

Cambridge University Press & Assessment
978-1-107-13425-6 — The Elizabethan Country House Entertainment
Print, Performance and Gender
Elizabeth Zeman Kolkovich
Frontmatter
[More Information](#)

THE ELIZABETHAN COUNTRY HOUSE ENTERTAINMENT

Print, Performance, and Gender

This is the first full-length critical study of country house entertainment, a genre central to late Elizabethan politics. It shows how the short plays staged for the Queen at country estates like Kenilworth Castle and Elvetham shaped literary trends and intervened in political debates, including whether women made good politicians and what roles the church and local culture should play in definitions of England. In performance and print, country house entertainments facilitated political negotiations, rethought gender roles, and crafted regional and national identities. In its investigation of how the hosts used performances to negotiate local and national politics, this book also sheds light on how and why such entertainments enabled female performance and authorship at a time when English women did not write or perform commercial plays. Written in a lively and accessible style, this is fascinating reading for scholars and students of early modern literature, theater, and women's history.

ELIZABETH ZEMAN KOLKOVICH is an Assistant Professor of English at The Ohio State University. She has published essays on pageantry and Renaissance drama in *Shakespeare Quarterly*, *English Literary Renaissance*, and elsewhere. A conference paper relating to this book won the Agnes B. Strickland Award for best paper from the Queen Elizabeth I Society in 2011. Her research has been funded by short-term residential fellowships at the Huntington Library.

Cambridge University Press & Assessment
978-1-107-13425-6 — The Elizabethan Country House Entertainment
Print, Performance and Gender
Elizabeth Zeman Kolkovich
Frontmatter
[More Information](#)

THE ELIZABETHAN
COUNTRY HOUSE
ENTERTAINMENT

Print, Performance, and Gender

ELIZABETH ZEMAN KOLKOVICH

Ohio State University



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press & Assessment
978-1-107-13425-6 — The Elizabethan Country House Entertainment
Print, Performance and Gender
Elizabeth Zeman Kolkovich
Frontmatter
[More Information](#)



CAMBRIDGE
UNIVERSITY PRESS

Shaftesbury Road, Cambridge CB2 8EA, United Kingdom
One Liberty Plaza, 20th Floor, New York, NY 10006, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India
103 Penang Road, #05–06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of Cambridge University Press & Assessment,
a department of the University of Cambridge.

We share the University's mission to contribute to society through the pursuit of
education, learning and research at the highest international levels of excellence.

www.cambridge.org
Information on this title: www.cambridge.org/9781107134256

© Elizabeth Zeman Kolkovich 2016

This publication is in copyright. Subject to statutory exception and to the provisions
of relevant collective licensing agreements, no reproduction of any part may take
place without the written permission of Cambridge University Press & Assessment.

First published 2016

A catalogue record for this publication is available from the British Library

ISBN 978-1-107-13425-6 Hardback

Cambridge University Press & Assessment has no responsibility for the persistence
or accuracy of URLs for external or third-party internet websites referred to in this
publication and does not guarantee that any content on such websites is, or will
remain, accurate or appropriate.

Cambridge University Press & Assessment
978-1-107-13425-6 — The Elizabethan Country House Entertainment
Print, Performance and Gender
Elizabeth Zeman Kolkovich
Frontmatter
[More Information](#)

For Elliot and Teddy

Contents

<i>List of Illustrations</i>	page ix
<i>Acknowledgments</i>	xi
<i>List of Abbreviations</i>	xiii
<i>Note on Transcription and Citation</i>	xiv

Introduction	I
--------------	---

PART I PERFORMANCE

1 Negotiating in a “strange country”: Theobalds, Kenilworth, and the Local Politics of Country House Performance	21
2 “Your Maiesty on my knees will I followe”: Performing Gender and the Courtier–Monarch Relationship	51
3 An “abundance of dainties”: Hospitality and Housewifery at Elvetham, Mitcham, and Harefield	87

PART II PRINT

4 “Pleasures by a profitable publication”: Publishers and Readers of Printed Entertainment	125
5 “Set this downe in English”: Cowdray, Elvetham, and Printed Pageantry as National News	156
6 “This paper, which carieth so base names”: The Sidneys, Authorship, and Printed Pageantry as Literature	193
Epilogue: The Genre’s Afterlives in Stuart England	222

Cambridge University Press & Assessment
978-1-107-13425-6 — The Elizabethan Country House Entertainment
Print, Performance and Gender
Elizabeth Zeman Kolkovich
Frontmatter
[More Information](#)

viii	<i>Contents</i>	
Appendix 1	Elizabethan Country House Entertainments	234
Appendix 2	English Translation of Theobalds (1571): “Congratulatory Poem of the House of Cecil on the Arrival of the Fairest Queen 22 September 1571”	236
<i>Index</i>		238

Illustrations

Map

Map showing the location of Elizabethan country house entertainments. *page xv*

Figures

- | | |
|--|-----|
| 1.1 Wenceslas Hollar, Kenilworth Castle plan. Reproduced by permission of The Thomas Fisher Rare Book Library, University of Toronto. | 35 |
| 2.1 Marcus Gheeraerts the Younger, <i>Queen Elizabeth I</i> (the “Ditchley portrait”). © National Portrait Gallery, London. | 60 |
| 2.2 Photograph of the “pleasance” (garden) at Sudeley Castle. | 73 |
| 2.3 Hieronimo Custodis, <i>Elizabeth Brydges</i> . From the Woburn Abbey Collection. | 74 |
| 3.1 Map of the Elvetham water pageant, <i>The Honorable Entertainment . . . at Eluetham</i> , 1591. Reproduced by permission of Lambeth Palace Library. | 94 |
| 3.2 Revised map of the Elvetham water pageant, <i>The Honorable Entertainment . . . at Eluetham . . . Newlie Corrected and Amended</i> , 1591. Royal Collection Trust/© Her Majesty Queen Elizabeth II 2015. | 95 |
| 4.1 Title page of <i>Speeches Delivered to Her Maiestie This Last Progresse</i> , 1592. Reproduced by permission of the Folger Shakespeare Library. | 150 |
| 5.1 Title page of <i>The Speeches and Honorable Entertainment . . . at Cowdrey</i> , 1591. © The British Library Board. | 158 |
| 5.2 Title page of <i>The Honorable Entertainment . . . at Cowdrey</i> , 1591. © The British Library Board. | 160 |

x	<i>List of Illustrations</i>	
5.3	Title page of <i>The Honorable Entertainement . . . at Eluetham</i> , 1591. Reproduced by permission of Lambeth Palace Library.	180
5.4	Title page of <i>The Honorable Entertainement . . . at Eluetham . . . Newlie Corrected and Amended</i> , 1591. Royal Collection Trust/© Her Majesty Queen Elizabeth II 2015.	187

Acknowledgments

I began this project at the University of Illinois at Urbana-Champaign under the expert guidance of Carol Neely. Without her early belief in its merits, tireless readings of drafts, and judicious advice, this book never would have been written. Zachary Lesser was also a wonderful mentor whose advice improved this book in countless ways, and I benefited immensely from conversations with and feedback from Catharine Gray and Lori Newcomb. At Illinois I was extremely fortunate to be surrounded by a group of brilliant new scholars. Sara Luttfiring, Tara Lyons, and Alli Meyer inspired and strengthened my work, and along with Anne Brubaker and Kim O'Neill, they provided respite and support at crucial moments. The University of Illinois Graduate College funded travel to archives in early stages of my research.

I completed this book with the support of another vibrant scholarly community at Ohio State. One of the best parts of teaching at the small Mansfield campus is engaging with faculty across disciplines, and that environment enriched this book and my methods. Rachel Bowen, Terri Fisher, and Heather Tanner listened and advised when needed, and my amazing English colleagues at Mansfield – Cynthia Callahan, Susan Delagrange, Norman Jones, Barbara McGovern, and Carolyn Skinner – read drafts and shared wisdom and laughter that made my days brighter. A Mansfield Campus Seed Grant funded additional travel and writing time. For energizing exchanges and excellent fellowship, I thank Columbus colleagues Richard Dutton, Alan Farmer, Hannibal Hamlin, Jennifer Higginbotham, Chris Highley, and Luke Wilson – all of whom improved early drafts with generous, rigorous comments. I thank my research assistants Katie Pfahler, who checked many original-spelling quotations, and Chelsea Chafin, whose meticulous editing saved me from many errors. Any that remain are, of course, my own.

Parts of every chapter originated as conference papers, and I am grateful to those who responded, especially members of the Queen Elizabeth I

Society and Shakespeare Association of America. Jaime Goodrich, Gabriel Heaton, Leah Knight, Carole Levin, Erin McCarthy, Kirk Melnikoff, Tim Moylan, Niamh O’Leary, and Linda Shenk deserve special mention for their comments or willingness to share materials and expertise. Peter Greenfield, Alexandra Johnston, Sally-Beth MacLean, and other editors of the Records of Early English Drama project generously shared unpublished findings and recommended archives. I received aid from many librarians at the University of Illinois, Ohio State, the British Library, Lambeth Palace Library, Royal Collections at Windsor, several county record offices, Folger Shakespeare Library, and Huntington Library. The Huntington provided a fellowship that made Chapter 3 possible. Harmony Bench, David Cook-Martin, and Victor Quintanilla encouraged me in countless ways. I thank Sarah Stanton, Rosemary Crawley, and Sarah Starkey at Cambridge University Press for their guidance, as well as the two anonymous readers whose suggestions made this book stronger.

My scholarly network has enriched and inspired me, but my family has sustained me. The unfailing support (and child care) of my mom, Candy Zeman, made my life and work immensely better. My husband, Elliot, made sacrifices in support of my career and this project, and his optimism and confidence in my abilities have made me a better person. For me, this book is strongly tied to the birth and early years of my son, Teddy. His arrival made me newly appreciate the parents featured in this book who went to great lengths to secure their children’s futures. He and his dad have made my home a very happy one, and I dedicate this book to them with gratitude and love.

An early draft of a section of Chapter 2 was published as “Lady Russell, Elizabeth I, and Female Political Alliances through Performance” in *English Literary Renaissance* 39.2 (2009): 290–314. A few paragraphs in “Pageantry, Queens, and Housewives in the Two Texts of *The Merry Wives of Windsor*” in *Shakespeare Quarterly* 63.3 (2012): 328–54 are substantially revised and expanded in Chapters 3 and 4. Chapter 5 contains material published in “Elite Pageantry as Popular News: Elvetham House, John Wolfe and Country-House Entertainment in Print” in *The Intellectual Culture of the British Country House, 1500–1700*, edited by Matthew Dimmock, Andrew Hadfield, and Margaret Healy (Manchester University Press, 2015), 146–59. I thank the publishers for their permission to use revisions of these essays.

Abbreviations

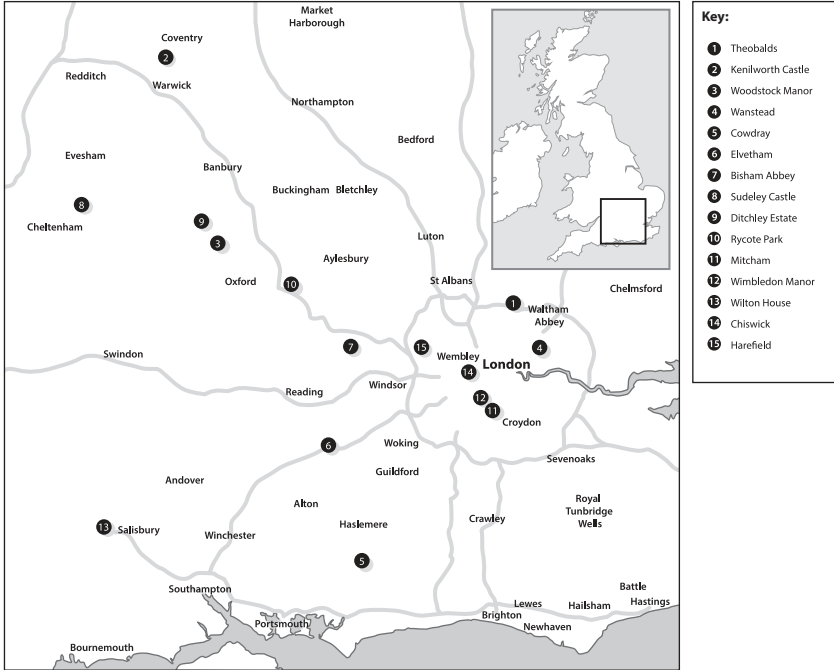
BL	London, British Library
HEH	San Marino, Henry E. Huntington Library
LPL	London, Lambeth Palace Library
<i>OED</i>	<i>Oxford English Dictionary</i>
SP	London, National Archives, State Papers
<i>STC</i>	<i>A Short-Title Catalogue of Books Printed in England, Scotland, & Ireland and of English Books Printed Abroad, 1475–1640</i> , ed. A. W. Pollard, et al., 2nd edn. (London: Bibliographical Society, 1976–91)

Cambridge University Press & Assessment
978-1-107-13425-6 — The Elizabethan Country House Entertainment
Print, Performance and Gender
Elizabeth Zeman Kolkovich
Frontmatter
[More Information](#)

Note on Transcription and Citation

I quote early modern texts in their original spelling, including *i/j* and *u/v*. I silently expand abbreviations (including ampersands) and change long *s* to short, and I normalize titles of printed books according to modern standards of capitalization. I have included *STC* numbers in citations of early modern books to help those wishing to locate a particular edition.

Cambridge University Press & Assessment
 978-1-107-13425-6 — The Elizabethan Country House Entertainment
 Print, Performance and Gender
 Elizabeth Zeman Kolkovich
 Frontmatter
[More Information](#)



Map showing the location of Elizabethan country house entertainments.