

Paul Whitfield White argues that, contrary to received wisdom, England's earliest Protestants were involved in drama as patrons, playwrights, performers and spectators. Extending rather than ending the traditional union of religion with dramatic representation, Tudor Protestant leaders in civil and church government recognised drama as a morally sound and profitable pastime and promoted stage playing as a means of winning popular consent for religious reform. From the 1530s, playwrights and players contributed to the formation of a Protestant culture in England. Professor Whitfield White offers detailed readings of plays which are often overlooked, in particular those of John Bale, along with a useful survey of the institutional aspects of theatre: personnel, company structures, patronage, modes of presentation and conditions of performance. This is an interdisciplinary study, of particular value to those studying mediaeval and Renaissance drama and social history.

, English, Book, Illustrated edition: Theatre and reformation: Protestantism, patronage, and playing in Tudor, England / by Paul Whitfield White. White, Paul. Theatre and Reformation: Protestantism, Patronage, and. Playing in Tudor England by Paul Whitfield White (review). Peter Happe. Comparative Drama, Volume. Theatre and Reformation: Protestantism, Patronage, and Playing in Tudor, England. Front Cover. Paul Whitfield White. Cambridge University Press, Theatre and Reformation: Protestantism, Patronage. England. By PAUL WHITFIELD WHITE. Instead she investigates how a number of Shakespearian plays. Theatre and Reformation: Protestantism, Patronage and Playing in Tudor England by study of the relations between theatre and Reformation in England .

Cited in Paul Whitfield White, Theatre and Reformation: Protestantism, Patronage and Playing in Tudor England (Cambridge: Cambridge University Press, 1).

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