

Master Of The Revels A Return To Neal Stephenson's D O D O

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The Shakespearean Stage 1574 – 1642

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Master of the Revels

In this brilliant sequel to *The Rise and Fall of D.O.D.O.*—an enthralling, history-bending adventure traversing time and space, fact and fiction, magic and science co-written with #1 New York Times bestselling author Neal Stephenson—a daring young time traveler must return to Jacobean England to save the modern world. This fast-paced sequel to the New York Times bestselling near-future adventure *The Rise and Fall of D.O.D.O.* picks up where the original left off, as Tristan Lyons, Mel Stokes, and their fellow outcasts from the Department of Diachronic Operations (D.O.D.O.) fight to stop the powerful Irish witch Gráinne from using time travel to reverse the evolution of all modern technology. Chief amongst Gráinne's plots: to encrypt cataclysmic spells into Shakespeare's "cursed" play, *Macbeth*. When her fellow rogue agents fall victim to Gráinne's schemes, Melisande Stokes is forced to send Tristan's untested, wayward sister Robin back in time to 1606 London, where Edmund Tilney, the king's Master of Revels, controls all staged performances in London. And now Gráinne controls Tilney. While Robin poses as an apprentice in Shakespeare's Globe Theatre, Mel travels to the ancient Roman Empire and, with the help of double-agent Chira in Renaissance Florence, untangles the knotted threads of history while the diabolical Gráinne jumps from timeline to timeline, always staying frustratingly one step ahead—or is it behind? Historical objects disappear, cities literally rise and fall, and nothing less than the fate of humanity is at stake. As Gráinne sows chaos across time and space, the ragtag team of ex-D.O.D.O. agents must fix the past—in order to save the future. Critically acclaimed author Nicole Galland brings her deep knowledge of history and signature wit to this gripping romantic adventure.

Documents of Performance in Early Modern England

This book redraws the map of sexuality and gender studies in the Renaissance, moving beyond limiting notions of identity politics by historically locating forms of same-sex desire that are not organized in terms of modern definitions of homosexual and heterosexual.

Grander in Her Daughters

Government Regulation of Elizabethan Drama

The Masters of the Revels and Elizabeth I's Court Theatre

Among the dramatists who wrote for the professional playhouses of early modern London was a small group of writers who were neither members of the commercial theater industry writing to make a living nor aristocratic amateurs dipping their toes in theatrical waters for social or political prestige. Instead, they were largely working- and middle-class amateurs who had learned most of what they knew about drama from being members of the audience. Using a range of familiar and lesser-known print and manuscript plays, as well as literary accounts and documentary evidence, *Playwriting Playgoers in Shakespeare's Theater* shows how these playgoers wrote and revised to address what they assumed to be the needs of actors, readers, and the Master of the Revels; how they understood playhouse materials and practices; and how they crafted poetry for theatrical effects. The book also situates them in the context of the period's concepts of, and attitudes toward, playgoers' participation in the activity of playmaking. Plays by playgoers such as the rogue East India Company clerk Walter Mountfort or the highwayman John Clavell invite us into the creative imaginations of spectators, revealing what certain audience members wanted to see and how they thought actors might stage it. By reading Shakespeare's theater through these playgoers' works, Matteo Pangallo contributes a new category of evidence to our understanding of the relationships between the early modern stage, its plays, and its audiences. More broadly, he shows how the rise of England's first commercialized culture industry also gave rise to the first generation of participatory consumers and their attempts to engage with mainstream culture by writing early modern "fan fiction."

Master of the Revels

This erotic collection of stories, in which total submission means unimaginable ecstasy, features Tawny Taylor's *Stark Pleasure*, Anne Rainey's *Ruby's Awakening*, and Vonna Harper's *Runa's High*, in which a long-distance runner surrenders everything to a sexy masseuse who knows how to use his hands. Original.

Polostan

Mastering the Revels offers a detailed reconsideration of the regulation of English Renaissance drama. It is the first study to approach the issue through the role of the Masters of the Revels, who censored most late Tudor and early Stuart plays, relating the control they exercised over the actors to the political context of the court office they themselves held.

I, Iago

A collection of chilling and prescient stories about ecological apocalypse and the merging of human and machine. Welcome to Moderan, world of the future. Here perpetual war is waged by furious masters fighting from Strongholds well stocked with "arsenals of fear" and everyone is enamored with hate. The devastated earth is coated by vast sheets of gray plastic, while humans vie to replace more and more of their own "soft parts" with steel. What need is there for nature when trees and flowers can be pushed up through holes in the plastic? Who requires human companionship when new-metal mistresses

are waiting? But even a Stronghold master can doubt the catechism of Moderan. Wanderers, poets, and his own children pay visits, proving that another world is possible. "As if Whitman and Nietzsche had collaborated," wrote Brian Aldiss of David R. Bunch's work. Originally published in science-fiction magazines in the 1960s and '70s, these mordant stories, though passionately sought by collectors, have been unavailable in a single volume for close to half a century. Like Anthony Burgess in *A Clockwork Orange*, Bunch coined a mind-bending new vocabulary. He sought not to divert readers from the horror of modernity but to make us face it squarely. This volume includes eleven previously uncollected Moderan stories.

The Fool's Tale

The *Masters of the Revels and Elizabeth I's Court Theatre* places the Revels Office and Elizabeth I's court theatre in a pre-modern, patronage and gift-exchange driven-world of centralized power in which hospitality, liberality, and conspicuous display were fundamental aspects of social life. W.R. Streitberger reconsiders the relationship between the biographies of the Masters and the conduct of their duties, rethinking the organization and development of the Office, re-examining its productions, and exploring its impact on the development of the commercial theatre. The nascent capitalist economy that developed alongside and interpenetrated the gift-driven system that was in place during Elizabeth's reign became the vehicle through which the Revels Office along with the commercial theatre was transformed. Beginning in the early 1570s and stretching over a period of twenty years, this change was brought about by a small group of influential Privy Councillors. When this project began in the early 1570s the Queen's revels were principally in-house productions, devised by the Master of the Revels and funded by the Crown. When the project was completed in the late 1590s, the Revels Office had been made responsible for plays only and put on a budget so small that it was incapable of producing them. That job was left to the companies performing at court. Between 1594 and 1600, the revels consisted almost entirely of plays brought in by professional companies in the commercial theatres in London. These companies were patronized by the queen's relatives and friends and their theatres were protected by the Privy Council. Between 1594 and 1600, for example, all the plays in the revels were supplied by the Admiral's and Chamberlain's Players which included writers such as Shakespeare, and legendary actors such as Edward Alleyn, Richard Burbage, and Will Kempe. The queen's revels essentially became a commercial enterprise, paid for by the ordinary Londoners who came to see these companies perform in selected London theatres which were protected by the Council.

Stepdog

Mastering the Revels

Wales, 1198. A time of treachery, passion, and uncertainty. King Maelgwyn ap Cadwallon, known as Noble, struggles to protect his small kingdom from foes outside and inside his borders. Pressured into a marriage of political convenience, he takes as his bride the young, headstrong Isabel Mortimer, niece of his powerful English nemesis. Through strength of character, Isabel wins her husband's grudging respect, but finds the Welsh court backward and barbaric, and is soon engaged in a battle of wills against Gwirion, the king's oldest, oddest, and most trusted friend. Before long, however, Gwirion and Isabel's mutual animosity is abruptly transformed, and the king finds himself as threatened by loved ones as by the enemies who menace his crown. A masterful novel by a gifted storyteller, *The Fool's Tale* combines vivid historical fiction, compelling political intrigue, and passionate romance to create an intimate drama of three individuals bound -- and undone -- by love and loyalty.

The Bedroom Secrets of the Master Chefs

As well as 'play-makers' and 'poets', playwrights of the early modern period were known as 'play-patchers' because their texts were made from separate documents. This book is the first to consider all the papers created by authors and theatres by the time of the opening performance, recovering types of script not previously known to have existed. With chapters on plot-scenarios, arguments, playbills, prologues and epilogues, songs, staged scrolls, backstage-plots and parts, it shows how textually distinct production was from any single unified book. And, as performance documents were easily lost, relegated or reused, the story of a play's patchy creation also becomes the story of its co-authorship, cuts, revisions and additions. Using a large body of fresh evidence, *Documents of Performance in Early Modern England* brings a wholly new reading to printed and manuscript playbooks of the Shakespearean period, redefining what a play, and what a playwright, actually is.

Revenge of the Rose

Returning to Fairyland after a long period away following her first adventure there, September discovers that her stolen shadow has become the Hollow Queen, the new ruler of Fairyland Below, who is stealing the magic and shadows from Fairyland folk and refusing to give them back.

Notes on the History of the Revels Office Under the Tudors

The Mediaeval Stage

In this brilliant sequel to *The Rise and Fall of D.O.D.O.*—the enthralling, history-bending adventure traversing time and space, fact and fiction, magic and science co-written with #1 New York Times bestselling author Neal Stephenson—a daring young time traveler must return to Jacobean England to save the modern world.

A Midsummer-night's Dream

Extracts from the Accounts of the Revels at Court, in the Reigns of Queen Elizabeth and King James I.

At the start of the seventeenth century a distinction emerged between 'public', outdoor, amphitheatre playhouses and 'private', indoor, hall venues. This book is the first sustained attempt to ask: why? Theatre historians have long acknowledged these terms, but have failed to attest to their variety and complexity. Assessing a range of evidence, from the start of the Elizabethan period to the beginning of the Restoration, the book overturns received scholarly wisdom to reach new insights into the politics of theatre culture and playbook publication. Standard accounts of the 'public' and 'private' theatres have either ignored the terms, or offered insubstantial explanations for their use. This book opens up the rich range of meanings made available by these vitally important terms and offers a fresh perspective on the way dramatists, theatre owners, booksellers, and legislators, conceived the playhouses of Renaissance London.

The Masters of the Revels and Elizabeth I's Court Theatre

Broadening the notion of censorship, this volume explores the transformative role played by early

modern censors in the fashioning of a distinct English literature in the sixteenth and seventeenth centuries. In early modern England, the Privy Council, the Bishop of London and the Archbishop of Canterbury, the Stationers' Company, and the Master of the Revels each dealt with their own prerogatives and implemented different forms of censorship, with the result that authors penning both plays and satires had to juggle with various authorities and unequal degrees of freedom from one sector to the other. Text and press control thus did not give way to systematic intervention but to particular responses adapted to specific texts in a specific time. If the restrictions imposed by regulation practices are duly acknowledged in this edited collection, the different contributors are also keen to enhance the positive impact of censorship on early modern literature. The most difficult task consists in finding the exact moment when the balance tips in favour of creativity, and the zone where, in matters of artistic freedom, the disadvantages outweigh the benefits. This is what the twelve chapters of the volume proceed to do. Thanks to a wide variety of examples, they show that, in the Elizabethan and Jacobean eras, regulations seldom prevented writers to make themselves heard, albeit through indirect channels. By contrast, in the 1630s, the increased supremacy of the Church seemed to tip the balance the other way.

The Parliamentary History of the County of Worcester

Thomas Lodge and Other Elizabethans

A boy who works for a magician meets familiar fairy tale characters when he is transported to the Land of Story in search of a missing puppet.

Queering the Renaissance

Freedom and Censorship in Early Modern English Literature

Shakespeare, Court Dramatist centres around the contention that the courts of both Elizabeth I and James I loomed much larger in Shakespeare's creative life than is usually appreciated. Richard Dutton argues that many, perhaps most, of Shakespeare's plays have survived in versions adapted for court presentation, where length was no object (and indeed encouraged) and rhetorical virtuosity was appreciated. The first half of the study examines the court's patronage of the theatre during Shakespeare's lifetime and the crucial role of its Masters of the Revels, who supervised all performances there (as well as censoring plays for public performance). Dutton examines the emergence of the Lord Chamberlain's Men and the King's Men, to whom Shakespeare was attached as their 'ordinary poet', and reviews what is known about the revision of plays in the early modern period. The second half of the study focuses in detail on six of Shakespeare's plays which exist in shorter, less polished texts as well as longer, more familiar ones: Henry VI Part II and III, Romeo and Juliet, Henry V, Hamlet, and The Merry Wives of Windsor. Shakespeare, Court Dramatist argues that they are not cut down from those familiar versions, but poorly-reported originals which Shakespeare revised for court performance into what we know best today. More localised revisions in such plays as Titus Andronicus, Richard II, and Henry IV Part II can also best be explained in this context. The court, Richard Dutton argues, is what made Shakespeare Shakespeare.

The Rise and Fall of D.O.D.O.

Though the women of Florida suffered Civil War traumas and privations commensurate with women

throughout the Confederacy, few of their experiences have become part of the historical record. Drawing largely on primary source discoveries, Tracy J. Revels recounts the experiences of wives and widows, Unionists and secessionists, black female slaves and their plantation mistresses, business owners and refugees.

The Ball

The Masters of the Revels and Elizabeth I's Court Theatre places the Revels Office and Elizabeth I's court theatre in a pre-modern, patronage and gift-exchange driven-world of centralized power in which hospitality, liberality, and conspicuous display were fundamental aspects of social life. W.R. Streitberger reconsiders the relationship between the biographies of the Masters and the conduct of their duties, rethinking the organization and development of the Office, re-examining its productions, and exploring its impact on the development of the commercial theatre. The nascent capitalist economy that developed alongside and interpenetrated the gift-driven system that was in place during Elizabeth's reign became the vehicle through which the Revels Office along with the commercial theatre was transformed. Beginning in the early 1570s and stretching over a period of twenty years, this change was brought about by a small group of influential Privy Councillors. When this project began in the early 1570s the Queen's revels were principally in-house productions, devised by the Master of the Revels and funded by the Crown. When the project was completed in the late 1590s, the Revels Office had been made responsible for plays only and put on a budget so small that it was incapable of producing them. That job was left to the companies performing at court. Between 1594 and 1600, the revels consisted almost entirely of plays brought in by professional companies in the commercial theatres in London. These companies were patronized by the queen's relatives and friends and their theatres were protected by the Privy Council. Between 1594 and 1600, for example, all the plays in the revels were supplied by the Admiral's and Chamberlain's Players which included writers such as Shakespeare, and legendary actors such as Edward Alleyn, Richard Burbage, and Will Kempe. The queen's revels essentially became a commercial enterprise, paid for by the ordinary Londoners who came to see these companies perform in selected London theatres which were protected by the Council.

The Mediaeval Stage: book I. Minstrelsy. book II. Folk drama

At Edinburgh's Department of Environmental Health, hard-drinking, womanising officer Danny Skinner wants to uncover secrets: 'the bedroom secrets of the master chefs', secrets he believes might just help him understand his self-destructive impulses. But the arrival of the virginal, model-railway enthusiast Brian Kibby at the department provokes an uncharacteristic response in Skinner, and threatens to throw his mission off course. Consumed by loathing for his nemesis, Skinner enacts a curse, and when Kibby contracts a horrific and debilitating mystery virus, Skinner understands that their destinies are supernaturally bound, and he is faced with a terrible dilemma.

The Magician's Boy

For almost forty years The Shakespearean Stage has been considered the liveliest, most reliable and most entertaining overview of Shakespearean theatre in its own time. It is the only authoritative book that describes all the main features of the original staging of Shakespearean drama in one volume: the acting companies and their practices, the playhouses, the staging and the audiences. Thoroughly revised and updated, this fourth edition contains fresh materials about how specific plays by Shakespeare were first staged, and provides new information about the companies that staged them and their playhouses. The book incorporates everything that has been discovered in recent years about the early modern stage, including the archaeology of the Rose and the Globe. Also included is an invaluable appendix, listing all

the plays known to have been performed at particular playhouses and by specific companies.

' Public ' and ' Private ' Playhouses in Renaissance England: The Politics of Publication

Marcel and Nicola are coming to terms with their new life as Prince and Princess of Elster. Marcel learns what spells and charms he can by reading the books left by Lord Alwyn, but soon realises his limitations in magic-making when he puts the entire kingdom under a spell.

Shakespeare, Court Dramatist

A New York Times Bestseller From bestselling author Neal Stephenson and critically acclaimed historical and contemporary commercial novelist Nicole Galland comes a captivating and complex near-future thriller combining history, science, magic, mystery, intrigue, and adventure that questions the very foundations of the modern world. When Melisande Stokes, an expert in linguistics and languages, accidentally meets military intelligence operator Tristan Lyons in a hallway at Harvard University, it is the beginning of a chain of events that will alter their lives and human history itself. The young man from a shadowy government entity approaches Mel, a low-level faculty member, with an incredible offer. The only condition: she must sign a nondisclosure agreement in return for the rather large sum of money. Tristan needs Mel to translate some very old documents, which, if authentic, are earth-shattering. They prove that magic actually existed and was practiced for centuries. But the arrival of the scientific revolution and the Age of Enlightenment weakened its power and endangered its practitioners. Magic stopped working altogether in 1851, at the time of the Great Exhibition at London ' s Crystal Palace—the world ' s fair celebrating the rise of industrial technology and commerce. Something about the modern world "jams" the "frequencies" used by magic, and it ' s up to Tristan to find out why. And so the Department of Diachronic Operations—D.O.D.O. —gets cracking on its real mission: to develop a device that can bring magic back, and send Diachronic Operatives back in time to keep it alive . . . and meddle with a little history at the same time. But while Tristan and his expanding operation master the science and build the technology, they overlook the mercurial—and treacherous—nature of the human heart. Written with the genius, complexity, and innovation that characterize all of Neal Stephenson ' s work and steeped with the down-to-earth warmth and humor of Nicole Galland ' s storytelling style, this exciting and vividly realized work of science fiction will make you believe in the impossible, and take you to places—and times—beyond imagining.

book I. Minstrelsy. book II. Folk drama

Yes, Master

The Nineteenth Century and After

Master of the Revels (The Rise and Fall of D.O.D.O., Book 2)

The Inner Temple

Playwriting Playgoers in Shakespeare's Theater

“ Nicole Galland is exceptionally well versed in the fine nuances of storytelling. ” —St. Petersburg Times “ Galland has an exceptional gift. ” —Neal Stephenson The critically acclaimed author of *The Fool's Tale*, Nicole Galland now approaches William Shakespeare's classic drama of jealousy, betrayal, and murder from the opposite side. *I, Iago* is an ingenious, brilliantly crafted novel that allows one of literature's greatest villains--the deceitful schemer Iago, from the Bard's immortal tragedy, *Othello*--to take center stage in order to reveal his "true" motivations. This is Iago as you've never known him, his past and influences breathtakingly illuminated, in a fictional reexamination that explores the eternal question: is true evil the result of nature versus nurture or something even more complicated?

The Twentieth Century

Master of the Books

Welcome to a world of intrigue of the most intriguing kind, where emperors and popes desperately vie for power, even as their subjects and servants engage in behind-the-scenes machinations of their own. The Holy Roman Empire circa 1200 A.D. Impoverished young knight Willem of Dole believed he would spend his life in rural Burgundy, struggling to provide for his widowed mother and younger sister, Lienor. And so it's with surprise—and apprehension—that he obeys a summons to the magnificent court of Konrad, Holy Roman Emperor, whose realm spans half of Europe. Willem's mischievous friend Jouglet, Konrad's favorite minstrel, is no doubt behind it somehow . . . but what's in it for Jouglet? Court life is overwhelming to the idealistic young Willem, who is shocked by the behavior of his fellow knights, for whom chivalry is a mere game. Yet under Jouglet's witty, relentless tutelage, the naïve knight quickly rises in Emperor Konrad's esteem—until suddenly his sister, Lienor, becomes a prospect for the role of Empress. This unexpected elevation of the sibling "nobodies" delights Jouglet, but threatens three powerful—and dangerous—men at the court: the Emperor's brother, Cardinal Paul, who has in mind a different bride for Konrad; the Emperor's uncle, Alphonse, Count of Burgundy, who would keep secret certain things that only Willem can reveal; and most especially the Emperor's own steward Marcus, who is hopelessly in love with Konrad's cousin Imogen. For if Willem's star keeps rising, Imogen will be betrothed to the knight by royal decree—and Willem's star will surely continue to rise, unless Marcus figures out a way to stop it. But that would entail outsmarting clever Jouglet, ablest of schemers. Gossip, secrets, and lies are the fuel of daily life in Konrad's court. As Konrad edges closer to proclaiming Lienor his bride, those around Willem play a perilous game of cat-and-mouse as they attempt to secure their own fortunes, knowing that even the slightest move can shift the playing field entirely. And through it all, Jouglet remains Willem's most maddening yet staunchest ally. But what, really, does Jouglet stand to gain . . . or lose? Transporting the reader to the brilliant, conniving heart of the largest empire of medieval Europe, *Revenge of the Rose* is a novel rich in irony and tongue-in-cheek wit, and reveals all the grit and color, politics and passion, of court life in the Holy Roman Empire.

Moderan

The Girl Who Fell Beneath Fairyland and Led the Revels There

The Inner and Middle Temple

What's the difference between puppy love and dogged devotion? When Sara Renault fired Rory O'Connor from his part-time job at a Boston art museum, and in response, Rory—Irishman, actor, musician, reformed party-boy— impulsively leaned over and kissed her . . . she kissed him back. Now, as Rory's visa runs out on the cusp of his big Hollywood break, Sara insists that he marry her to get a green card. In a matter of weeks they've gone from being friendly work colleagues to a live-in couple, and it's all grand . . . except for Cody, Sara's beloved dog from her troubled previous relationship. Sara's overattachment to her dog is the only thing she and Rory fight about. When Rory scores both his green card and the lead role in an upcoming TV pilot, he and Sara (and Cody) prepare to move to Los Angeles. But just before their departure, Cody is kidnapped—and it is entirely Rory's fault. Desperate to get back into Sara's good graces, Rory tracks Cody and the sociopathic dognapper to North Carolina. Can Rory rescue Cody and convince Sara that they belong together—with Cody—as a family? First they'll need to survive a madcap adventure that takes them through the heart of America.

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