all items below are in Hartley

Bruce R Smith, *The Acoustic World of Early Modern England: attending to the O-factor*, University of Chicago Press, 1999

John Hollander, *The Untuning of the Sky*, W.W. Norton (1970)

Not cutting-edge any more but one of the best summaries of transition from Neoplatonic to pre-enlightenment thought on music.

Edward Doughtie, *English Renaissance Song*, Boston, MA, [1986]

In Hartley (ML 2849 DOU).

Edmund Fellowes, *English Madrigal Composers*, Oxford, 1921

In Hartley (ML 285).

Bruce Pattison, *Music and poetry of the English Renaissance*, London, 1948

An excellent critical study full of insights about music, poetry and the relationship between them. In Hartley (ML 285).

Derek Attridge, *Well-Weighed Syllables: Elizabethan Verse in Classical Metres*, Cambridge, 1974

Barbara Ravelhofer, *The Early Stuart Masque: Dance, Costume and Music*, Oxford University Press, 2006

Peter Kivy, *Authenticities: philosophical reflections on musical performance*, Cornell, 1995

A philosophical discussion of some of the issues involved in performing early music.

Elizabeth Kenny, 'The uses of lute song: texts, contexts and pretexts for 'historically informed' performance', *Early Music*, 36(2), 2008: 285-300

Andrew Pinnock and Bruce Wood, 'A mangled chime: the accidental death of the opera libretto in Civil War England', *Early Music*, 36(2), 2008: 265-284

#### *CD Recordings*

There is a good selection in the Music Resources Room, Hartley Library. You'll need to listen to them there – no borrowing allowed.

Suggestions:

E Kenny:

*Dowland Lute Songs, Britten Nocturnal* Hyperion Records. (Hyperion CDA67648)

With Mark Padmore, Craig Ogdon, Recorded 2007.

*Songs by Henry and William Lawes* (Hyperion CDA675890)

With Robin Blaze, Rebecca Outram, Rob Macdonald, Bill Carter, Frances Kelly

Recorded 2006

*Henry Purcell: Victorious Love* Gramophone's Editor's Choice for Dec 2007  
(BIS-SACD-1536)

With Carolyn Sampson, Anne-Marie Lasla, Laurence Cummings  
Recorded 2006

*Move Now with Measured Sound: Music by Thomas Campion* (Hyperion CDA67268)

With Robin Blaze, David Milller, Mark Levy, Joanna Levine,  
Recorded 2001

*English Lute Songs* (Hyperion CDA67126)

With Robin Blaze,  
Recorded 1999

The New London Consort

*Jacobean Songs and Consort Music* Gramophone Critics' Choice  
LINN CKD 011

Decca: English opera series Locke Psyche Gramophone Editor's Choice 444 336-2

The Musicians of the Globe

*The Masque of Oberon* Philips E446 217-2 The first recorded reconstruction of Ben Jonson's court masque, with music for a vast array of voices and Renaissance instruments by Robert Johnson (Shakespeare's lutenist), Ferrabosco and Holborne

The Parley of Instruments

The English Orpheus series on Hyperion records ([www.hyperion-records.co.uk](http://www.hyperion-records.co.uk)) including Odes to St Cecilia, Vol 31.

John Blow (1649-1708) The glorious day is come (St Cecilia Ode, 1691); Giovanni Battista Draghi (c1640-1708) From harmony, from heavenly harmony (St Cecilia Ode, 1687)

*Hark! Hark! The Lark! Music for Shakespeare's company* Vol 43.

John Atkins, John Hilton, Simon Ives, Robert Johnson, William Lawes, Johann Schop, Thomas Simpson, Robert Taylor, John Wilson

Les Arts Florissants/William Christie: King Arthur. Erato 4509985352

Hartley also has a good selection of recordings by Emma Kirkby and the Consort of Musicke.

## Semester 2, Weeks 1-3: The Church and Religion

Co-taught by Prof. Bella Millett (English) and Dr Peter Clarke (History).

### **Week 8. *The Papacy and the Fourth Lateran Council***

The Fourth Lateran Council is widely considered one of the major landmarks in the history of the Western Church. Pope Innocent III convened this general church council in 1215 at Rome (the Lateran palace was the pope's main residence there before the Vatican). It attracted some 800 participants from across the west that met to discuss major issues of religious reform and approved legislation of far-reaching significance. Its decrees touched on clerical celibacy, the status of the Jews, lay participation in mass and confession, marriage, and even a new crusade to the Holy Land. Most of the decrees were proposed by the pope himself and therefore raise questions about the pope's authority within the Church and the power of the church hierarchy to implement such legislation. This legislation grew out of a period of tumultuous religious, economic and social change and responded to new spiritual movements that had arisen from this change and was informed by new ideas emerging from Paris, the main centre in Europe for theological studies. This seminar will analyse the legislation, its context and its impact. It will also assess the Fourth Lateran Council as the high-point of the 'Medieval Reformation'. One of the products of this 'Reformation' was *Ancrene Wisse*, a Middle English text written for religious women and contemporary with the Council. Indeed the 'Medieval Reformation' provided new opportunities for the expression of female spirituality outside the monastic life.

#### *Primary Sources:*

*Decrees of the Ecumenical Councils*, trans. N. P. Tanner (1990), vol. 1: for the Decrees of the Fourth Lateran Council (1215).

Bella Millett, *Guide for Anchoresses: A Translation of Ancrene Wisse*, Exeter Medieval English Texts and Studies (2009): copies will be provided.

#### *Background reading:*

B. Bolton, *The Medieval Reformation* (1983)

C. Morris, *The Papal Monarchy: The Western Church from 1050 to 1250* (1989).

S. Kuttner and A. Garcia y Garcia, 'A New Eye-witness Account of the Fourth Lateran Council', *Traditio* 20 (1964), 115-78.

M. Gibbs and J. Lang, *Bishops and Reform, 1215-1272: With Special Reference to the Fourth Lateran Council of 1215* (1934)

J. Baldwin, *Masters, Princes, and Merchants: the Social Views of Peter the Chanter and his Circle* (1970)

### **Week 9. *Mendicancy: The Rise and Fall of a Religious Ideal***

Many new religious movements emerged across the west from the twelfth century. Some of these were new monastic orders that set high standards of ascetic life, such as the Cistercians. But the monastic life involved flight from the world and was not a choice for all. Those who remained in the world sought other forms of religious expression, including lay penitential

movements. One of these grew into the first mendicant order, the Franciscans, who sought to combine a strict version of monastic poverty and asceticism with ministry in the world. The word ‘mendicant’ was derived from the Latin ‘mendicare’ meaning ‘to beg’, which is how mendicants were meant to support themselves. The Franciscan and other mendicant orders, notably Dominicans, proved very successful at reaching out to the laity and spread all over Europe from the early thirteenth century onward. However they found it increasingly difficult to maintain their original ideals, notably poverty, and by the fourteenth century their falling standards were criticised by other clergy and even satirised by lay poets such as Boccaccio and Chaucer, notably in the latter’s ‘Canterbury Tales’. This seminar will examine the rise of mendicant ideals and analyse the reasons for their eventual decline.

*Primary Sources:*

*Francis of Assisi, Early Documents*, 3 vols. (2001)

Thomas of Eccleston, *The Coming of the Franciscans*, trans. A. R. Mowbray (1964)

L. D. Benson (ed.), *The Riverside Chaucer* (3rd ed., 1988): The Summoner’s Tale (translated from ME at <http://classclit.about.com/library/bl-etexts/gchaucer/bl-gchau-can-sum.htm>).

‘Winner and Waster’: late fourteenth-century poem which puts the friars in Winner’s army (annotated translation available: <http://www.soton.ac.uk/~wpwt/trans/winner/wintrans.htm>).

*Background reading:*

H. Grundmann, *Religious Movements in the Middle Ages* (English trans.; 1994)

L. K. Little, *Religious Poverty and the Profit Economy in Medieval Europe* (1978)

R. B. Brooke, *The Coming of the Friars* (1975)

C. H. Lawrence, *The Friars: the Impact of the Early Mendicant Movement on Western Society* (1994)

M. Robson, *The Franciscans in the Middle Ages* (2006)

C. Esser, *Origins of the Franciscan Order*, trans. A. Daly and T. Lynch (1970)

D. L. d’Avray, *The Preaching of the Friars: Sermons diffused from Paris before 1300* (1985)

F. Andrews, *The Early Humiliati* (1999)

F. Andrews, *The Other Friars: Carmelite, Augustinian, Sack and Pied Friars* (2006)

**Week 10. Lay Spirituality**

Growing lay involvement in the life of the Western Church is evident from at least the twelfth century. This was partly stimulated by the church hierarchy, especially through the decrees of the Fourth Lateran Council and mendicant ministry. But this phenomenon was also driven by popular religious enthusiasm, expressed in such activities as pilgrimage and crusading. Some of this lay enthusiasm spilled over into unorthodox channels, leading to heretical movements

such as Catharism, Waldensianism, and Lollardy, which were condemned and persecuted by church and state authorities. The Church increasingly sought to guide laity away from heresy and into more orthodox expressions of piety. By the late Middle Ages the Church catered for a rich variety of forms of lay spirituality. This seminar will examine these and consider how devoted the laity were to 'traditional' religion on the eve of the Protestant Reformation.

*Primary Sources:*

J. Shinnars, *Medieval Popular Religion, 1000-1500: A Reader* (1997)

A. Hudson (ed.), *Selections from English Wycliffite Writings* (1978)

C. Davidson (ed.), *A Tretise of Miraclis Pleyinge*, Early Drama, Art and Music Monograph Series 19 (1993).

*Background Reading:*

C. N. L. and R. B. Brooke, *Popular religion in the Middle Ages : Western Europe, 1000-1300* (1984)

J. Bossy, *Christianity in the West, 1400-1700* (1985)

R. N. Swanson, *Religion and Devotion in Europe, c.1215-c.1515* (1995)

R. N. Swanson, *Church and Society in Late Medieval England* (1989)

E. Duffy, *The Stripping of the Altars: Traditional Religion in England, c.1400-c.1580* (1992)

E. Duffy, *Marking the Hours: English People and their Prayers, 1240-1570* (2006).

E. Duffy, *The Voices of Morebath: Reformation and Rebellion in an English Village* (2001)

A. D. Brown, *Popular Piety in Late Medieval England: the Diocese of Salisbury, 1250-1550* (1995)

C. Harper-Bill, *The Pre-Reformation Church in England, 1400-1530* (1989)

T. N. Tentler, *Sin and Confession on the Eve of the Reformation* (1977)

J. Sumption, *Pilgrimage: an Image of Mediaeval Religion* (1975)

D. Webb, *Medieval European Pilgrimage, c.700-c.1500* (2002)

D. Webb, *Pilgrimage in Medieval England* (2000)

I. Forrest, *The Detection of Heresy in Late Medieval England* (2005)

A. Hudson, *The Premature Reformation: Wycliffite Texts and Lollard History* (1988)

K. B. McFarlane, *John Wycliffe and the Beginnings of English Nonconformity* (1952)

## **Semester 2, Weeks 4-6: Cultural Interactions - The Crusades**

Co-taught by Dr Alison Gascoigne (Archaeology) and Dr Marianne O'Doherty (English)

The Crusades and subsequent Latin occupation of the Eastern Mediterranean (1096-1291) left a profound legacy both in terms of cultural interaction between the Latin Christians of Europe and the peoples of the Middle East, and in terms of European perceptions of the Eastern Mediterranean and Muslim peoples. These three seminars explore the theory, history, and representation of this cultural encounter.

### **1. Week 4: Cultural interactions – archaeological theory**

This session will explore the nature of cultural interaction between different societies, and how we can examine this in the past. We will engage with the theoretical context for the study of cultural interaction, including trade, migration, displacement, colonisation, etc. You are encouraged to explore inter-disciplinary approaches to interaction, and to bring together approaches from a wide range of fields (within and beyond archaeology) in order to consider the nature of interaction, to question traditional assumptions about interaction, and to explore constructively the role of material culture in cultural interaction.

### **2. Week 5: Cultural interactions and representation**

The crusades changed Medieval Europe's perception of the Holy Land dramatically. The gain, then loss of land in the Eastern Mediterranean cast a shadow over later European representations of this space, as western Christians struggled to understand why this region, imagined as critical to their religious identity, passed into Muslim hands. This week, you will compare narratives of this encounter in Latin and Arabic sources (in translation), including eyewitness sources and accounts by later chroniclers. You will also look at examples of representations of the Holy Land and the encounter between Christians, Muslims and Jews in post-Crusade literature, cartography and/or art.

### **3. Week 6: Case studies: student presentations**

For this week's class, you will use the approaches that we have used in weeks 1 and 2 to carry out a case study on a source (or group of sources) of your choice that provides evidence for the experience or effects of cultural encounter in the crusading period or its aftermath. This could comprise: an archaeological site or group of sites; a type of material culture, art, or artefact; a particular historical source or chronicler; a particular artistic, literary or cartographic representation or group of representations. You will present your research to the seminar, and you may choose to write up your presentation as part of your assessment portfolio. Presentations will need to be supported, where appropriate, by visual material. Individual presentations will be followed by full-group discussion.

### **Background reading**

We don't expect you to read everything below. However, these seminars cannot cover the history of the crusades in the Holy Land. You should therefore familiarise yourselves before the start of the block with some of the basic history of this period using one or two of the general works below ('some history'). A fuller bibliography with specific week-by-week readings will be circulated to students via the course Blackboard site nearer the time.

### **Some theory...**

- Freedman, Paul, 'The Medieval Other', in *Marvels Monsters, and Miracles: Studies in the Medieval and Early Modern Imaginations*, ed. by Timothy S. Jones and David A. Sprunger (Kalamazoo: Medieval Institute Publications, 2002), pp. 1-24
- Gosden, Chris *Archaeology and Colonialism: Cultural Contact from 5000BC to the Present* (Cambridge: CUP, 2004)
- Irwin, Robert, *Dangerous Knowledge: Orientalism and its Discontents* (Woodstock, NY: Overlook Press 2008)
- Pratt, Mary Louise, *Imperial Eyes: Travel Writing and Transculturation* (London : Routledge, 1992) (the book as a whole is non-medieval, but the introduction, 'Criticism in the Contact Zone', is an interesting approach to writing about cultural encounter)
- Said, Edward W., *Orientalism* (London : Routledge and Kegan Paul, 1978)

### **Some material culture...**

- Blair, Sheila S., *The Art and Architecture of Islam, 1250-1800* (New Haven: Yale University Press, 1994)
- Boas, A. J. *Crusader Archaeology: The Material Culture of the Latin East* (London/ N.Y: Routledge, 1999)
- Boas, A.J., *Jerusalem in the Time of the Crusades* (London: Taylor & Francis, 2008)
- Boas, A.J., *Archaeology of the Military Orders: A Survey of the Urban Centres, Rural Settlement and Castles of the Military Orders in the Latin East (c. 1120-1291)*, (London : Routledge, 2006)
- Ettinghausen, Richard, and Oleg Grabar. *The Art and Architecture of Islam: 650-1250* (Harmondsworth: Penguin, 1987)
- Folda, Jaroslav, *Crusader Art in the Twelfth Century* (Oxford : B.A.R., 1982)
- Gosden, Chris *Archaeology and Colonialism* (see 'theory')
- Peters, F. E., *Jerusalem* (Princeton: Princeton UP: 1985)

### **Some History...**

- Hillenbrand, C., *The Crusades: Islamic Perspectives* (Edinburgh: Edinburgh University Press, 1999)
- Kedar, Benjamin Z., *Crusade and Mission: European Approaches toward the Muslims* (Princeton, N.J. : Princeton University Press, 1984)
- Lewis, Bernard, *Islam and the West* (New York : Oxford University Press, 1993)
- Maalouf, A., *The Crusades through Arab Eyes* (London: Al-Saqi, 1984)
- Morris, Colin, *The Sepulchre of Christ and the Medieval West : From the Beginning to 1600* (Oxford : Oxford University Press, 2005) (in particular chapters 6-9)
- Riley-Smith, Jonathan, *The Crusades : A History*, 2<sup>nd</sup> ed. (London: Continuum, 2005)
- Steven Runciman *A History of the Crusades* (Cambridge : C.U.P., 1951-1954)

### **Maps, literature, art...**

- Delano-Smith, Catherine, 'The Intelligent Pilgrim: Maps and Medieval Pilgrimage to the Holy Land', in *Eastern Bound: Travel and Travellers, 1050-1550*, ed. by Rosalind Allen (Manchester: MUP, 2004), 107-130
- Dyas, Dee, *Pilgrimage in Medieval English Literature, 700-1500* (Woodbridge : D. S. Brewer, 2001)
- Edson, Evelyn, *Mapping Time and Space: How Medieval Mapmakers Viewed Their World* (London: British Library, 1997)
- Harvey, P.D.A., *Medieval Maps* (Toronto : University of Toronto Press, 1991)
- P. D. A. Harvey , 'Local and Regional Cartography in Medieval Europe', in *The History of Cartography*, vol. 1, *Cartography in Prehistoric, Ancient, and Medieval Europe and the Mediterranean* (Chicago: University of Chicago Press, 1987), part 3, chapter 20.
- Heng, Geraldine, *Empire of Magic: Medieval Romance and the Politics of Cultural Fantasy* (New York : Columbia University Press, c2003)
- Metlitzki, Dorothee, *The Matter of Araby in Medieval England* (London: Yale University Press, 1977)
- Weber, Elka, *Traveling through Text: Message and Method in Late Medieval Pilgrimage Accounts* (New York, London : Routledge, 2005)
- Yeager, Suzanne M., *Jerusalem in Medieval Narrative* (Cambridge: Cambridge University Press, 2008)
- Zacher, Christian K., *Curiosity and Pilgrimage: The Literature of Discovery in Fourteenth-Century England* (Baltimore: Johns Hopkins, 1976)

## Semester 2, Weeks 7-9: Performance and Ceremony

Co-taught by Prof. John McGavin (English) and Dr Maria Hayward (History).

### Week 7

*The Public Scene* (Hayward & McGavin): This session will look at the historical and theoretical parameters of performativity in the public sphere below the royal level. It will look at topics such as superstitious ceremonies in a Reformation context; urban and parish activities; contested ceremonies; sumptuary laws; purchase and re-use of vestments during the Reformation.

### Week 8

*Royal Entries* (led by McGavin): ceremonial entries by monarchs into towns. The session will look at three such entries, chosen to illustrate the tight articulation of ceremony with political context (including both 'revolution' and reformation).

### Week 9

*Royal Exits* (led by Hayward): funerary ceremonies and material culture. This session will focus on Tudor royal funerals from Henry VII to Elizabeth I and the obits prepared for contemporary European rulers. It will consider a range of issues including the preparation of the monarch's body for burial, the allocation of black livery to the household, the form and function of the funeral, and the impact that the reformation had on the funeral and tomb design. Comparisons will be made with European royal and papal funeral practices.

**Skills:** during these sessions you will develop your skills in

- The evaluation, interpretation and contextualisation of a range of primary sources including text based documents, images and objects
- Reading a variety of secondary sources
- Making oral presentations and engaging in debate
- Making links between the material in these sessions and those taken earlier in the unit

**Formative assignments:**

- Selection of a relevant written primary source, image or artefact and delivery of a short, informal presentation on its significance to one of the three given themes
- Critique of primary sources in class either individually or in small groups or critique a short section of a primary source and present your work in class.

### Bibliography

Most of the primary material for study on this course will be provided in advance by tutors in a Reading Pack. A fuller bibliography will be available at the time, but in the meantime, students should consult the following works as indicative and helpful introductory reading:

J. Adamson, *The Princely Courts of Europe: Ritual, Politics and Culture under the Ancien Regime, 1500-1700*, (London, 1999).

Sydney Anglo, *Spectacle, Pageantry and Early Tudor Policy*, (Oxford: Clarendon Press, 1969).

P. Aries, *The Hour of Our Death*, trans., H. Weaver (New York, 1981).

A. P. Bagliani, *The Pope's Body*, trans., D. S. Peterson (Chicago, 2000).

Paul Binski, *Medieval Death: Ritual and Representation*, (London: British Museum, 1996).

E. Duffy, 'The end of it all: The material culture of the medieval English parish and the 1552 inventories', in C. Burgess and E. Duffy eds., *The Parish in Late Medieval England*, Harlaxton Medieval Studies XIV (2006), pp. 381-399.

Maria Hayward, *Dress at the Court of Henry VIII*, (Leeds: Maney, 2007), esp. chapter 4.

Alexandra F. Johnston, and Wim Hüsken, eds., *Civic Ritual and Drama, Ludus: Medieval and Early Renaissance Theatre and Drama*, 2 (Amsterdam: Rodopi, 1997)

A. F. Johnston, 'Parish playmaking in late medieval England', in C. Burgess and E. Duffy eds., *The Parish in Late Medieval England*, Harlaxton Medieval Studies XIV (2006), pp. 322-338.

Gordon Kipling, *Enter the King: Theatre, Liturgy and Ritual in the Medieval Civic Triumph* (Oxford: Clarendon, 1998)

N. Llewellyn, *The Art of Death: Visual Culture in the English Death Ritual c. 1500-1800*, London, 1991.

James Loxley, *Performativity* (London: Routledge, 2006), esp. chapter 7 ('Performativity and Performance Theory')

John J McGavin, *Theatricality and Narrative in Medieval and Early-Modern Scotland* (Aldershot: Ashgate, 2007), Introduction and chapters 3 and 5

M. Vale, *The Princely Court: Medieval Courts and Culture in North-West Europe 1270-1380*, (Oxford, 2001).

V. J. Scattergood and J. W. Sherborne eds., *English Court Culture in the Later Middle Ages*, (London, 1983).

G. Warkentin ed., *The Queen's Majesty's Passage and Related Documents* (Toronto, 2004).