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Shakespeare And Theatrical Patronage In Early Modern England

Richard Dutton



Shakespeare And Theatrical Patronage In Early Modern England:

Shakespeare and Theatrical Patronage in Early Modern England Paul Whitfield White, Suzanne R.

Westfall, 2006-12-14 During the past quarter of a century the study of patronage theatre relations in early modern England has developed considerably This however is an extensive wide ranging and representative 2002 study of patronage as it relates to Shakespeare and the theatrical culture of his time Twelve distinguished theatre historians address such questions as What important functions did patronage have for the theatre during this period How in turn did the theatre impact and represent patronage Where do paying spectators and purchasers of printed drama fit into the discussion of patronage The authors also show how patronage practices changed and developed from the early Tudor period to the years in which Shakespeare was the English theatre s leading artist This important book will appeal to scholars of Renaissance social history as well as those who focus on Shakespeare and his playwriting contemporaries **Shakespeare and Textual Studies**

Margaret Jane Kidnie, Sonia Massai, 2015-11-12 A cutting edge and comprehensive reassessment of the theories practices and archival evidence that shape editorial approaches to Shakespeare s texts [The Ashgate Research Companion to The](#)

[Sidneys, 1500-1700](#) Michael G. Brennan, Mary Ellen Lamb, 2020-07-26 Few families have contributed as much to English history and literature indeed to the arts generally as the Sidney family This two volume Ashgate Research Companion assesses the current state of scholarship on family members and their impact as historical and literary figures in the period 1500 1700 Volume 1 Lives begins with an overview of the Sidneys and politics providing some links to court events entertainments literature and patronage The volume gives biographies to prominent high profile Sidney women and men as well as sections assessing the influence of the family in the areas of the English court international politics patronage religion public entertainment the visual arts and music The focus of the second volume is the literary contributions of Sir Philip Sidney Mary Sidney Herbert Countess of Pembroke Lady Mary Wroth Robert Sidney Earl of Leicester and William Herbert Earl of Pembroke *Shakespeare's Theatre: A History* Richard Dutton, 2018-01-02 Shakespeare s Theatre A History

examines the theatre spaces used by William Shakespeare and explores these spaces in relation to the social and political framework of the Elizabethan era The text journeys from the performing spaces of the provincial inns guild halls and houses of the gentry of the Bard s early career to the purpose built outdoor playhouses of London including the Globe the Theatre and the Curtain and the royal courts of Elizabeth and James I The author also discusses the players for whom Shakespeare wrote and the positioning or dispositioning of audience members in relation to the stage Widely and deeply researched this fascinating volume is the first to draw on the most recent archaeological work on the remains of the Rose and the Globe as well as continuing publications from the Records of Early English Drama project The book also explores the contentious view that the plot of The Seven Deadly Sins part II provides unprecedented insight into the working practices of Shakespeare s company and includes a complete and modernized version of the plot Throughout the author relates the practicalities of early

modern playing to the evolving systems of aristocratic patronage and royal licensing within which they developed Insightful and engaging Shakespeare's Theatre is ideal reading for undergraduates postgraduates and scholars of literature and theatre studies *Textual Patronage in English Drama, 1570-1640* David M. Bergeron, 2017-11-28 Through an investigation of the dedications and addresses from various printed plays of the English Renaissance the author recuperates the richness of these prefaces and connects them to the practice of patronage The prefatory matter discussed ranges from the printer John Day's address to readers the first of its kind in the 1570 edition of *Gorboduc* to Richard Brome's dedication to William Seymour and address to readers in his 1640 play *Antipodes* The study includes discussion of prefaces in plays by Shakespeare's contemporaries as well as Shakespeare himself among them Marston Jonson and Heywood The author uses these prefaces to show that English playwrights printers and publishers looked in two directions toward aristocrats and toward a reading public in order to secure status for and dissemination of dramatic texts The author points out that dedications and addresses to readers constitute obvious signs that printers publishers and playwrights in the period increasingly saw these dramatic texts as occupying a rightful place in the humanistic and commercial endeavor of book production **The Children's Troupes and the Transformation of English Theater 1509-1608** Jeanne

McCarthy, 2016-11-25 The Children's Troupes and the Transformation of English Theater 1509-1608 uncovers the role of the children's companies in transforming perceptions of authorship and publishing performance playing spaces patronage actor training and gender politics in the sixteenth century Jeanne McCarthy challenges entrenched narratives about popular playing in an era of revolutionary changes revealing the importance of the children's company tradition's connection with many early plays as well as to the spread of literacy classicism and literate ideals of drama plot textual fidelity characterization and acting in a still largely oral popular culture By addressing developments from the hyper-literate school tradition and integrating discussion of the children's troupes into the critical conversation around popular playing practices McCarthy offers a nuanced account of the play-centered literary performance tradition that came to define professional theater in this period Highlighting the significant role of the children's company tradition in sixteenth-century performance culture this volume offers a bold new narrative of the emergence of the London theater **The Guild and Guild Buildings**

of Shakespeare's Stratford J.R. Mulryne, 2016-03-09 The guild buildings of Shakespeare's Stratford represent a rare instance of a largely unchanged set of buildings which draw together the threads of the town's civic life With its multi-disciplinary perspectives on this remarkable group of buildings this volume provides a comprehensive account of the religious educational legal social and theatrical history of Stratford focusing on the sixteenth century and Tudor Reformation The essays interweave with one another to provide a map of the complex relationships between the buildings and their history Opening with an investigation of the Guildhall which served as the headquarters of the Guild of the Holy Cross until the Tudor Reformation the book explores the building's function as a centre of local government and community law and as a

place of entertainment and education It is beyond serious doubt that Shakespeare was a school boy here and the many visits to the Guildhall by professional touring players during the latter half of the sixteenth century may have prompted his acting and playwriting career The Guildhall continues to this day to house a school for the education of secondary level boys The book considers educational provision during the mid sixteenth century as well as examining the interaction between touring players and the everyday politics and social life of Stratford At the heart of the volume is archaeological and documentary research which uses up to date analysis and new dendrochronological investigations to interpret the buildings and their medieval wall paintings as well as proposing a possible location of the school before it transferred to the Guildhall Together with extensive archival research into the town s Court of Record which throws light on the commercial and social activities of the period this rich body of research brings us closer to life as it was lived in Shakespeare s Stratford

The Shakespeare Company, 1594-1642 Andrew Gurr, 2004-04-15 This is the first complete history of the theatre company created in 1594 which in 1603 became the King s Men Shakespeare was at the heart of the team of players who with their successors ran an operation that lasted until the theatres closed in 1642 During those forty eight years they staged all of Shakespeare s plays a number of Ben Jonson s those of Thomas Middleton and John Webster and almost all of the Beaumont and Fletcher canon Andrew Gurr provides a comprehensive history of the company s activities A chapter on their finances explains the unique management system they adopted and two chapters study the fashions in their repertory and the complex relationships with their royal patrons The 6 appendixes identify the 99 players who worked in the company and the 168 plays they are known to have owned and performed as well as the key documents from the company s history

Shakespeare, Court Dramatist Richard Dutton, 2016-04-07 Shakespeare Court Dramatist centres around the contention that the courts of both Elizabeth I and James I loomed much larger in Shakespeare s creative life than is usually appreciated Richard Dutton argues that many perhaps most of Shakespeare s plays have survived in versions adapted for court presentation where length was no object and indeed encouraged and rhetorical virtuosity was appreciated The first half of the study examines the court s patronage of the theatre during Shakespeare s lifetime and the crucial role of its Masters of the Revels who supervised all performances there as well as censoring plays for public performance Dutton examines the emergence of the Lord Chamberlain s Men and the King s Men to whom Shakespeare was attached as their ordinary poet and reviews what is known about the revision of plays in the early modern period The second half of the study focuses in detail on six of Shakespeare s plays which exist in shorter less polished texts as well as longer more familiar ones Henry VI Part II and III Romeo and Juliet Henry V Hamlet and The Merry Wives of Windsor Dutton argues that they are not cut down from those familiar versions but poorly reported originals which Shakespeare revised for court performance into what we know best today More localized revisions in such plays as Titus Andronicus Richard II and Henry IV Part II can also best be explained in this context The court Richard Dutton argues is what made Shakespeare Shakespeare

New Theatre Quarterly 79: Volume 20, Part 3 Simon Trussler, Clive

Barker, 2005-03-21 New Theatre Quarterly provides an international forum where theatrical scholarship and practice can meet and where prevailing dramatic assumptions can be subjected to vigorous critical questioning Volume 79 includes Karl Valentin's Illogical Subversion Stand up Comedy and Alienation Effect The Shamen and the Epic Theatre the Nature of Han in the Korean Theatre Dialogism and the Theatre Event Deborah Warner and Fiona Shaw's Medea 2001 The Irony of Passionate Chaos Modernity and Performing Medea Dance Culture and Statutory Politics Chiang Kai Shek and the Myth of Primitivism

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