An English Medieval And Renaissance Song Book Part Songs And Sacred Music For One To Six Voices Dover Song Collections

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Medieval and Renaissance English Literature: An Anthology of English Medieval and Renaissance Vocal Music: Part Songs for One to Six Vocals

Helen Cooper's unique study examines how continuations of medieval culture into the early modern period, forged Shakespeare's development as a dramatist and poet. Medieval culture pervaded his life and work, from his childhood, spent within reach of the last important books in the field.

This collection of essays examines aspects of the social organization of Europe from the thirteenth to the sixteenth centuries. The essays broach two fundamental questions: how were social distinctions and divisions perceived and portrayed by the politically active, the writers, and the image-makers; and, bound up with the first question, according to what principles and methods should the modern enquirer perceive and portray the ordering of society during Western Europe's formative years? The contributors bring perspectives from a range of disciplines, from historical, sociological, and literary to the art-historical and theoretical. Similarly, the contents are not limited to Northwestern Europe, but also address the Muslim Middle East, Dante's Italy, Renaissance Venice, and Adriatic Ragusa (Dubrovnik).

This collection of original essays serves as a set of case studies for exploring the ways in which people experienced home and homelessness between the eighth and eighteenth centuries. Arranged in reverse chronological order, the volume considers examples from the need for (or lack of) shelter and a place to call one's own in cultures ranging from Venice, Spain, and Latin America to Iceland and Anglo-Saxon England. Patricia Fortini Brown translates the floor plans of houses and the layouts of neighborhoods of Renaissance Venice into a broad understanding of that city's social and political arrangements. Protected courtyards of Spanish homes allowed Moriscos to maintain their Islamic faith after the Reconquista. Sabine McCormack articulates the paradox that arose in sixteenth-century Peru when the conquering Spaniards made a triumphant new home for themselves by forcing homelessness on many of the indigenous peoples. William Ian Miller considers the unique case of home and homelessness in medieval Iceland, in which scattered settlements in the middle of nowhere were held together by a complex legal system. Nicholas Howe supplements the available archaeological materials and offers new ways of examining home and homelessness in Anglo-Saxon England. Featuring the writings of some of the most influential scholars in history, art history, and literary studies, Home and Homelessness in the Medieval and Renaissance World presents fascinating studies that cover a wide breadth of cultural sites and moments.

Offering a broad overview of memorialization practices across Europe and the Mediterranean, this book examines local customs through particular case studies. These essays explore complementary themes through the lens of commemorative art, including social status; personal and corporate identities; the intersections of mercantile, intellectual, and religious attitudes; upward (and downward) mobility; and the cross-cultural exchange.

Medieval and Renaissance Drama in England is an international volume published every year in hardcover, containing essays and studies as well as book reviews of the many significant books and essays dealing with the cultural history of medieval and early modern English as expressed by and realized in its drama exclusive of Shakespeare.

Medievalia et Humanistica has won worldwide recognition as the first scholarly publication in America to devote itself exclusively to Medieval and Renaissance studies.

"An elegant anthology. The specialist will not miss the quiet sophistication with which the music has been selected and prepared. Some of it is printed here for the first time, and much of it has been edited anew. "Notes" This treasury of 47 vocal works edited by Noah Greenberg, founder and former director of the New York Pro Musica Antiqua will delight all lovers of medieval and Renaissance music. Containing a wealth of both religious and secular music from the 12th to the 17th centuries, the collection covers a broad range of moods, from the hearty "Blow Thy Home Thou Jolly Hunter" by William Cornysh to the reflective and elegiac "Cesse Mine Eyes" by Thomas Morley. Of the religious works, nine were written for church services, including "Sanctus" by Henry IV and "Angus Dei" from a beautiful four-part mass by Thomas Tallis. Other religious songs in the collection come from England's rich tradition of popular religious lyric poetry, and include William Byrd's "Susanna Farye," the anonymously written "Deo Gracias Anglia" (The Agincourt Carol), and Thomas Ravenscroft's "O Lord, Turne Now Away Thye Face" and "Remember O Thou Man." Approximately half of the songs are secular, some from the popular tradition and others from the courtly poets and musicians surrounding such musically inclined monarchs as Henry VIII who himself is represented in this collection with two charming songs, "With Oust Dycorde" and "O My Hart." Among the notable composers of Tudor and Elizabethan England represented here are Orlando Gibbons, John Dowland, and Thomas Weelkes."

An invaluable collection for those who read and love Lewis and medieval and Renaissance literature.

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Helen Cooper's unique study examines how continuations of medieval culture into the early modern period, forged Shakespeare's development as a dramatist and poet. Medieval culture pervaded his life and work, from his childhood, spent within reach of the last performances of the Coventry Corpus Christi plays, to his dramatisation of Chaucer in The Two Noble Kinsmen three years before his death. The world he lived in was still largely a medieval one, in its topography and its institutions. The language he spoke had been
A collection of songs in both the keys of G/A and C/d for the bagpipes. Diverse assortment of fast paced dances, catchy folk numbers, hornpipes and horn dances Mad Songs and a wide range of Medieval tunes ranging from the popular to hard to get, all arranged for the bagpipes. With songs suitable for beginners to advanced players, this book is ideal for all. The songs in this book are suitable for other instruments, such as recorders.

This is the first major study of the use of other languages in medieval and Renaissance English drama. For the period 1400 to 1600 Janette Dillon examines why other languages increasingly invade English plays, and how their significance is illuminated by developments in church and state, in particular the advancing Reformation and expanding English nationalism. In marked contrast to other related studies, Dillon focuses on drama as performance and employs a wide range of works, from the mystery cycles to The Spanish Tragedy, and finally Shakespeare.

To order the hardback version please contact order@peterlang.com. (Retail Price: £90.00, $135.90). History of English Literature is a comprehensive, eight-volume survey of English literature from the Middle Ages to the early twenty-first century. This reference work provides insightful and often revisionary readings of core texts in the English literary canon. Richly informative analyses are framed by the biographical, historical and intellectual context for each author. Volume 1 begins by discussing Anglo-Saxon literature before focusing on the three major Middle English poets of the late fourteenth century: Gower, Langland and Chaucer. It then engages with the sixteenth-century prose romances of Sidney, the epic and lyrical poetry of Spenser, and Donne's love and religious poems. Full coverage is devoted to the legendary fifty-year blossoming of the Elizabethan theatre (excluding Shakespeare, the object of Volume 2), from Kyd and Marlowe up to Jonson, Webster, Middleton, Ford and Shirley. The final part addresses the sixteenth-century prose works of Lyly, Greene and Nashe, homiletics by Hooker and others, and Elizabetian travel literature and historiography.

Festive Enterprise reveals marketplace pressures at the heart of dramatic form in medieval and Renaissance drama. In Festive Enterprise, Jill P. Ingram merges the history of economic thought with studies of theatricality and spectatorship to examine how English Renaissance plays employed forms and practices from medieval and traditional entertainments to signal the expectation of giving from their audiences. Resisting the conventional divide between medieval and Renaissance, Festive Enterprise takes a trans-Reformation view of dramaturgical strategies, which reflected the need to generate both income and audience assent. By analyzing a wide range of genres (such as civic ceremonial, mumming, interludes, scripted plays, and university drama) and a diverse range of venues (including great halls, city streets, the Inns of Court, and public playhouses), Ingram demonstrates how early moderns borrowed medieval money-gatherers' techniques to signal communal obligations and rewards for charitable support of theatrical endeavors. Ingram shows that economics and drama cannot be considered as separate enterprises in the medieval and Renaissance periods. Rather, marketplace pressures were at the heart of dramatic form in medieval and Renaissance drama alike. Festive Enterprise is an original study that traces how economic forces drove creativity in drama from medieval civic processions and guild cycle plays to the early Renaissance. It will appeal to scholars of medieval and early modern drama, theater historians, religious historians, scholars of Renaissance drama, and students in English literature, drama, and theater.

Since its founding in 1943, Medievalia et Humanistica has won worldwide recognition as the first scholarly publication in America to devote itself entirely to medieval and Renaissance studies. Since 1970, a new series, sponsored by the Modern Language Association of America and edited by an international board of distinguished scholars and critics, has published interdisciplinary articles. In yearly hardcover volumes, the new series publishes significant scholarship, criticism, and reviews treating all facets of medieval and Renaissance culture: history, art, literature, music, science, law, economics, and philosophy. Medievalia et Humanistica Editorial Board and Submissions Guidelines

Contains essays and studies by critics and cultural historians from both hemispheres as well as substantial reviews of books and essays dealing with medieval and early modern English drama. This work addressed topics ranging from local drama in the Shrewsbury borough records to the Comish Mermaid in the Ordinalia.

With contributions from a range of internationally known early music scholars and performers, Tess Knighton and David Fallows provide a lively new survey of music and culture in Europe from the beginning of the Christian era to 1600. Fifty essays comment on the social, historical, theoretical, and performance contexts of the music and musicians of the period to offer fresh perspectives on musical styles, research sources, and performance practices of the medieval and Renaissance periods.

Hailed as "the final memorial to the work of a great scholar and teacher and a wise and noble mind," this work paints a lucid picture of the medieval world view, as historical and cultural background to the literature of the Middle Ages and Renaissance.
