

Contents

<i>Illustrations</i>	<i>page</i> ix
<i>Acknowledgements</i>	x
<i>Note on the Text</i>	xi
1 Introduction	1
2 Henry Carey's Peculiar Letter	10
3 Venues on the Verges: London's Theatre Government between 1594 and 1614	37
4 Three Reluctant Patrons and Early Shakespeare	60
5 The Great Divide of 1594	78
6 The Choice between Plays and Poems	99
7 Accommodating the Revels Office	115
8 The War of 1614–1618: Jacobean Absolutism, Local Authority, and a Crisis of Overproduction	130
9 Metatheatre and the Fear of Playing	145
10 Why was the Globe Round?	167
11 The General and the Caviar: Learned Audiences in the Early Theatre	181
12 Headless <i>Coriolanus</i>	196
13 Rethinking Shylock	207
14 <i>Measure for Measure's</i> Hoods and Masks: The Duke, Isabella, and Liberty	221

viii	<i>Contents</i>	
15	The Transforming of <i>Henry V</i>	237
16	Headgear as a Paralinguistic Signifier in <i>King Lear</i>	249
	<i>The Cause is in My Will: A Bibliography</i>	265
	<i>Index</i>	276