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00:00:00,350 --> 00:00:06,660

Our next speaker is Carol Mejia LaPerle
who is an Associate Professor and Honors

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00:00:06,660 --> 00:00:12,840

advisor for the Department of English.
Her PhD in English Literature is from

3

00:00:12,840 --> 00:00:19,430

Arizona State. Her publications include
articles on Shakespeare, Johnson, Heywood,

4

00:00:19,430 --> 00:00:25,609

Webster, and the first original female
playwright in English, Elizabeth Cary.

5

00:00:25,609 --> 00:00:32,250

While her current book project focuses
on early modern depictions of race, she

6

00:00:32,250 --> 00:00:37,680

also publishes on foreign cinematic
engagements with Shakespeare. Her work

7

00:00:37,680 --> 00:00:42,690

has been supported by Wright State's
Research Council College of Liberal Arts,

8

00:00:42,690 --> 00:00:48,570

The Social Sciences and Humanities
Research Council of Canada, The National

9

00:00:48,570 --> 00:00:54,149

Humanities Center, Ohio Humanities, and
the big one The National Endowment for

10

00:00:54,149 --> 00:01:00,210

the Humanities. Her talk is titled Racial
Properties in Jacobean Drama: Ben

11

00:01:00,210 --> 00:01:04,940

Johnson's "The Masque of Blackness". Carol.

12

00:01:07,460 --> 00:01:12,210

Thank you for that introduction and I
just want to thank the dean's office for

13

00:01:12,210 --> 00:01:16,890

this opportunity to present my work and
also Stephanie for presenting for you

14

00:01:16,890 --> 00:01:21,030

know, working with us. Also you know I'd
like to acknowledge the work that

15

00:01:21,030 --> 00:01:25,140

happens in the committee that chooses
these you know these projects for

16

00:01:25,140 --> 00:01:30,270

sabbatical and just let them know how
much it means to scholars as we as we

17

00:01:30,270 --> 00:01:38,970

pursue our our passions so the title
today is "Ben Johnson's Masque of Blackness."

18

00:01:38,970 --> 00:01:42,930

and it's part of its a chapter in my

book racial properties of theatrical

19

00:01:42,930 --> 00:01:46,380

production of foreign women in Jacobean drama in which I analyze the

20

00:01:46,380 --> 00:01:51,090

representation of race by dramatists of
early 17th century England. More

21

00:01:51,090 --> 00:01:54,930

specifically I investigate early modern
representations of foreign women and the

22

00:01:54,930 --> 00:01:58,979

stage props that contribute to and
complicate their embodiment of

23

00:01:58,979 --> 00:02:04,079

difference. While tracing the performance
history cultural influence and topical

24

00:02:04,079 --> 00:02:09,060

residents of six early modern plays I

ask of each the following questions: what

25

00:02:09,060 --> 00:02:13,560

stage materials the dramatists to vote
for the purposes of cross gender &

26

00:02:13,560 --> 00:02:18,030

cross-racial impersonations? Because for
the most part there were no women on the

27

00:02:18,030 --> 00:02:22,500

English stage although the masques were a
specific and unique circumstance in

28

00:02:22,500 --> 00:02:26,610

which they were able to play. How do the
resulting performances of foreignness

29

00:02:26,610 --> 00:02:30,450

ascribe gendered racial difference in
the context of England's emergent

30

00:02:30,450 --> 00:02:35,069

imperialism? This project exposes in
examines of theatrical technologies

31

00:02:35,069 --> 00:02:39,269

blackface being one of them and the
stage properties that comprise the

32

00:02:39,269 --> 00:02:43,769

history of dramatic representations
which duration gender were performed and

33

00:02:43,769 --> 00:02:49,019

today's presentation focuses on a
specific kind of theatrical mode the

34

00:02:49,019 --> 00:02:53,489

masque, and so a little bit of background.
This is a print that shows a court masque

35

00:02:53,489 --> 00:02:58,650

in 1617 presented to the Duke of Bavaria
and we have a real shortage of these

36

00:02:58,650 --> 00:03:02,220

kinds of representations in print
because they were ephemeral. They were

37

00:03:02,220 --> 00:03:06,780

incredibly expensive but they were
once-in-a-lifetime events where I guess the

38

00:03:06,780 --> 00:03:11,459

equivalent of quite a lot of money were
made towards one night in which the

39

00:03:11,459 --> 00:03:16,170

audience was basically odd into the
submission of the monarch's power and

40

00:03:16,170 --> 00:03:21,030

influence. So this was a very common
expression of monarchical power and

41

00:03:21,030 --> 00:03:26,160

sixteenth and seventeenth century Europe
and the rarity of the depictions really

42

00:03:26,160 --> 00:03:30,600

stems from that ephemeral nature. They were elaborate and expensive and yet

43

00:03:30,600 --> 00:03:35,069

they were kind of just for that one night and had a lot of different aspects

44

00:03:35,069 --> 00:03:40,380

of it but the main point was to allegorize the power the benevolence of the

45

00:03:40,380 --> 00:03:46,230

monarch. It is also one of the few places in what was almost always a transvestite

46

00:03:46,230 --> 00:03:51,780

stage where young boys would play women that in fact women could play women on a

47

00:03:51,780 --> 00:03:57,030

masque because it wasn't public theater. It was imagine all the staging

48

00:03:57,030 --> 00:04:01,730

technologies, materials, and costumes were
for one night for the pleasure and the

49

00:04:01,730 --> 00:04:08,340

expense of a very elite a very
aristocratic and dignified audience. To

50

00:04:08,340 --> 00:04:14,100

give you a sense of the extent of
expenditure, The Masque of Blackness would

51

00:04:14,100 --> 00:04:18,870

have been designed by an architect. Right
so we don't have actual pictures our

52

00:04:18,870 --> 00:04:24,270

prints of Inigo Jones is work on The
Masque of Blackness but we have our

53

00:04:24,270 --> 00:04:27,430

descriptions of
the setting which would have included

54

00:04:27,430 --> 00:04:36,400

things like you know a trident and
mermaids and a moving ocean as it goes

55

00:04:36,400 --> 00:04:41,890

into the shore of Britannia on a
basically completely built stage for

56

00:04:41,890 --> 00:04:45,520

this one night. So this is famed you know
since some of the work of Indigo Jones

57

00:04:45,520 --> 00:04:49,300

and he was commissioned to create a lot
of these kind of moving parts and

58

00:04:49,300 --> 00:04:52,660

elaborate design of the stage. It's a
whole other project to really think

59

00:04:52,660 --> 00:04:57,700

about the kind of technologies that

Jones brings to early modern theater,

60

00:04:57,700 --> 00:05:02,530

including you know picture you know kind
of picturing of water on the shore of a

61

00:05:02,530 --> 00:05:07,150

court at Whitehall and so these are the
other two pictures on your right which

62

00:05:07,150 --> 00:05:12,160

is the inside and the outside of
Whitehall in which The Masque of Blackness

63

00:05:12,160 --> 00:05:16,960

would have been played although much of
the finishing touches have you know

64

00:05:16,960 --> 00:05:21,700

would have occurred a few years after
James's reign. So in my discussion of The

65

00:05:21,700 --> 00:05:26,980

Masque I focus on Queen Anne's racial impersonation, her use of blackface in

66

00:05:26,980 --> 00:05:31,450

the performance. She plays an African woman seeking the Kings power to turn

67

00:05:31,450 --> 00:05:36,250

her and her ladies-in-waiting white but first to contextualize a uniqueness and

68

00:05:36,250 --> 00:05:40,840

import of the newly minted Queen of England painted black. What did it mean

69

00:05:40,840 --> 00:05:46,030

to represent black bodies in the early modern period? So just a little bit

70

00:05:46,030 --> 00:05:50,950

of background as you can see blackness and religious iconography oftentimes

71

00:05:50,950 --> 00:05:56,460

represented villains or devils and you
can see on your left, 12th century

72

00:05:56,460 --> 00:06:01,630

illuminated manuscript and on your right
an orphrey which would have been a kind

73

00:06:01,630 --> 00:06:07,570

of strip sewn on to the fabric of you
know a Catholic priest clothing

74

00:06:07,570 --> 00:06:12,490

ceremonial clothing and in both of these
pictures you can see just visually how

75

00:06:12,490 --> 00:06:20,650

much it emphasizes the black body of the
devil. In performance which we have very

76

00:06:20,650 --> 00:06:26,740

little once again in terms of actual
sketches or pictures we do see that at

77

00:06:26,740 --> 00:06:31,330

the very least historians have talked to
us about how morality plays and mystery

78

00:06:31,330 --> 00:06:36,160

plays which are medieval church
sponsored events conveying religious

79

00:06:36,160 --> 00:06:39,510

events of religious themes often would
represent villains

80

00:06:39,510 --> 00:06:44,560

using stage props that blackened the
actors body in one way or another and to

81

00:06:44,560 --> 00:06:49,750

sort of show make the point of how much
illuminated manuscripts influence stage

82

00:06:49,750 --> 00:06:54,040

production of devils you can see how the
use of blackface portraying the devil in

83

00:06:54,040 --> 00:06:58,330

early modern performances was totally
consistent with the forms of

84

00:06:58,330 --> 00:07:04,830

representation that would depict the
devil as black in other contexts. So

85

00:07:04,830 --> 00:07:09,760

departing from that a little bit I also
want to talk more about how the villainization

86

00:07:09,760 --> 00:07:14,320

of black bodies in public
performance is one aspect of racial

87

00:07:14,320 --> 00:07:18,910

representation, but here's another one
for um how Queen Anne being a queen

88

00:07:18,910 --> 00:07:24,520

would have been informed by different

aspects of how black bodies were used in

89

00:07:24,520 --> 00:07:31,030

the early modern period in in this forum
in pictures. Oftentimes black servants

90

00:07:31,030 --> 00:07:35,229

would be part of aristocratic
self-fashioning and black bodies were in

91

00:07:35,229 --> 00:07:38,710

some ways considered ornaments to
highlight the power and prestige of

92

00:07:38,710 --> 00:07:45,039

those represented on the pictures. So
it's no surprise that we have evidence

93

00:07:45,039 --> 00:07:50,830

of the presence of Africans in European
courts often a sign of exotic beauty and

94

00:07:50,830 --> 00:07:55,810

uniqueness, black performers showed a monarch sophisticated taste and access

95

00:07:55,810 --> 00:07:59,229

to global goods and that's oftentimes how they would be described as a

96

00:07:59,229 --> 00:08:04,360

particular kind of good in a household. In fact and just to kind of highlight

97

00:08:04,360 --> 00:08:10,060

the point of the role of you know Africans in aristocratic courts one of

98

00:08:10,060 --> 00:08:14,320

the documented festivities marking the marriage of James the Sixth of Scotland

99

00:08:14,320 --> 00:08:19,210

and Anne of Denmark who later take the English throne as James the First of

100

00:08:19,210 --> 00:08:24,190

England and his queen is the
documentation of six African men who

101

00:08:24,190 --> 00:08:31,300

were forced to dance in the snow during
their festivities. This is a picture that

102

00:08:31,300 --> 00:08:36,070

would have been outside of the masque but
in terms of public theaters and you can

103

00:08:36,070 --> 00:08:41,169

see it's one of the few sketches of a
Shakespearean scene that we have at all

104

00:08:41,169 --> 00:08:47,500

and in it a black man who is captured as
part of the goth army is represented

105

00:08:47,500 --> 00:08:52,089

here in the very first scene of
Shakespeare's "Titus Andronicus" and I

106

00:08:52,089 --> 00:08:55,300

think what's worth noting

is how he is black from head to toe

107

00:08:55,300 --> 00:08:58,270

which indicates and there's you know we

can talk a little bit about that about

108

00:08:58,270 --> 00:09:03,010

what the archives yield in terms of how

black bodies were represented but it

109

00:09:03,010 --> 00:09:07,480

would have been very likely a blackened

cork that would have sort of served as

110

00:09:07,480 --> 00:09:12,730

paint or black mesh fabric and there's a

lot of sort of documents of purchasing

111

00:09:12,730 --> 00:09:16,300

of black leather to be kind of skin

tight and would have been maybe used for

112

00:09:16,300 --> 00:09:21,370

the legs here. So in summary for this
little opening snippet racial

113

00:09:21,370 --> 00:09:26,890

impersonation in early modern culture
was rooted in various inconsistent and

114

00:09:26,890 --> 00:09:31,960

competing imaginaries. Religious
iconography of the devil, commodification

115

00:09:31,960 --> 00:09:37,300

of black bodies to convey aristocratic
status, monarchical expressions of

116

00:09:37,300 --> 00:09:42,010

global aspirations, and increasingly
popular interest in foreign bodies as

117

00:09:42,010 --> 00:09:47,710

inspired by non religious secular plays

like Titus Andronicus. What makes the

118

00:09:47,710 --> 00:09:53,200

1605 masque particularly intriguing is
that it was Queen Anne's idea to create

119

00:09:53,200 --> 00:09:57,750

a masque in which African princesses
played by her and her ladies-in-waiting

120

00:09:57,750 --> 00:10:04,390

migrate to Britannia and seek the ruler
who will turn them all white. And Ben

121

00:10:04,390 --> 00:10:09,670

Johnson makes a point of this when he
prints at the performance text in 1608

122

00:10:09,670 --> 00:10:14,710

he opens with a premise that it was
Queen Anne's idea not his, so this is an

123

00:10:14,710 --> 00:10:17,770

illustration of the costume and
blackface used by the Queen and her

124

00:10:17,770 --> 00:10:23,230

ladies, Johnson makes note quote" because
it was her Majesty's will to have them

125

00:10:23,230 --> 00:10:28,740

blackamores at first, the invention was
derived by me and presented thus."

126

00:10:28,740 --> 00:10:34,030

Little bit more of the description in
the printing printed text reads this way

127

00:10:34,030 --> 00:10:38,680

"the attire of the masquers was alike in
all without difference the colors azure

128

00:10:38,680 --> 00:10:42,670

in silver but returned on the
top with a scroll and antique dressing

129

00:10:42,670 --> 00:10:47,440

of feathers and jewels interlaced with
ropes of pearl and for the front, ear,

130

00:10:47,440 --> 00:10:51,640

neck, and wrists the ornament was of the
most choice and orient pearl best

131

00:10:51,640 --> 00:10:58,860

setting off from the black. How was the
racial transformation received? In a word,

132

00:10:58,860 --> 00:11:05,110

critically. In a letter to John
Chamberlain, Dudley Carlton writes" Their

133

00:11:05,110 --> 00:11:08,930

faces and arms up to
the elbows were painted black which was

134

00:11:08,930 --> 00:11:12,559

disguised sufficient for they were hard
to be known and you cannot imagine a

135

00:11:12,559 --> 00:11:17,839

more ugly sight than a troop of lean-cheeked Moores." This rare eyewitness account

136

00:11:17,839 --> 00:11:22,430

by Carlton has been incredibly
influential in the 400 years since and

137

00:11:22,430 --> 00:11:27,110

in fact in some ways 20th century
critics, this is where I sort of come in,

138

00:11:27,110 --> 00:11:31,999

20th century critics sort of take for
granted and develop this language of

139

00:11:31,999 --> 00:11:36,740

grotesque mockery for instance in the
language of Hardin Assand who says

140

00:11:36,740 --> 00:11:40,610

"Within the masque, Queen Anne
transmogrifies the typical allegorical

141

00:11:40,610 --> 00:11:45,379

representation of royalty into a
grotesque mockery of Orthodox ideology

142

00:11:45,379 --> 00:11:50,029

that threatens the conventional image of
beauty and dominance" and I feel like

143

00:11:50,029 --> 00:11:53,360

this is where I come in in my work this
is one of the first things that I wanted

144

00:11:53,360 --> 00:11:58,129

to tackle in revisiting this text, which
is that I think they get it wrong. Now

145

00:11:58,129 --> 00:12:02,540

recall the definition of the masque. The
masque is a once perform extravaganza of

146

00:12:02,540 --> 00:12:07,279

all with hours of ceremonial speeches,
lavish music, stage effects, ornate

147

00:12:07,279 --> 00:12:12,230

costumes, elaborate dancing, and overall pageantry. Why is blackness so often

148

00:12:12,230 --> 00:12:17,209

interpreted as artistically at odds with and frequently treated in isolation from

149

00:12:17,209 --> 00:12:21,319

the performance as many allegorical gestures and dramatic flourishes? All

150

00:12:21,319 --> 00:12:26,029

meant to delight and entertain. The functioning allegory of Johnson's masque

151

00:12:26,029 --> 00:12:30,559

is that beauty is underneath the black face disguise but this narrative Drive

152

00:12:30,559 --> 00:12:34,429

does not necessarily trump aesthetic

function. The revelation of beauty

153

00:12:34,429 --> 00:12:38,389

underneath does not require its categorical
opposite ugliness or unsavory us on the

154

00:12:38,389 --> 00:12:42,740

surface in fact given the genre it's
likely that the surface feature of the

155

00:12:42,740 --> 00:12:47,240

masque this case black face is as grand
and appealing as a powerful statecraft

156

00:12:47,240 --> 00:12:51,350

it means to allegorize. As I outlined
the ways throughout the chapter that

157

00:12:51,350 --> 00:12:55,519

black face is not a deviation from the
performances magnificent appeal but

158

00:12:55,519 --> 00:13:00,949

rather constitutive of the mass
demonstration of beauty and invention of

159

00:13:00,949 --> 00:13:05,329

pleasure. In other words what the what
the critics of The Masque of Blackness

160

00:13:05,329 --> 00:13:08,869

have failed to acknowledge is the way
black face is part of the materials and

161

00:13:08,869 --> 00:13:13,999

technologies deployed for the court masque's
magnificent appeal. When read in its

162

00:13:13,999 --> 00:13:17,929

capacity to perform beauty and pleasure,
black face emerges as a catalyst for

163

00:13:17,929 --> 00:13:20,550

what I would be calling an effective
experience. I don't have

164

00:13:20,550 --> 00:13:24,500

quite as much time to go into that but
the idea of affect is something that is

165

00:13:24,500 --> 00:13:30,570

you know the generates particular kinds
of emotional and visceral responses and

166

00:13:30,570 --> 00:13:35,700

that this engages the participation of
those racially marked as different. In

167

00:13:35,700 --> 00:13:40,170

its depiction of encounters across
racial identities the masque fictionally

168

00:13:40,170 --> 00:13:43,980

portrays the interactions between
English subjects and black migrants in

169

00:13:43,980 --> 00:13:48,480

ways that depart from prevailing theory
typical representations or opaque

170

00:13:48,480 --> 00:13:53,310

historical archives. Silence absent
ignored account of black lives in

171

00:13:53,310 --> 00:13:57,120

England are short shrift enough. Accounts
of black and white interactions are

172

00:13:57,120 --> 00:14:01,110

limited to the impersonal and terse
records of state regulations of those

173

00:14:01,110 --> 00:14:06,089

denied their full personhood, but in the
mass narrative of the migrating Africans

174

00:14:06,089 --> 00:14:10,380

arriving at Britannia shores and it's
allegorical performance of black women

175

00:14:10,380 --> 00:14:14,730

dancing with English men it not only
brings to the fore the varied effective

176

00:14:14,730 --> 00:14:19,620

experiences of racialized figures it
furthermore positions blackness as the

177

00:14:19,620 --> 00:14:24,839

companion and at times the catalyst to a
series of complex sentiments from desire

178

00:14:24,839 --> 00:14:30,899

to pay those two celebration. The mass
performs a fantasy of idealized monarchy

179

00:14:30,899 --> 00:14:36,209

and they all do all masque have a fantasy
of idealizing power in this way but what

180

00:14:36,209 --> 00:14:40,529

makes this unique is that it anticipates
a kind of idealized incorporation. An

181

00:14:40,529 --> 00:14:44,310

instance of what I sort of theorize

is pleasurable mixing and that's

182

00:14:44,310 --> 00:14:48,240

language that I borrow throughout the
text to develop in more theoretical

183

00:14:48,240 --> 00:14:52,800

terms. That is ideologically powerful
precisely because it is primarily an

184

00:14:52,800 --> 00:14:59,070

aestheticized effective experience.
Beyond a sensible trope of racial

185

00:14:59,070 --> 00:15:02,730

transformation, Johnson presents pleasure
as a precondition for Britannia's

186

00:15:02,730 --> 00:15:07,079

absorption of migrant bodies, and this is
a passage that sort of takes you know I

187

00:15:07,079 --> 00:15:12,240

wanted to have just an example of the
way the masque imagines the power of the

188

00:15:12,240 --> 00:15:18,990

king. In this case so who so the king
here James the sixth Scotland the Sixth and

189

00:15:18,990 --> 00:15:23,100

James the First of England is described
as one who's being shine day and night

190

00:15:23,100 --> 00:15:28,320

and are forced to blanch an Ethiop and
revive a corse. His light sciential is,

191

00:15:28,320 --> 00:15:33,329

and past mere nature, can salve the
rude defects of every creature.

192

00:15:33,329 --> 00:15:37,269

The pleasurable mixing across racial
identities is an argument for the

193

00:15:37,269 --> 00:15:40,810

sovereigns power of unification,
underwriting what was a largely

194

00:15:40,810 --> 00:15:45,100

unfulfilled and controversial political
agenda. The coalition of realms under the

195

00:15:45,100 --> 00:15:48,790

aegis of Great Britain and it's James
because he was a Scottish King who

196

00:15:48,790 --> 00:15:52,559

generates this new language of
unification with all of the realms of

197

00:15:52,559 --> 00:15:57,279

England. Blackness here is a visual
reminder of an indelible difference that

198

00:15:57,279 --> 00:16:03,550

can be absorbed, incorporated, salved by
the monarchy Monarchs faculties of

199

00:16:03,550 --> 00:16:07,720

conversion. So nevermind that the King
can accomplish is impossible feat of

200

00:16:07,720 --> 00:16:13,149

blanching the Ethiop right. It means
here that there is throughout the text a

201

00:16:13,149 --> 00:16:18,339

kind of language of the desire for these
racialized migrants to become white and

202

00:16:18,339 --> 00:16:23,050

so the representation of black woman's
desire for whiteness is essential to the

203

00:16:23,050 --> 00:16:27,459

depiction of James's omnipotence. Not
solely to prove his supremacy but also

204

00:16:27,459 --> 00:16:32,379

to imagine racial normativity as a
pleasurable choice for those who bow to

205

00:16:32,379 --> 00:16:36,819

his Dominion, and since this pleasure is
depict and experience shared by African

206

00:16:36,819 --> 00:16:40,389

women and a sense of Britannia it
becomes a condition to which the black

207

00:16:40,389 --> 00:16:44,649

person's effacement is represented as
the fulfillment of submissive desire.

208

00:16:44,649 --> 00:16:49,029

Thus justifies it justifying a larger
claim of the Kings ability to

209

00:16:49,029 --> 00:16:53,230

consolidate power across racial
identities and erase doubts about that

210

00:16:53,230 --> 00:16:58,000

unification agenda. It's a political

statement in other words about the range

211

00:16:58,000 --> 00:17:02,379

and nature of James's power. The very
indelibility of the black women is the

212

00:17:02,379 --> 00:17:07,360

main argument for the rulers ability to
purge differences, underwriting a factious

213

00:17:07,360 --> 00:17:14,140

realms resolution to a Scottish King
inheriting the English throne. So by

214

00:17:14,140 --> 00:17:17,079

representing so this is just some
language about overnight United

215

00:17:17,079 --> 00:17:21,399

Britannia, so read alongside a
unification controversy the employment

216

00:17:21,399 --> 00:17:25,149

of blackface emerges as an ambitious
proposal for the Kings ability to

217

00:17:25,149 --> 00:17:30,070

dispense unlimited bounty. To put this
another way at the very inception of a

218

00:17:30,070 --> 00:17:33,940

united kingdom of Britannia at the
center of its originally narrative is

219

00:17:33,940 --> 00:17:42,030

the black woman imagined compliance. And I think I'll end there. Thank you.

220

00:17:55,300 --> 00:18:03,890

(Unintelligible) (We squared lumiere problems sort of the
book of hearts named in his will focus

221

00:18:03,890 --> 00:18:10,720

of your unit remnant slave trade frp of
destination and feeding around the 15)

222

00:18:10,720 --> 00:18:14,210

Yeah, I mean that's a great question
because you're capturing a kind of

223

00:18:14,210 --> 00:18:17,510

transition that really happens right
around this time and in face the Ottoman

224

00:18:17,510 --> 00:18:23,390

Empire is the most powerful Empire in
terms of its global power is commercial

225

00:18:23,390 --> 00:18:28,400

influence and it's you know it's just
you know its control of the

226

00:18:28,400 --> 00:18:31,640

Mediterranean which is the main trading group so in fact in some ways the

227

00:18:31,640 --> 00:18:37,550

English are aspirational tours a kind of
Ottoman power. The beginning of the slave

228

00:18:37,550 --> 00:18:41,750

trade is still appears down the road but
there's certainly a lot more exploration

229

00:18:41,750 --> 00:18:46,030

with that and I think what makes this
period really interesting is

230

00:18:46,030 --> 00:18:49,870

anticipating the role of England that
even if it is in fact completely

231

00:18:49,870 --> 00:18:53,870

unimaginative dissipation but instead of
bringing in those two different ways

232

00:18:53,870 --> 00:18:57,650

that increasingly bodies are represented
on the stages actually a lot more

233

00:18:57,650 --> 00:19:01,610

Moorish characters. Moore is a kind of
early modern term for those who

234

00:19:01,610 --> 00:19:06,170

represented well it's basically anyone
who isn't a white Christian, right? So it

235

00:19:06,170 --> 00:19:10,070

could actually also means whites who
converted into Islam because you know

236

00:19:10,070 --> 00:19:14,710

of them living in the Mediterranean all
the different ways that would

237

00:19:14,710 --> 00:19:28,580

beneficial. Alright? So yeah, thank you. Great question. (Unintelligible)

238

00:19:32,290 --> 00:19:37,340

Sure so it actually, at least in England,
becomes incredibly popular in the

239

00:19:37,340 --> 00:19:42,470

stuart court right so not just
James, but his son used the masque in some

240

00:19:42,470 --> 00:19:48,500

ways to it's almost my way to see it is
almost a way to differentiate this

241

00:19:48,500 --> 00:19:53,300

aristocratic taste for what was
an incredibly popular public fear. So

242

00:19:53,300 --> 00:19:57,950

partly it's an answer to that. It has
a very long history but vary with various

243

00:19:57,950 --> 00:20:02,120

uses throughout Europe but
certainly comes into its height in the 16th and 17th century.

244

00:20:02,120 --> 00:20:05,260

Thank you. Thanks!