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Titolo	Games and gaming in early modern drama : stakes and hazards // Caroline Baird
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Descrizione fisica	1 online resource (XII, 290 p. 17 illus.)
Collana	Early Modern Literature in History, , 2634-5919
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Soggetti	English drama - Early modern and Elizabethan, 1500-1600 - History and criticism
Lingua di pubblicazione	Inglese
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Nota di contenuto	1. Chapter 1: Introduction -- 2. Chapter 2: Games in Early Modern Culture -- 3. Chapter 3: Dice: the roll/role of chance and luck -- 4. Chapter 4: Cards: face cards, rules, and secrecy -- 5. Chapter 5: Tables: Backgammon and race games between the sexes -- 6. Chapter 6: Chess: war, harmony, sex and politics -- 7. Chapter 7: Conclusion.
Sommario/riassunto	<p>"Stakes and Hazards brilliantly uncovers the role of games and gaming in early modern drama. Examining the implications of dice, cards, tables, and chess, and adopting a taxonomic and contextualized approach, Baird identifies the significances of the gamester figure, wonderfully demonstrating how cultures of play illuminate the period's projections and perils." - Professor Mark Thornton Burnett, Queen's University Belfast, UK. This book is a close taxonomic study of the pivotal role of games in early modern drama. The presence of the game motif has often been noticed, but this study, the most comprehensive of its kind, shows how games operate in more complex ways than simple metaphor and can be syntheses of emblem and dramatic device. Drawing on seventeenth-century treatises, including Francis Willughby's Book of Games, which only became available in print in 2003, and divided into chapters on Dice, Cards, Tables (Backgammon), and Chess, the book brings back into focus the symbolism and divinatory origins of games. The work of more than ten dramatists is analysed, from the Shakespeare and Middleton canon to rarer plays such as The Spanish</p>

Curate, *The Two Angry Women of Abington* and *The Cittie Gallant*. Games and theatre share common ground in terms of performance, deceit, plotting, risk and chance, and the early modern playhouse provided apt conditions for vicarious play. From the romantic chase to the financial gamble, and in legal contest and war, the twenty-first century is still engaging the game. With its extensive appendices, the book will appeal to readers interested in period games and those teaching or studying early modern drama, including theatre producers, and awareness of the vocabulary of period games will allow further references to be understood in non-dramatic texts.
