

Performances at Court in the Age of Shakespeare

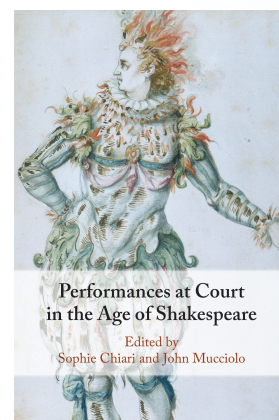
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Even though Shakespeare openly dramatizes aristocratic shows in his own plays, the circumstances of early modern performance at court have received relatively little critical attention. With so much written on the playwright's wide and multi-layered audiences, the entertainment of the court itself has too long been dismissed as a secondary issue. This book aims to shed fresh light on the multiple aspects of Shakespearean performances at the Elizabethan and early Stuart courts, considering all forms of drama, music, dance and other entertainment. Taking the specific scenic environment and material conditions of early modern performance into account, the chapters examine both real and dramatized court shows in order to break ground for new avenues of thought. The volume considers how early modern court shows shaped dramatic writing and what they tell us of the aesthetics and politics of the Tudor and Stuart regimes.

General introduction; Part I. Elizabethan Court Theatre: 1. Palamon and Arcite: early Elizabethan court theatre; 2. Revels at the court of Elizabeth I, 1594–1603; 3. Multiple Marlowe: Doctor Faustus and court performance; 4. The court theatre response to the public theatre debate in a *Midsummer Night's Dream*; Part II. The Jacobean Tradition: 5. Masculine dreams: Henry V and the Jacobean politics of court performance; 6. Jacobean royal premieres? *Othello* and *Measure for Measure* at Whitehall in 1604; 7. *Pericles*: a performance, a letter (1619); 8. 'The old name is fresh about me': architectural mimesis and court spaces in *All is True*; Part III. Reassessing the Stuart Masque: 9. Dancing at court: 'the art that all arts doe approve'; 10. *The Tempest* and the Jonsonian masque; 11. Noble masquing at the Stuart court; 12. 'Animated porcelain of the court': Stuart masquers as magical automata; Part IV. The Material Conditions of Performances at Court: 13. How did they do it? Problems of staging plays at court; 14. The Jacobean banqueting house as a performance space; 15. Musicians at court; 16. Painted cloths and the making of Whitehall's playing space; 1611–12; Index.



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