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The Shakespearian Playing Companies

Andrew Gurr

Shakespearian Playing Companies

Roslyn Lander Knutson



Shakespearian Playing Companies:

The Shakespearian Playing Companies Andrew Gurr, 1996 *The Shakespearian Playing Companies* is the first history of the professional acting companies who brought drama to London in Shakespeare's time **The Shakespearian Playing Companies** Andrew Gurr, 1996 *The Shakespearian Playing Companies* is the first history of the professional acting companies who brought drama to London in Shakespeare's time Andrew Gurr's ground breaking book draws on the most up to date research to provide a general history of company development from the 1560s when the first of the major companies belonging to great lords began regularly to offer their plays at court and in London to 1642 when by Act of Parliament they were closed down Only in London were the playing companies able to secure purpose built premises such as The Globe or The Fortune and to foster a thriving theatrical and literary culture in direct contrast to much of the rest of England which was overtly hostile to professional theatre In the second part of the volume the reader will find detailed and fascinating accounts of each of the forty companies that played in London during the period including Shakespeare's company The Chamberlain's King's Men Although professional playing was very much a collective endeavour remarkable individuals emerge from impresarios such as Philip Henslowe Christopher Beeston Richard Gunnell and Richard Heton to stars like Richard Burbage and Edward Alleyn Thoroughly grounding his discussion in the highly mobile social and political historical context Gurr focuses on the plays themselves and the distinctive repertory traditions that led the different companies to stage them These companies and the growth of the London theatrical culture are the factors which helped produce Shakespeare and to put into practice Shakespearian conceptions of drama This fascinating and authoritative volume will take its place as an indispensable reference work and the authoritative history for all scholars and students of Renaissance and Shakespearian drama *Playing Companies and Commerce in Shakespeare's Time* Roslyn Lander Knutson, 2001-07-26 *Playing Companies and Commerce in Shakespeare's Time* first published in 2011 examines the nature of commercial relations among the theatre companies in London during the time of Shakespeare Roslyn Knutson argues that the playing companies cooperated in the adoption of business practices that would enable the theatrical enterprise to flourish Suggesting the guild as a model of economic cooperation Knutson considers the networks of fellowship among players the marketing strategies of the repertory and company relationships with playwrights and members of the book trade The book challenges two entrenched views about theatrical commerce that companies engaged in cut throat rivalry to drive one another out of business and that companies based business decisions on the personal and professional quarrels of the players and dramatists with whom they worked This important contribution to theatre history will be of interest to scholars as well as historians *Richard Burbage and the Shakespearean Stage* Siobhan Keenan, 2025-07-24 The first in depth study of the career of Shakespearean star actor and theatrical impresario Richard Burbage This book draws on new archival research to offer the first comprehensive study of Burbage's brilliant theatrical career and his ground breaking contribution to the

development of professional theatre as co founder and owner of the Globe Theatre and a co owner and manager of the Second Blackfriars Theatre Richard Burbage is best known for becoming the leading actor in Shakespeare's acting company the Lord Chamberlain's later the King's players and as the man for whom Shakespeare created some of his most memorable leading roles including Hamlet Othello and King Lear He was one of the first star actors whose reputation came to transcend the roles he performed and who played a pivotal part in the success of London's theatre in Shakespeare's day Siobhan Keenan begins by tracing Burbage's early life in Shoreditch and the emergent theatrical community of which he was a part before moving on to explore his growing reputation as a player and theatre manager first as a member of the newly formed Lord Chamberlain's Players 1594 through to his establishment as one of the leading actors of his era as chief player with the King's Men and co owner of the Globe and Blackfriars Theatres Burbage's influence on the era's leading professional playwrights including most notably Shakespeare but also contemporaries such as Ben Jonson and John Webster is examined alongside an assessment of his wider impact on early modern acting traditions and his cultural legacy as a Shakespearean star actor and early theatrical entrepreneur *Shakespeare's Companies* Terence G. Schoone-Jongen, 2016-04-01 Focusing on a period c 1577 1594 that is often neglected in Elizabethan theater histories this study considers Shakespeare's involvement with the various London acting companies before his membership in the Lord Chamberlain's Men in 1594 Locating Shakespeare in the confusing records of the early London theater scene has long been one of the many unresolved problems in Shakespeare studies and is a key issue in theatre history Shakespeare biography and historiography The aim in this book is to explain analyze and assess the competing claims about Shakespeare's pre 1594 acting company affiliations Schoone Jongen does not demonstrate that one particular claim is correct but provides a possible framework for Shakespeare's activities in the 1570s and 1580s an overview of both London and provincial playing and then offers a detailed analysis of the historical plausibility and probability of the warring claims made by biographers ranging from the earliest sixteenth century references to contemporary arguments Full chapters are devoted to four specific acting companies their activities and a summary and critique of the arguments for Shakespeare's involvement in them The Queen's Men Strange's Men Pembroke's Men and Sussex's Men a further chapter is dedicated to the proposition Shakespeare's first theatrical involvement was in a recusant Lancashire household and a final chapter focuses on arguments for Shakespeare's membership in a half dozen other companies most prominently Leicester's Men Shakespeare's Companies simultaneously opens up twenty years of theatrical activity to inquiry and investigation while providing a critique of Shakespearean biographers and their historical methodologies *Acting Companies and their Plays in Shakespeare's London* Siobhan Keenan, 2014-05-08 Acting Companies and their Plays in Shakespeare's London explores the intimate and dynamic relationship between acting companies and playwrights in this seminal era in English theatre history Siobhan Keenan's analysis includes chapters on the traditions and workings of contemporary acting companies playwrighting practices stages and

staging audiences and patrons each illustrated with detailed case studies of individual acting companies and their plays including troupes such as Lady Elizabeth's players Beeston's Boys and the King's Men and works by Shakespeare Jonson Middleton Brome and Heywood We are accustomed to focusing on individual playwrights Acting Companies and their Plays in Shakespeare's London makes the case that we also need to think about the companies for which dramatists wrote and with whose members they collaborated if we wish to better understand the dramas of the English Renaissance stage

Publishing the History Play in the Time of Shakespeare Amy Lidster, 2022-03-17 Showing how overlooked publication agents constructed and read early modern history plays this book fundamentally re-evaluates the genre

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

Shakespeare Survey: Volume 60, Theatres for Shakespeare Peter Holland, 2007-11-22 Shakespeare Survey is a yearbook of Shakespeare studies and production The theme for Shakespeare Survey 60 is Theatres for Shakespeare

Travelling Players in Shakespeare's England S. Keenan, 2002-08-06 Travelling Players in Shakespeare's England is the first extended study of the touring practices and performances of Elizabethan and Jacobean travelling players It opens with a general introduction to the lively competitive world of professional touring theatre Following chapters focus on playing practices and performances in the spaces used as temporary theatres by touring actors such as town halls and country houses The final chapter looks at the decline of this important theatrical tradition in the 1620s

The Oxford Handbook of

Shakespeare Arthur F. Kinney,2012 Contains forty original essays **Shakespeare's Money** Robert Bearman,2016-04-07

There is no doubting Shakespeare's literary genius immortalised in his published work. However, statements along these lines are frequently followed by laments of how little is known about this life. This is true if we wish to know about Shakespeare's movements on even a month by month basis or about his working practices and relationships with his theatrical fellows. However, too great an emphasis on this dearth of material not only leads to ill-informed comment that this is somehow suspicious but also tends to downgrade the importance of what material has survived. Often dismissed simply as evidence of his business dealings which have little bearing on his creative work, however, this material does at least help us to evaluate how successful Shakespeare was in earning a living in a profession which in his day was far from mainstream. By calculating his income from theatrical sources and exploring how this affected his financial circumstances and his ability to invest for his and his family's security, we can come to a better understanding of his social standing at different periods in his life. The most obvious evidence to his late sixteenth and early seventeenth century contemporaries of his success, Shakespeare undoubtedly died a man of comfortable means, but as this book demonstrates, there is little to justify claims that he died possessed of great wealth. The circumstances of his daughters' marriages are a sufficient indication that he had not achieved true gentlemanly status. Other evidence suggests that he had not broken convincingly into the ranks of leading figures even of a small market town. Moreover, following a period of increasing prosperity, these business records also reflect a declining income during the last ten years or so of his life and of his efforts to safeguard his assets. On the other hand, when compared with his father's business failure, mainly the result of a loss of credit, it is clear that consciously or unconsciously Shakespeare had the good sense or foresight not to over-reach himself.

Shakespeare Studies Leeds Barroll, Susan Zimmerman, 2002-11
Shakespeare Studies is an international volume published every year in hardcover containing more than three hundred pages of essays and studies by critics from both hemispheres.

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 by Stages Arthur F. Kinney, 2008-04-15
In this engaging text, Arthur Kinney introduces students to Shakespeare's plays in the context of Elizabethan and Jacobean theater. Introduces students to Shakespeare's

plays in the context of Elizabethan and Jacobean theater Focuses on the material conditions of playing and of playgoing Covers venues audiences actors society government and regulation Each topic is considered in relation to a selection of Shakespeare's plays Shows students how the plays and the context in which they were produced illuminate one another

Libels and Theater in Shakespeare's England Joseph Mansky, 2023-10-19 The first comprehensive history of the Elizabethan libel this interdisciplinary account traces a viral and often virulent media ecosystem

The Routledge Guide to William Shakespeare Robert Shaughnessy, 2013-05-13 Demystifying and contextualising Shakespeare for the twenty first century this book offers both an introduction to the subject for beginners as well as an invaluable resource for more experienced Shakespeareans In this friendly structured guide Robert Shaughnessy introduces Shakespeare's life and works in context providing crucial historical background looks at each of Shakespeare's plays in turn considering issues of historical context contemporary criticism and performance history provides detailed discussion of twentieth century Shakespearean criticism exploring the theories debates and discoveries that shape our understanding of Shakespeare today looks at contemporary performances of Shakespeare on stage and screen provides further critical reading by play outlines detailed chronologies of Shakespeare's life and works and also of twentieth century criticism The companion website at www.routledge.com/textbooks/shaughnessy contains student focused materials and resources including an interactive timeline and annotated weblinks

The Arden Handbook of Shakespeare and Early Modern Drama Michelle M. Dowd, Tom Rutter, 2022-12-15 How does our understanding of early modern performance culture and identity change when we decentre Shakespeare And how might a more inclusive approach to early modern drama help enable students to discuss a range of issues including race and gender in more productive ways Underpinned by these questions this collection offers a wide ranging authoritative guide to research on drama in Shakespeare's England mapping the variety of approaches to the context and work of Shakespeare and his contemporaries By paying attention to repertory performance in and beyond playhouses modes of performance and lost and less studied plays the handbook reshapes our critical narratives about early modern drama Chapters explore early modern drama through a range of cultural contexts and approaches from material culture and emotion studies to early modern race work and new directions in disability and trans studies as well as contemporary performance Running through the collection is a shared focus on contemporary concerns with contributors exploring how race religion environment gender and sexuality animate 16th and 17th century drama and crucially the questions we bring to our study teaching and research of it The volume includes a ground breaking assessment of the chronology of early modern drama a survey of resources and an annotated bibliography to assist researchers as they pursue their own avenues of inquiry Combining original research with an account of the current state of play *The Arden Handbook of Shakespeare and Early Modern Drama* will be an invaluable resource both for experienced scholars and for those beginning work in the field

Reading the Road, from Shakespeare's Crossways to Bunyan's Highways Hopkins Lisa Hopkins, 2019-11-01

Explores how cultural conceptions of mobility and the road contribute to identity and culture in early modern Britain
Opens new windows on early modern culture subjectivity and perceptions around the experience of the road and how that shapes the idea of the road itself
Offers insight into the ways both the bare boards of the stage and prose narratives were used to imagine road journeys and the intersections between public and private space
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The present plays and prose are prolegomena to the travel literature of Montagu Swift Boswell and Johnson in the Hebrides
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They also shed new light on perhaps the most astonishing achievement of early modern plays their use of one small bare space to suggest an amazing variety of physical and potentially metaphysical locations

The Oxford Companion to Shakespeare Michael Dobson, Stanley Wells, Will Sharpe, Erin Sullivan, 2015-10-15
The Oxford Companion to Shakespeare is the most comprehensive reference work available on Shakespeare's life times works and his 400 year global legacy
In addition to the authoritative A Z entries it includes nearly 100 illustrations a chronology a guide to further reading a thematic contents list and special feature entries on each of Shakespeare's works
Tying in with the 400th anniversary of Shakespeare's death this much loved Companion has been revised and updated reflecting developments and discoveries made in recent years and to cover the performance interpretation and the influence of Shakespeare's works up to the present day
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These include more than 80 new entries ranging from important performers directors and scholars such as Lucy Bailey Samuel West and Alfredo Michel Modenessi to topics as diverse as Shakespeare in the digital age and the ubiquity of plants in Shakespeare's works to the interpretation of Shakespeare globally from Finland to Iraq
To make information on Shakespeare's major works easier to find the feature entries have been grouped and placed in a centre section fully cross referenced from the A Z
The thematic listing of entries described in the press as an invaluable panorama of the contents has been updated to include all of the new entries
This edition contains a preface written by much lauded Shakespearian actor Simon Russell Beale
Full of both entertaining trivia and scholarly detail this authoritative Companion will delight the browser and reward students academics as well as anyone wanting to know more about Shakespeare

Whispering the Techniques of Language: An Emotional Quest through **Shakespearian Playing Companies**

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