

# The Shakespearean Stage 1574–1642

ANDREW GURR

FOURTH EDITION



CAMBRIDGE

# Shakespearean Stage 1574 164

**Charles R. Forker**



## **Shakespearean Stage 1574 164:**

**The Shakespearean Stage 1574-1642** Andrew Gurr, 2009-03-26 For almost forty years *The Shakespearean Stage* has been considered the liveliest most reliable and most entertaining overview of Shakespearean theatre in its own time. It is the only authoritative book that describes all the main features of the original staging of Shakespearean drama in one volume: the acting companies and their practices, the playhouses, the staging, and the audiences. Thoroughly revised and updated, this fourth edition contains fresh materials about how specific plays by Shakespeare were first staged and provides new information about the companies that staged them and their playhouses. The book incorporates everything that has been discovered in recent years about the early modern stage, including the archaeology of the Rose and the Globe. Also included is an invaluable appendix listing all the plays known to have been performed at particular playhouses and by specific companies.

*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.

**The Shakespearean Stage Space** Mariko Ichikawa, 2013 *The Shakespearean Stage Space* explores the original staging of plays by Shakespeare and his contemporaries in Renaissance playhouses.

[Thomas Middleton and the Plural Politics of Jacobean Drama](#) Mark Kaethler, 2021-05-10 *Thomas Middleton and the Plural Politics of Jacobean Drama* represents the first sustained study of Middleton's dramatic works as responses to James I's governance. Through examining Middleton's poesis in relation to the political theology of Jacobean London, Kaethler explores early forms of free speech, namely parrhesia, and rhetorical devices such as irony and allegory to elucidate the ways in which Middleton's plural art exposes the limitations of the monarch's sovereign image. By drawing upon earlier forms of dramatic intervention,

James's writings and popular literature that blossomed during the Jacobean period including news pamphlets the book surveys a selection of Middleton's writings ranging from his first extant play *The Phoenix* 1604 to his scandalous finale *A Game at Chess* 1624 In the course of this investigation the author identifies that although Middleton's drama spurs political awareness and questions authority it nevertheless simultaneously promotes alternative structures of power which manifest as misogyny and white supremacy

*Theatrical Convention and Audience Response in Early Modern Drama* Jeremy Lopez, 2002-12-05 This book gives a detailed and comprehensive survey of the diverse theatrically vital formal conventions of the drama of Shakespeare and his contemporaries Besides providing readings of plays such as *Hamlet* *Othello* *Merchant of Venice* and *Titus Andronicus* it also places Shakespeare emphatically within his own theatrical context and focuses on the relationship between the demanding repertory system of the time and the conventions and content of the plays Lopez argues that the limitations of the relatively bare stage and non naturalistic mode of early modern theatre would have made the potential for failure very great and he proposes that understanding this potential for failure is crucial for understanding the way in which the drama succeeded on stage The book offers perspectives on familiar conventions such as the pun the aside and the expository speech and it works toward a definition of early modern theatrical genres based on the relationship between these well known conventions and the incoherent experience of early modern theatrical narratives

**The Diva's Gift to the Shakespearean Stage** Pamela Allen Brown, 2021 The Diva's Gift to the Shakespearean Stage traces the transnational connections between Shakespeare's all male stage and the first female stars in the West The book is the first to use Italian and English plays and other sources to explore this relationship focusing on the gifted actress who radically altered female roles and expanded the horizons of drama just as the English were building their first paying theaters By the time Shakespeare began to write plays women had been acting professionally in Italian troupes for two decades traveling across the Continent and acting in all genres including tragicomedy and tragedy Some women became the first truly international stars winning royal and noble patrons and literary admirers beyond Italy with repeat tours in France and Spain Elizabeth and her court caught wind of the Italians success and soon troupes with actresses came to London to perform Through contacts direct and indirect English professionals grew keenly aware of the mimetic revolution wrought by the skilled diva who expanded the innamorata and made the type more engaging outspoken and autonomous Some English writers pushed back treating the actress as a whorish threat to the all male stage which had long minimized female roles Others saw a vital new model full of promise Faced with rising demand for Italian style plays Lyly Marlowe Kyd and Shakespeare used Italian models from scripted and improvised drama to turn out stellar female parts in the mode of the actress altering them in significant ways while continuing to use boys to play them Writers seized on the comici's materials and methods to piece together pastoral comic and tragicomic plays from mobile theatergrams plot elements roles stories speeches and star scenes such as cross dressing the mad scene and the sung lament Shakespeare and his peers gave new

prominence to female characters marked their passions as un-English and devised plots that figured them as self-aware agents not counters traded between men. Playing up the skills and charisma of the boy player they produced stunning roles charged with the diva's prodigious theatricality and alien glamour. Rightly perceived the diva's celebrity and her acclaimed skills posed a radical challenge that pushed English playwrights to break with the past in enormously generative and provocative ways.

**Skull Beneath the Skin** Charles R. Forker, 1986 Webster was much possessed by death And saw the skull beneath the skin And breastless creatures under ground Leaned backward with a lipless grin These lines from T. S. Eliot's *Whispers of Immortality* provide Charles R. Forker with the title for the most substantial and detailed examination of John Webster to date they also identify a major theme the love-death nexus in Renaissance drama and its special relevance to Webster. Forker summarizes what is known about Webster's life and analyzes in detail not only the major plays but also the lesser ones. He examines *The White Devil*, *The Duchess of Malfi* and *The Devil's Law Case* in context with the minor and collaborative works tracing themes stylistic features and ideas through the entire Webster canon. One reviewer of the manuscript notes that Forker is surely unrivalled as an authority on matters Websterian. His book treats Webster with an unhurried fullness and richness rarely accorded even to Shakespeare. Another calls the book *Splendid, Readable and engaging*.

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, playwriting 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.

**Moving Shakespeare Indoors** Andrew Gurr, Farah Karim-Cooper, 2014-03-06 This book examines the conditions of the original performances in seventeenth-century indoor theatres.

*Shakespeare, Bakhtin, and Film* Keith Harrison, 2017-08-16 This book explores how Bakhtin's ideas can illuminate the compelling but uneasy fusion of Shakespeare and cinema. With a wide variety of tones, languages, cultural orientations and thematic concerns, film directors have updated, translated, transposed, fragmented, parodied and geographically re-situated Shakespeare. Keith Harrison illustrates how Bakhtin's interlinked writings in various fields can fruitfully be applied to an understanding of how the ongoing responsiveness of filmmakers to Shakespeare's historically remote words can shape self-expressive acts of co-authoring in another medium. Through the use of such Bakhtinian concepts as the chronotope, heteroglossia, the carnivalesque and polyphony, Harrison details how filmmakers faithful to their specific

cultures genders geographies and historical moments dialogically locate their particularity through Shakespeare's presence

**The Devil and the Sacred in English Drama, 1350-1642** John D. Cox, 2000-10-17 John Cox tells the intriguing story of stage devils from their earliest appearance in English plays to the closing of the theatres by parliamentary order in 1642. The book represents a major revision of E. K. Chambers' ideas of stage devils in *The Medieval Stage* 1903, arguing that this is not a history of gradual secularization as scholarship has maintained for the last century but rather that stage devils were profoundly shaped from the outset by the assumptions of sacred drama and retained this shape virtually unchanged until the advent of permanent commercial theatres near London. The book spans both medieval and Renaissance drama, including the medieval Mystery cycles on the one hand through to plays by Greene, Marlowe, Shakespeare 1 and 2, Henry VI, Jonson, Middleton, and Davenant. An appendix lists all known devil plays in English from the beginning to 1642. *Making*

*Shakespeare* Tiffany Stern, 2004-07-31 This volume offers a lively introduction to the major issues of the stage and print history of the plays and discusses what a Shakespeare play actually is. **British Book News**, 1971 **The Oxford**

**Handbook of Shakespeare and Music** Christopher R. Wilson, Mervyn Cooke, 2022 Engages with musical practice in a wide range of countries. Offers a cutting edge resource for Shakespeare scholars and musicians alike. Sheds light on a crucial and fascinating aspect of Shakespeare studies. Book jacket **TDR**, 2009 **A Companion to Shakespeare's Works,**

**Volume IV** Richard Dutton, Jean E. Howard, 2008-04-15 This four volume Companion to Shakespeare's Works, compiled as a single entity, offers a uniquely comprehensive snapshot of current Shakespeare criticism. Brings together new essays from a mixture of younger and more established scholars from around the world: Australia, Canada, France, New Zealand, the United Kingdom, and the United States. Examines each of Shakespeare's plays and major poems using all the resources of contemporary criticism, from performance studies to feminist historicist and textual analysis. Volumes are organized in relation to generic categories: namely the histories, the tragedies, the romantic comedies, and the late plays, problem plays, and poems. Each volume contains individual essays on all texts in the relevant category, as well as more general essays looking at critical issues and approaches more widely relevant to the genre. Offers a provocative roadmap to Shakespeare studies at the dawning of the twenty-first century. This companion to Shakespeare's poems, problem comedies, and late plays contains original essays on *Troilus and Cressida*, *Measure for Measure*, *All's Well That Ends Well*, *Venus and Adonis*, *The Rape of Lucrece*, and *The Sonnets*, as well as *Pericles*, *The Winter's Tale*, *Cymbeline*, *The Tempest*, and *The Two Noble Kinsmen*.

**Shakespeare's Dramatic Persons** Travis Curtright, 2016-12-05 In *Shakespeare's Dramatic Persons*, Travis Curtright examines the influence of the classical rhetorical tradition on early modern theories of acting. In a careful study of and selection from Shakespeare's most famous characters and successful plays, Curtright demonstrates that personation, the early modern term for playing a role, is a rhetorical acting style that could provide audiences with lifelike characters and action, including the theatrical illusion that dramatic persons possess interiority or inwardness. *Shakespeare's Dramatic Persons*

focuses on major characters such as Richard III Katherina Benedick and Iago and ranges from Shakespeare's early to late work exploring particular rhetorical forms and how they function in five different plays At the end of this study Curtright envisions how Richard Burbage Shakespeare's best actor might have employed the theatrical convention of directly addressing audience members Though personation clearly differs from the realism aspired to in modern approaches to the stage Curtright reveals how Shakespeare's sophisticated use and development of persuasion's arts would have provided early modern actors with their own means and sense of performing lifelike dramatic persons

The Theater of Teaching and the Lessons of Theater Domnica Radulescu, Maria Stadter Fox, 2005-01-01 In a first of its kind collection The Theater of Teaching and the Lessons of Theater offers a riveting array of perspectives approaches and dialogues exploring the intersections between theater as text theater as performance and theater as pedagogy The essays in this book advance the idea that in their interactive qualities both teaching and theater have profoundly political and social dimensions Scholars and teachers from a variety of backgrounds present in this volume an intentionally improvisational and fluid examination meant to offer a model of how to discuss and engage in the practice of theater and teaching ultimately interweaving the two The Theater of Teaching will be equally useful to teachers students and practitioners of theater

**The Horse in Early Modern English Culture** Kevin De Ornellas, 2013-11-18 Kevin De Ornellas argues that in Renaissance England the relationship between horse and rider works as an unambiguous symbol of domination by the strong over the weak There was little sentimental concern for animal welfare leading to the routine abuse of the material animal This unproblematic practical exploitation of the horse led to the currency of the horse rider relationship as a trope or symbol of exploitation in the literature of the period Engaging with fiction plays poems and non fictional prose works of late Tudor and early Stuart England De Ornellas demonstrates that the horse a bridled unwilling slave becomes a yardstick against which the oppression of England's poor women increasingly uninfluential clergyman and deluded gamblers is measured The status of the bitted harnessed horse was a low one in early modern England to be compared to such a beast is a demonstration of inferiority and subjugation To think anything else is to be naïve about the realities of horse management in the period and is to be naïve about the realities of the exploitation of horses and other mammals in the present day world

*The Tain of Hamlet* Laurie Johnson, 2014-10-17 Shakespeare's Hamlet is considered by many to be the cornerstone of the English literary canon a play that remains universally relevant Yet it seems likely that we have spent so long reading the play for its capacity to reflect ourselves that we have lost sight of the thing itself The goal of this book is to look beyond the Hamlet that has bedazzled critics for centuries to seek to apprehend the play in all of its historical distinctness This is not simply the search for what the play me

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