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DRAMA AT THE COURTS OF QUEEN HENRIETTA MARIA

Drama at the Courts of Queen Henrietta Maria considers Queen Henrietta Maria's patronage of drama in England in the light of her French heritage. Karen Britland challenges the common view of Henrietta Maria as a meddling and frivolous woman whose actions contributed to the outbreak of the English civil wars by showing how she was consistent in her allegiances to her family and friends, and how her cultural and political positions were reflected in the plays and court masques she sponsored. Unlike previous studies, this book considers the queen's upbringing at the French court and her later exile in France during the English civil wars, and is therefore able to challenge received notions about her activities in England during the 1630s. Karen Britland employs innovative research by combining discussions of literary texts with historical and archival research and discussions of art, architecture and music.

KAREN BRITLAND is a lecturer in Renaissance literature at Keele University. On the basis of the interdisciplinary and French-inflected nature of her work, she has been chosen by Gary Taylor as one of the six most exciting scholars working in the field of Renaissance drama. She is also an associate editor on *The Cambridge Edition of the Works of Ben Jonson*.

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- 5.1 Inigo Jones's sketch of 'Harmony' for *Tempe Restored* (1632). Reproduced by permission of the Duke of Devonshire and the Chatsworth Settlement Trustees. Photograph: Photographic Survey, Courtauld Institute of Art. 94
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Note on procedures

DATING

There were two calendars in use during the seventeenth century. Continental Europe used the Gregorian, or new style, system, while England maintained the Julian, or old style, and was thus ten days behind the rest of Europe. I have used Julian dating for English events, and, where necessary, have indicated both dates when discussing continental affairs. I have also taken January, rather than March, to be the beginning of the calendar year. Thus, for example, the performance of *Tempe Restored* is given as February 1632, rather than 1631/2.

EDITIONS

I have quoted Ben Jonson from Herford and Simpson's edition of his works (1925–52), and have preferred to quote Townshend, along with Davenant, from Orgel and Strong's convenient, *Inigo Jones: The Theatre of the Stuart Court* (1973).