

## Contents

<i>List of Illustrations</i>	page ix
<i>Notes on Contributors</i>	x
<i>Acknowledgements</i>	xv
<i>Textual Note</i>	xvi
General Introduction	I
<i>Sophie Chiari and John Mucciolo</i>	
PART I ELIZABETHAN COURT THEATRE	15
1 <i>Palamon and Arcite: Early Elizabethan Court Theatre</i>	17
<i>Richard Dutton</i>	
2 Revels at the Court of Elizabeth I, 1594–1603	35
<i>W. R. Streitberger</i>	
3 Multiple Marlowe: <i>Doctor Faustus</i> and Court Performance	51
<i>Roy Eriksen</i>	
4 The Court Theatre Response to the Public Theatre Debate in <i>A Midsummer Night's Dream</i>	64
<i>Janna Segal</i>	
PART II THE JACOBEAN TRADITION	77
5 Masculine Dreams: <i>Henry V</i> and the Jacobean Politics of Court Performance	79
<i>Murat Ögürcü</i>	
6 Jacobean Royal Premieres? <i>Othello</i> and <i>Measure for Measure</i> at Whitehall in 1604	92
<i>Jason Lawrence</i>	

viii	<i>Contents</i>	
7	<i>Pericles: A Performance, a Letter (1619)</i> <i>David M. Bergeron</i>	107
8	‘The old name is fresh about me’: Architectural Mimesis and Court Spaces in <i>All is True</i> <i>Catherine Clifford</i>	120
	PART III REASSESSING THE STUART MASQUE	135
9	Dancing at Court: ‘the art that all Arts doe approve’ <i>Anne Daye</i>	137
10	<i>The Tempest</i> and the Jonsonian Masque <i>Martin Butler</i>	150
11	Noble Masquing at the Stuart Court <i>Leeds Barroll</i>	162
12	‘Animated Porcelain of the Court’: Stuart Masquers as Magical Automata <i>Agnieszka Żukowska</i>	176
	PART IV THE MATERIAL CONDITIONS OF PERFORMANCES AT COURT	191
13	How Did They Do It? Problems of Staging Plays at Court <i>William B. Long</i>	193
14	The Jacobean Banqueting House as a Performance Space <i>John H. Astington</i>	203
15	Musicians at Court <i>Chantal Schütz</i>	221
16	Painted Cloths and the Making of Whitehall’s Playing Space, 1611/1612 <i>Rebecca Olson</i>	233
	<i>General Bibliography</i>	248
	<i>Index</i>	274