Illuminating The Book Makers And Interpreters Essays In Honour Of Janet Backhouse

Illuminating the Book - Michelle P. Brown 1998 Essays in honour of Janet Backhouse, Curator of Illuminated Manuscripts at The British Library reflect her own research interests in the later Middle Ages and Renaissance, and in the interaction between English collectors and continental book producers.

Illuminated manuscripts and their makers - Rowan Watson 2003

The Bookseller of Florence - Ross King 2021-04-06 The Renaissance in Florence conjures images of beautiful frescoes and elegant buildings—the dazzling handiwork of the city's skilled artists and architects. But equally important for the centuries to follow were geniuses of a different sort: Florence's manuscript hunters, scribes, scholars, and booksellers, who blew the dust off the ancient world and, through the discovery and diffusion of ancient knowledge, imagined a new and enlightened world. At the heart of this activity, which best selling author Ross King relates in his exhilarating new book, was a remarkable man: Vespasiano da Bisticci. Born in 1422, he became what a friend called "the king of the world's booksellers." At a time when all books were made by hand, over four decades Vespasiano produced and sold many hundreds of volumes from his bookshop, which also became a gathering spot for debate and discussion. Besides repositories of ancient wisdom by the likes of Plato, Aristotle, and Quintilian, his books were works of art in their own right, copied by talented scribes and illuminated by the finest miniaturists. His clients included a roll-call of popes, kings, and princes across Europe who wished to burnish their reputations by founding magnificent libraries. Vespasiano reached the summit of his powers as Europe's most prolific merchant of knowledge when a new invention appeared: the printed book. By 1480, the king of the world's booksellers was swept away by this epic technological disruption, whereby cheaply produced books reached readers who never could have afforded one of Vespasiano's elegant manuscripts. A thrilling chronicle of intellectual ferment set against the dramatic political and religious turmoil of the era, Ross King's brilliant The Bookseller of Florence is also an ode to books and bookmaking that charts the world-changing shift from script to print through the life of an extraordinary man long lost to history—one of the true titans of the Renaissance.

Marguerite Makes a Book - Bruce Robertson 1999 In medieval Paris, Marguerite helps her nearly blind father finish painting an illuminated manuscript for his patron, Lady Isabelle. 46 color illustrations.

Makers and Takers - Rana Foroohar 2017 "Award-winning business journalist Rana Foroohar shows how the shortsighted and misguided financial practices that nearly toppled the global economy in 2008 have come to infiltrate all corners of American business—putting us on a dangerous collision course to another economic meltdown that will make 2008 look like a mere blip in the business cycle—"

Toward a Global Middle Ages - Bryan C. Keene 2019-09-03 This important and overdue book examines illuminated manuscripts and other book arts of the Global Middle Ages. Illuminated manuscripts and illustrated or decorated books—like today's museums—preserve a rich array of information about how premodern peoples conceived of and perceived the world, its many cultures, and everyone's place in it. Often a Eurocentric field of study, manuscripts are prisms through which we can glimpse the interconnected global history of humanity. Toward a Global Middle Ages is the first publication to examine decorated books produced across the globe during the period traditionally known as medieval. Through essays and case studies, the volume's multidisciplinary contributors expand the historiography, chronology, and geography of manuscript studies to embrace a diversity of objects, individuals, narratives, and materials from Africa, Asia, Australasia, and the Americas—an approach that both engages with and contributes to the emerging field of scholarly inquiry known as the Global Middle Ages. Featuring 160 color illustrations, this wide-ranging and provocative collection is intended for all who are interested in engaging in a dialogue about how books and other textual objects contributed to world-making strategies from about 400 to 1600.

Picturing the Book of Nature - Sachiko Kusukawa 2012-05-02 Because of their spectacular, naturalistic pictures of plants and the human body, Lehnart Fuchs's De historia stirpium and Andreas Vesalius's De humani corporis fabrica are landmark publications in the history of the printed book. But as Picturing the Book of Nature makes clear, they do more than bear witness to the development of book publishing during the Renaissance and to the prominence attained by the fields of medical botany and anatomy in European medicine. Sachiko Kusukawa examines these texts, as well as Conrad Gesner's unpublished Historia plantarum, and demonstrates how their illustrations were integral to the emergence of a new type of argument during this period—a visual argument for the scientific study of nature. To set the stage, Kusukawa begins with a survey of the technical, financial, artistic, and political conditions that governed the production of printed books during the Renaissance. It was during the first half of the sixteenth century that learned authors began using images in their research and writing, but because the technology was so new, there was a great deal of variety of thought—and often disagreement—about exactly what images could do: how they should be used, what degree of authority should be attributed to them, which graphic elements were bearers of that authority, and what sorts of truths images could and did encode. Kusukawa investigates the works of Fuchs, Gesner, and Vesalius in light of these debates, scrutinizing the scientists' treatment of illustrations and tracing their motivation for including them in their works. What results is a fascinating and original study of the visual dimension of scientific knowledge in the sixteenth century.

Toward a Global Middle Ages - Bryan C. Keene 2019-09-03 "This publication is issued on the occasion of the exhibition Book of Beasts: The Bestiary in the Medieval World, on view at the J. Paul Getty Museum at the Getty Center, Los Angeles, from May 14 to August 18, 2019."

Illuminating the Middle Ages - Laura Cleaver 2020-03-31 The twenty-eight essays in this collection showcase cutting-edge research in manuscript studies, encompassing material from late antiquity to the Renaissance. The volume celebrates the exceptional contribution of John Lowden to the study of medieval books.

The Medieval Manuscript Book - Michael Johnston 2015-08-31 Situates the medieval manuscript within its cultural contexts, with chapters by experts in bibliographical and theoretical approaches to manuscript study.

Three Plays of Maureen Hunter - Hunter, Maureen 2003 Book is clean and tight. No writing in text. Like New


Rural Space in the Middle Ages and Early Modern Age - Albrecht Classen 2012-05-29 Older research on the premodern world limited its focus on the Church, the court, and, more recently, on urban space. The present volume invites readers to consider the meaning of rural space, both in light of ecclesiastical readings and social-historical approaches. While previous scholars examined the figure of the peasant in the premodern world, the current volume combines a large number of specialized studies that investigate how the natural environment and the appearance of members of the rural population interacted with the world of the court and of the city. The experience in rural space was important already for writers and artists in the premodern era, as the large variety of scholarly approaches indicates. The present volume signals how much the surprisingly close interaction between members of the aristocratic and of the peasant class determined many literary and art-historical works. In a surprisingly large number of cases we can even discover elements of utopia hidden in rural space. We also observe how much the rural world was a significant element already in early-medieval mentality. Moreover, as many authors point out, the impact of natural forces on premodern society was tremendous, if not catastrophic.
The School of Montaigne in Early Modern Europe - Warren Bougher 2017-03-16 This major two-volume study offers an interdisciplinary analysis of Montaigne's Essais and their fortunes in early modern Europe and the modern western university. Volume One focuses on contexts from within Montaigne's own milieu and on the ways in which his book made him a patron-poet or instant classic in the eyes of his editor Marie de Gournay and his promoter Justus Lipsius. Volume Two focuses on the reader/writer across Europe who used the Essais to make their own works, from corrected editions and text-based print, through writing and personal records in manuscript. The two volumes work together to offer a new picture of the book's significance in literary and intellectual history. Montaigne's is now usually understood to be the school of late humanism or of Pyrrhonian scepticism. This study argues that the school of Montaigne potentially included everyone in early modern Europe with occasion and means to read and write for themselves and for their friends and family, unconstrained by an official function or scholastic institution. Montaigne's essays were shaped by a battle that had intensified since the Reformation and that would continue through to the pre-Enlightenment period. It was a battle to regulate the educated individual's judgement in reading and acting upon the two books bequeathed by God to man. The book of scriptures and the book of nature were becoming more accessible through print and manuscript cultures. But at the same time that access was being mediated more intensively by teachers such as clerics and humanists, by censors and institutions, by learned authors of past and present, and by commentators and glosses upon those authors. Montaigne enfranchised the unofficial reader-writer with liberties of judgement offered and taken in the specific historical conditions of his era. The study draws on new ways of approaching literary history through the history of the book and of reading. The Essais are treated as a mobile, transnational work that travelled from Bordeaux to Paris and beyond to markets in other countries from England to Switzerland, to Italy and the Low Countries. Close analysis of editions, paratexts, translations, and annotated copies is informed by a distinct concept of the social context of a text. The concept is derived from anthropologist Alfonso Coelho's notion of the "art nexus": the specific types of actions and agency relations mediated by works of art understood as "indexes" that give rise to inferences of particular kinds. Throughout the two volumes the focus is on the particular nexus in which a copy, an edition, an extract, is embedded, and on the way that nexus might be described by early modern people.

Instructural Writing in English, 1350-1650 - Carrie Griffin 2019-05-20 Exploring the nature of utilitarian texts in English transmitted from the later Middle Ages to c. 1650, this volume considers textual and material strategies for the presentation and organisation of written knowledge and information during the period. In particular, it investigates the relationship between genre and material form in Anglophone written knowledge and information, with specific reference to which that is usually classified as practical or 'utilitarian'. Carrie Griffin examines textual and material evidence to argue for the disentangling of hitherto mixed genres and forms, and the creation of 'new' texts, as unexplored effects of the arrival of the printing press in the late fifteenth century. Griffin interrogates the texts at the level of generic markers, frameworks and structures, and situates them in the narratives of the period of their creation. In doing so, it reaches beyond the borders of individual writers to determine shifting attitudes to books and texts. Learning and Information from Manuscript to Print makes a significant contribution to the study of so-called non-literary textual genres and their transmission, circulation and reception in manuscript and in early modern printed books.

Art in England - Sara N. James 2016-10-31 Art in England offers a full scholarship in both of the English and medieval art by offering the first single volume overview of artistic movements in Late and Early Renaissance England. Grounded in history and using the chronology of the reign of monarchs as a structure, it is contextual and comprehensive, revealing unobserved threads of continuity, patterns of intention and unique qualities that run through English art of the medieval millennium. By placing the English movement in a European context, this book brings to light many ingenious innovations that focused studies had not to recognize and offers a fresh look at the development as a whole. The media studied include architecture and related sculpture, ecclesiastical and secular; tomb monuments, murals, panel paintings, altarpieces, and portraits, illuminated manuscripts, and art by English artists and by foreign artists commissioned by English patrons.

The Art of Allusion - Sonja Drimmer 2018-10-16 At the end of the fourteenth and the beginning of the fifteenth century, Geoffrey Chaucer, John Gower, and John Lydgate translated and revised stories with long pedigrees in Latin, Italian, and French. Royals and gentry alike commissioned lavish manuscript copies of these works, copies whose images were integral to the rising prestige of English as a literary language. Yet despite the significance of these images, manuscript illuminators are seldom discussed in the major narratives of the development of English literary culture. The newly enlarged scale of English book production generated a need for new images: not only did these images accompany narratives that often had no traditional images, they also had to express novel concepts, including ones as foundational as the identity and suitable representation of an English poet. In devising this new corpus, manuscript artists harnessed visual allusion as a method to articulate central questions and provide at times conflicting answers regarding both literary and cultural authority. Sonja Drimmer traces how, just as the poets embraced intertextuality as a means of invention, so did illuminators devise new images through referential techniques—assembling, adapting, and combining images from a range of sources in order to answer the need for a new body of pictorial matter. Featuring more than one hundred illustrations, twenty-seven of them in color, The Art of Allusion is the first book devoted to the emergence of England's literary canons as a visual as well as a linguistic entity.

Text Technologies - Elaine Treharn 2019-11-26 The field of text technologies is a capacious analytical framework that focuses on all textual records throughout human history, from the earliest periods of traceable communication—perhaps as early as 60,000 BCE—to the present day. At its core, it examines the material history of communication: what constitutes a text, the purposes for which it is intended, how it functions, and the social ends that it serves. This coursebook can be used to support any pedagogical or research activities in text technologies, the history of the book, the history of information, and textual based work in the digital humanities. Through careful explanations of the field, through case studies from diverse texts—from the Cyrus cylinder to the Eagles' 'Hotel California'—Elaine Treharn and Claude Willan offer a clear yet nuanced overview of how texts convey meaning. Through in-depth case studies of diverse texts, Elaine Treharn and Claude Willan offer a clear yet nuanced overview of how texts convey meaning.

The Art of Allusion - Sonja Drimmer 2018-08-14 A significant collection of Texas paintings and prints hangs humbly and inconspicuously throughout the offices, conference rooms, and hallways of Texas A&M University Press. These works comprise the Frank H. Wardlaw Collection of Texas Art, named in honor of Texas A&M University Press founder Frank H. Wardlaw. Wardlaw was a publisher and dealer whose discerning eye contributed significantly to the development of Texas art. The Wardlaw Collection illustrates the many ingenious innovations that focused studies had not to recognize and offers a fresh look at the development as a whole. The media studied include architecture and related sculpture, ecclesiastical and secular; tomb monuments, murals, panel paintings, altarpieces, and portraits, illuminated manuscripts, and art by English artists and by foreign artists commissioned by English patrons.

Print, Manuscript and the Search for Order, 1450-1830 - David McKitterick 2003-07-10 After re-examining fundamental aspects of the printing revolution of the early modern period, David McKitterick argues that many changes associated with printing were only gradually absorbed over almost 400 years, a much longer period than usually suggested. From the 1450s onwards, the printed word and image became familiar in most of Europe. Manuscript and print formats began to be considered as complements to each other, rather than alternatives for authors, makers.
Studies in Italian Manuscript Illumination

Jonathan James Graham Alexander 2002 A comprehensive selection of Professor Alexander's papers that consider Italian manuscript illumination through the medieval and Renaissance periods. The volume includes a new essay on marginal illustrations as well as older papers which discuss some of the most celebrated works of the period, and have been revised and updated here.

Gabriel and the Hour Book
Evaleen Stein 1906 Relates the story of the making of an hour book as a wedding gift from King Louis of France to Lady Anne of Brittany and the good fortune it brought to little Gabriel, Brother Stephen's color grinders.

Excavating the Medieval Image
David S. Areford 2017-11-30 Medieval images, especially manuscript illuminations, have long been treated independently of the contexts in which they were created. These beautiful miniature paintings, frequently valued as keepers of documentary evidence or as curious artistic commodities, have only recently become the focus of art historians concerned with new questions related to artistic working methods, audience and the status of the visual in the Middle Ages and the modern era. Excavating the Medieval Image argues that the illuminated image is best understood as thoroughly integrated in the material context of the manuscript - and thus, integrated in a cultural context of production and reception. Seen in this way, the illuminated manuscript becomes a kind of archaeological site, which must be carefully unearthed layer by layer. The fourteen essays gathered here are written by scholars of both medieval and Renaissance art history, and demonstrate varied methodological approaches that combine the pursuits of traditional connoisseurship and iconography with those of critical theory and historiography.

Images, Texts, and Marginalia in a "Vows of the Peacock" Manuscript (New York, Pierpont Morgan Library MS G24)
Domenic Leo 2013-08-09 The "Vows of the Peacock" was composed in 1312 in France. One of the extant manuscripts stands out for its beautiful miniatures and scrupulous marginia (PML, MS G24). It includes a catalogue and concordance of all Peacock manuscripts.

Reassessing Tudor Humanism
J. Woolfson 2002-06-19 This collection of essays by an international team of experts, explores the widening impact of Renaissance humanism on sixteenth century England. Investigating areas as diverse as art, education, religion, political thought, literature and science, the book offers fresh and challenging accounts of prominent Tudor figures such as Thomas More, William Tyndale and John Foxe. As well as historiographical overviews of the subject and a discussion of the fifteenth century background to Tudor developments, one of the book's central themes is the nature of England's fundamental cultural experiences in relation to continental Europe.

John Nichols's The Progresses and Public Processions of Queen Elizabeth: Volume V
John Nichols 2014 The fifth volume in this annotated collection of texts relating to the 'progresses' of Queen Elizabeth I around England provides 26 appendices, a detailed bibliography of primary and secondary sources, and the index to Volumes I to V.

Founding Feminisms in Medieval Studies
Laine E. Doggett 2016 Essays using feminist approaches to offer fresh insights into aspects of the texts and the material culture of the middle ages.

Illuminating the Renaissance
Thomas Kren 2003-07-01 This comprehensive and richly illustrated catalogue focuses on the finest illustrated manuscripts produced in Europe during the great epoch in Flemish illumination. During this aesthetically fertile period - beginning in 1467 with the reign of the Burgundian duke Charles the Bold and ending in 1561 with the death of the artist Simon Bening - the art of book painting was raised to a new level of sophistication. Sharing inspiration with the celebrated panel painters of the time, illuminators achieved astonishing innovations in the handling of color, light, texture, and space, creating a naturalistic style that would dominate tastes throughout Europe for nearly a century. Centering on the notable artists of the period - Simon Marmion, the Vienna Master of Mary of Burgundy, Gerard David, Gerard Horenbout, Benois - the catalogue examines both devotional and secular manuscript illumination within a broad context: the place of illuminators within the visual arts, including artistic exchange between book painters and panel painters; the role of court patronage and the emergence of personal libraries; and the international appeal of the new Flemish illumination style.

Landscape and Philosophy in the Art of Jan Brueghel the Elder (1568-1625)
Gervase Rosser 2015-03-19 Guilds and fraternities, voluntary associations of men and women, proliferated in medieval Europe. The Art of Solidarity in the Middle Ages explores the motives and experiences of the many thousands of men and women who belonged to these organizations and the different types of conveyances that existed among them.

Devotional Interaction in Medieval England and its Afterlives
Laine E. Doggett 2016 This interdisciplinary volume Devotional Interaction in Medieval England and its Afterlives examines the interaction between medieval English worshippers and the material objects of their devotion, with chapters that extend the temporality of objects and buildings beyond the Middle Ages.

Landscape and Philosophy in the Art of Jan Brueghel the Elder (1568-1625)
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Medieval Single Women
Cornelia Beattie 2007-09-13 The single woman is a troubling and disruptive category. Does it denote all unmarried women, therefore creating a group which every female was part of at some stage in her life? Or, were the categories 'maiden' and 'widow' so culturally significant in late medieval England that 'single woman' was a residual category for women seen as anomalous? Does it denote all unmarried women, therefore creating a group which every female was part of at some stage in her life? Or, were the categories 'maiden' and 'widow' so culturally significant in late medieval England that 'single woman' was a residual category for women seen as anomalous? Was the category 'single man' used in an equivalent way and, if not, why? This study offers a way into the complex process of social classification in late medieval England. All societies use classifications in order to understand and impose order. In this book, Cornelia Beattie views classifications as a political act, an act of power: those classifying must make choices about which divisions are most important or about who falls into which category, and such choices have repercussions. Defining how a group or an individual should be labelled, means variables such as social status, gender, or age, are prioritized. Rather than isolate gender as a variable, this book examines how it relates to other social cleavages. Using a variety of approaches, from social and cultural history, to gender history, and medieval studies, its original methodology offers an innovative approach to a range of historical texts, from pastoral manuals to tax returns, and guild registers.

The Art of Solidarity in the Middle Ages
Gervase Rosser 2015-03-19 Guilds and fraternities, voluntary associations of men and women, proliferated in medieval Europe. The Art of Solidarity in the Middle Ages explores the motives and experiences of the many thousands of men and women who belonged to these organizations and the different types of conveyances that existed among them.
women who joined together in these family-like societies. Rarely confined to a single craft, the diversity of guild membership was of its essence. Setting the English evidence in a European context, this study is not an institutional history, but instead is concerned with the material and non-material aims of the brothers and sisters of the guilds. Gervase Rosser addresses the subject of medieval guilds in the context of contemporary debates surrounding the identity and fulfillment of the individual, and the problematic question of his or her relationship to a larger society. Unlike previous studies, The Art of Solidarity in the Middle Ages does not focus on the guilds as institutions but on the social and moral processes which were catalysed by participation. These bodies founded schools, built bridges, managed almshouses, governed small towns, shaped religious ritual, and commemorated the dead, perceiving that association with a fraternity would be a potential catalyst of personal change. Participants cultivated the formation of new friendships between individuals, predicated on the understanding that human fulfilment depended upon a mutually transformative engagement with others. The peasants, artisans, and professionals who joined the guilds sought to change both their society and themselves. The study sheds light on the conception and construction of society in the Middle Ages, and suggests further that this evidence has implications for how we see ourselves.

Flemish and Dutch Artists in Early Modern England - Mary Bryniolff

The Good King humors were so violent and unpredictable. But he made his mark on England, setting her on the path to religious awakening and indelibly transforming the system of government of the English-speaking world. administrative genius, rescuing him from myth and slander. The real Cromwell was a deeply loving father who took his... Gregory. He was also a man of faith and a quiet revolutionary. In the end, he could not appease or control the man whose... MacCulloch sifted through letters and court records to get a sense of what Cromwell was really like. He used this research to write 'The King's Agent,' which reveals at last Cromwell's role in the downfall of Anne Boleyn. "This a book that - and it's not often you can say this - we have been awaiting for four hundred years." --Hilary Mantel, author of Wolf Hall Since the sixteenth century when the study of pre-Reformation English music first became a serious endeavour, a conceptual gap has separated the scholarship on English and continental music of the late fifteenth and early sixteenth centuries. The teaching which has informed generations of students in influential textbooks and articles characterizes the musical life of England at this period through a language of separation and conservatism, asserting that English musicians were largely unaware of, and unaffected by, foreign practices after the mid-fifteenth century. The available historical evidence, nevertheless, contradicts a facile isolationist exposition of musical practice in early Tudor England. The increasing appearance of typically continental stylistic traits in mid-sixteenth-century English music represents not an arbitrary and unexpected shift of compositional approach, but rather a development prefaced by decades of documentable historical interactions. Theodor Dumitrescu treats the matter of musical relations between England and continental Europe during the first decades of the Tudor reign (c.1485-1530), by exploring a variety of historical, social, biographical, repertorial and intellectual links. In the first major study devoted to this topic, a wealth of documentary references scattered in primary and secondary sources receives a long-awaited collation and investigation, revealing the central role of the first Tudor monarchs in internationalizing the royal musical establishment and setting an example of considerable import for more widespread English artistic developments. By bringing together the evidence concerning Anglo-continental musical relations for the first time, along with new evidence and interpretations concerning music, music manuscripts and theory sources, the investigation paves the way for a new evaluation of English musical styles in the first half of the sixteenth century.

The Early Tudor Court and International Musical Relations - Theodor Dumitrescu

Since the days in the early twentieth century when the study of pre-Reformation English music first became a serious endeavour, a conceptual gap has separated the scholarship on English and continental music. The teaching which has informed generations of students in influential textbooks and articles characterizes the musical life of England at this period through a language of separation and conservatism, asserting that English musicians were largely unaware of, and unaffected by, foreign practices after the mid-fifteenth century. The available historical evidence, nevertheless, contradicts a facile isolationist exposition of musical practice in early Tudor England. The increasing appearance of typically continental stylistic traits in mid-sixteenth-century English music represents not an arbitrary and unexpected shift of compositional approach, but rather a development prefaced by decades of documentable historical interactions. Theodor Dumitrescu treats the matter of musical relations between England and continental Europe during the first decades of the Tudor reign (c.1485-1530), by exploring a variety of historical, social, biographical, repertorial and intellectual links. In the first major study devoted to this topic, a wealth of documentary references scattered in primary and secondary sources receives a long-awaited collation and investigation, revealing the central role of the first Tudor monarchs in internationalizing the royal musical establishment and setting an example of considerable import for more widespread English artistic developments. By bringing together the evidence concerning Anglo-continental musical relations for the first time, along with new evidence and interpretations concerning music, music manuscripts and theory sources, the investigation paves the way for a new evaluation of English musical styles in the first half of the sixteenth century.

Thomas Cromwell - Diarmaid MacCulloch

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The Good King - Margaret L. Kekewich

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