

THEATRE AND THE ENGLISH PUBLIC FROM REFORMATION TO REVOLUTION

This book presents new and overarching perspectives on the relationship between theatre and public from the Henrician Reformation through the Interregnum to the Restoration, combining vivid case studies with discussion of theatre's continued importance in shaping the early modern public. Considered from the vantage point of theatre, the early modern public becomes visible as an unruly agent of political change, a force that authorities both feared and appealed to, and one that proved ultimately beyond control. It was through theatrical strategies that rulers and their opposition addressed the early modern public, and in turn it was theatre's public potential that shaped the development of the stage during the revolutionary years of the seventeenth century. In this volume, Katrin Beushausen examines sources including irreverent satirical pamphlets, regal spectacles, anti-theatrical polemic and visions of state theatres, casting new light on the development of the early modern public and theatre.

KATRIN BEUSHAUSEN is an independent historian and theatre scholar, and an affiliate of the Free University Berlin, where she has taught on theatricality, political performance and theatrical publics. Parallel to her academic career, she works as a political campaigner and explores the relation between theatre and the public through site-specific performance projects in the public sphere.

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Katrin Beushausen
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KATRIN BEUSHAUSEN

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To my parents

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To write a book, and especially a first, is to set out on a journey that entails immense joy as well as unprecedented discomfort. As anyone who has been brave (or foolish) enough to undertake the writing of a dissertation knows, there are exciting discoveries along the way – but also persistent doubts, moments of crisis and an ever-present sense of self-scrutiny that can, at times, feel overwhelming. Hardest of all, while one is sitting at a computer or at a library desk the writing of a book can feel terribly lonely. It has thus become an honoured and beautiful tradition to acknowledge, at the beginning of a book, that it is never the work of one person alone. Along the way, there are family, friends and colleagues, old and new, who share in the thoughts and doubts, join in the excitement and help to cope with the frustration. And so it is my privilege, too, to begin this book by thanking the people who made my particular journey fruitful, enjoyable and, for what it's worth, possible in the first place.

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A Note on Texts and Editions

Unless noted otherwise, translations from scholarly works in German are my own. When quoting early modern sources (unless from modern editions), I have preserved the original spelling. Punctuation and particularities in typography, such as elongated ‘s’ or the substitution of ‘v’ for ‘u’, however, have been silently amended. Short titles have been used for citing early modern works and in dating them, I have assumed the year to begin on the first of January (rather than on 25 March, the English New Year).

All quotes from the plays of William Shakespeare are taken from *The Oxford Shakespeare*, edited by John Jewett, William Montgomery, Gary Taylor and Stanley Wells, 2nd edn. (Oxford: Clarendon Press 2005).

Abbreviations

- A&O* Charles Harding Firth and Robert Sangster Rait (eds.), *Acts and Ordinances of the Interregnum, 1642–1660*, 3 volumes (London: His Majesty's Stationery Office, 1911)
- Bentley* Gerald Eades Bentley, *The Jacobean and Caroline Stage*, 6 volumes (Oxford: Clarendon Press, 1941–1968)
- Chambers* Edmund Kerchever Chambers, *The Elizabethan Stage*, 4 volumes, reprinted with corrections (Oxford: Clarendon Press, 1953)
- CHLC* Glyn P. Norton (ed.), *Cambridge History of Literary Criticism*, Vol. III: *The Renaissance* (Cambridge: Cambridge University Press, 1999)
- Revels* Timothy Wallace Craig, Clifford Leech and Lois Potter (general eds.), *The Revels History of Drama in English*, 8 volumes (London and New York: Methuen 1975–1983).
- Milton* John Milton, *Complete Prose Works of John Milton*, edited by Don M. Wolfe, 8 volumes (New Haven, CT: Yale University Press, 1953–1982)
- New History* John D. Cox and David Scott Kastan (eds.), *A New History of Early English Drama* (New York: Columbia University Press, 1997)
- ODNB* *Oxford Dictionary of National Biography* (Oxford University Press, 2004); online edition, January 2014, <http://www.oxforddnb.com>
- OED* *Oxford English Dictionary*, Oxford University Press; online edition, <http://www.oed.com>
- Revels* Timothy Wallace Craig, Clifford Leech and Lois Potter (general eds.), *The Revels History of Drama in English*, 8 volumes (London and New York: Methuen, 1975–1983)

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