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Lost Plays Of Shakespeares Age

W. Ron Hess



Lost Plays Of Shakespeares Age:

Lost Plays of Shakespeare's Age, by C.J. Sisson ... Charles J. Sisson,1936 **Lost Plays of Shakespeare S a Cb**

Charles Jasper Sisson,2012-11-12 First published in 1971 In writing this text the author s intent has been as much to tell stories of life and people in Shakespeare s day as to add to our knowledge of the Elizabethan stage and drama or to record texts rescued from their burial in legal evidences and now submitted to the unforeseen test of literary criticism which they can scarcely abide with equanimity **Lost Plays of Shakespeare S a Cb** Charles Jasper Sisson,2012-11-12 First

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Shakespeare and Lost Plays David McInnis,2021-03-25 *Shakespeare and Lost Plays* returns Shakespeare s dramatic work to its most immediate and arguably pivotal context by situating it alongside the hundreds of plays known to Shakespeare s original audiences but lost to us David McInnis reassesses the value of lost plays in relation to both the companies that originally performed them and to contemporary scholars of early modern drama This innovative study revisits key moments in Shakespeare s career and the development of his company and by prioritising the immense volume of information we now possess about lost plays provides a richer more accurate picture of dramatic activity than has hitherto been possible By considering a variety of ways to grapple with the problem of lost imperceptible or ignored texts this volume presents a methodology for working with lacunae in archival evidence and the distorting effect of Shakespeare centric narratives thus reinterpreting our perception of the field of early modern drama Lost Plays in Shakespeare's England D. McInnis,M.

Steggle,2014-10-22 *Lost Plays in Shakespeare s England* examines assumptions about what a lost play is and how it can be talked about how lost plays can be reconstructed particularly when they use narratives already familiar to playgoers and how lost plays can force us to reassess extant plays particularly through ideas of repertory studies Shakespeare, Co-author

Brian Vickers,2004 No issue in Shakespeare studies is more important than determining what he wrote For over two centuries scholars have discussed the evidence that Shakespeare worked with co authors on several plays and have used a variety of methods to differentiate their contributions from his In thiswide ranging study Brian Vickers takes up and extends these discussions presenting compelling evidence that Shakespeare wrote *Titus Andronicus* together with George Peele *Timon of Athens* with Thomas Middleton *Pericles* with George Wilkins and *Henry VIII* and *The Two Noble Kinsmen* with JohnFletcher In Part One Vickers reviews the standard processes of co authorship as they can be reconstructed from documents connected with the Elizabethan stage and shows that every major and most minor dramatists in the Elizabethan Jacobean and Caroline theatres collaborated in getting plays written andstaged This is combined with a survey of the types of methodology used since the early nineteenth century to identify co authorship and a critical evaluation of some stylometric

techniques Part Two is devoted to detailed analyses of the five collaborative plays discussing every significant case made for and against Shakespeare's co-authorship Synthesizing two centuries of discussion Vickers reveals a solidly based scholarly tradition building on and extending previous work identifying the co-authors' contributions in increasing detail The range and quantity of close verbal analysis brought together in *Shakespeare Co-Author* present a compelling case to counter those conservators of Shakespeare who maintain that he is the sole author of his plays

Profession of Dramatist in Shakespeare's Time, 1590-1642 Gerald Eades Bentley, 2015-03-08 Gerald Eades Bentley assembles and analyzes the extant theatrical materials of the sixteenth and seventeenth centuries His discussion of the working conditions of professional dramatists like Thomas Heywood John Fletcher and Philip Massinger as well as William Shakespeare rounds out the fascinating picture of the professionalism that developed in the great days of Elizabethan and Jacobean theatre Originally published in 1972 The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Digital Humanities and the Lost Drama of Early Modern England Matthew Steggle, 2016-04-22 This book establishes new information about the likely content of ten lost plays from the period 1580-1642 These plays' authors include Nashe Heywood and Dekker and the plays themselves connect in direct ways to some of the most canonical dramas of English literature including *Hamlet* *King Lear* *The Changeling* and *The Duchess of Malfi* The lost plays in question are *Terminus* Richard the Confessor 1593 *Cutlack* 1594 *Bellendon* 1594 *Truth's Supplication to Candlelight* 1600 *Albere Galles* 1602 *Henry the Una* c. 1619 *The Angel King* 1624 *The Duchess of Fernandina* c. 1630 42 and *The Cardinal's Conspiracy* bef. 1639 From this list of bare titles it is argued can be reconstructed comedies tragedies and histories whose leading characters included a saint a robber a Medici duchess an impotent king at least one pope and an angel In each case newly available digital research resources make it possible to interrogate the title and to identify the play's subject matter analogues and likely genre But these concrete examples raise wider theoretical problems What is a lost play What can and cannot be said about objects in this problematic category Known lost plays from the early modern commercial theatre outnumber extant plays from that theatre but how in practice can one investigate them This book offers an innovative theoretical and practical frame for such work putting digital humanities into action in the emerging field of lost play studies

Performing Childhood in the Early Modern Theatre Edel Lamb, 2008-11-13 This book investigates how the *Children of Paul's* 1599-1606 and the *Children of the Queen's Revels* 1600-13 defined their players as children and via an analysis of their plays and theatrical practices it examines early modern theatre as a site in which children have the opportunity to articulate their emerging selfhoods

The New Cambridge Companion to Shakespeare Margreta De

Grazia, Stanley Wells, 2010-03-25 Twenty one essays provide lively and authoritative approaches to the literary historical cultural and performative aspects of Shakespeare works **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's Troilus and Cressida and the Inns of Court Revels** W.R. Elton, 2016-12-05 No one of Shakespeare s plays is harder to characterize said Coleridge of Troilus and Cressida Over the centuries generations of critics have faced the challenge of determining exactly what sort of play Shakespeare s Troilus and Cressida is Described by Victorian commentators as dark decadent and bitter the work has until now retained its designation as a problem play In this ground breaking study leading Shakespeare scholar W R Elton attempts to dismantle this presumption His research places the play in the historical context of the Inns of Court law revels tradition By close analysis of the text Elton demonstrates his belief that Troilus and Cressida was written specifically for an audience of law students and lawyers and that the play manifests many elements of a law revel including misrule inversion mock rhetoric and logic and mock trials In so doing he provides explanations for many of the puzzling and mysterious elements that have previously baffled critics Reading Robert Greene Darren Freebury-Jones, 2022-06-15 Robert Greene holds a significant place in our understanding of Elizabethan literature This book offers the most rigorous attempt yet undertaken to determine the scope of the playwright s canon through analyses of Greene s verse style vocabulary rhyming habits and the dramatist s phraseology in his attested plays and in comparison to four plays that have long been on the margins of Greene s corpus Locrine Selimus George a Greene and A Knack to Know a Knave The book defines the ranges for Greene s stylistic habits for the very first time and proceeds to identify parallels of thought language and overall dramaturgy that reveal a single author s creative consciousness This volume also casts light on Greene as a more collaborative dramatist than has hitherto been acknowledged Through emphasizing the immediate surroundings in which Greene was writing the flourishing of popular theatres in two compact areas of London in which each theatre company and their dra matists kept a close eye on what their competitors were producing Greene emerges as an influential playwright whose restored oeuvre enables us to establish new ways in which his dramatic methods impacted other writers of the period including Shakespeare Loss and the Literary Culture of

Shakespeare's Time Roslyn L. Knutson, David McInnis, Matthew Steggle, 2020-03-26 As early modernists with an interest in the literary culture of Shakespeare's time we work in a field that contains many significant losses of texts of contextual information of other forms of cultural activity No account of early modern literary culture is complete without acknowledgment of these lacunae and although lost drama has become a topic of increasing interest in Shakespeare studies it is important to recognize that loss is not restricted to play texts alone Loss and the Literary Culture of Shakespeare's Time broadens the scope of the scholarly conversation about loss beyond drama and beyond London It aims to develop further models and techniques for thinking about lost plays but also of other kinds of lost early modern works and even lost persons associated with literary and theatrical circles Chapters examine textual corruption oral preservation quantitative analysis translation and experiments in verbatim theater plus much more

The Oxford Shakespeare: The History of King Lear: The 1608 Quarto William Shakespeare, 2000-10-26 King Lear widely considered Shakespeare's most deeply moving passionately expressed and intellectually ambitious play has almost always been edited from the revised version printed in the First Folio of 1623 with additions from the quarto of 1608 Acting on recent discoveries this volume presents the first full scholarly edition to be based firmly on the quarto now recognized as the base text from which all others derive A thorough attractively written introduction suggests how the work grew slowly in Shakespeare's imagination fed by years of reading thinking and experience as a practical dramatist Analysis of the great range of literary and other sources from which he shaped the tragedy and of its critical and theatrical history indicates that the play felt as shocking and original to early audiences as it does now Its challenges have often been evaded notably in Nahum Tate's notorious adaptation During the twentieth century however deeper understanding of the conventions of Shakespeare's theatre restored confidence in the theatrical viability of his original text while the play has also generated a remarkable range of offshoots in film television the visual arts music and literature The commentary to this edition offers detailed help in understanding the language and dramaturgy in relation to the theatres in which King Lear was first performed Additional sections reprint the early ballad ignored by all modern editors which was among its earliest derivatives and provide additional guides to understanding and appreciating one of the greatest masterworks of Western civilization

My Dark Lady: Shakespeare's Lost Play Dan Walker, 2017-06-20 The year 1580 The scene Queen Elizabeth's glittering Court Edward de Vere Earl of Oxford has just lost his heart to the Queen's newest maid of honor Their forbidden love inspires him to compose 25 sonnets and a 5 hour play about his Dark Lady Yet this tempestuous love story is ripped from history's pages creating literature's greatest mystery Told in her own words the Dark Lady's stunning story climaxes with a surprisingly satisfying solution to the authorship riddle My Dark Lady Shakespeare's Lost Play A gloriously intoxicating blend of intellectual thriller literary fireworks and compelling storytelling Oscar winning director Lynne Littman describes this powerful fast paced novel as Shakespeare in Love meets Braveheart with a generous sprinkling of Amadeus and Anonymous

Community-Making in Early Stuart Theatres Anthony W. Johnson, Roger D.

Sell, Helen Wilcox, 2016-10-14 Twenty two leading experts on early modern drama collaborate in this volume to explore three closely interconnected research questions To what extent did playwrights represent *dramatis personae* in their entertainments as forming or failing to form communal groupings How far were theatrical productions likely to weld or separate different communal groupings within their target audiences And how might such bondings or oppositions among spectators have tallied with the community making or breaking on stage Chapters in Part One respond to one or more of these questions by reassessing general period trends in censorship theatre attendance forms of patronage playwrights professional and linguistic networks their use of music and their handling of ethical controversies In Part Two responses arise from detailed re examinations of particular plays by Shakespeare Chapman Jonson Beaumont and Fletcher Cary Webster Middleton Massinger Ford and Shirley Both Parts cover a full range of early Stuart theatre settings from the public and popular to the more private circumstances of hall playhouses court masques women s drama country house theatricals and school plays And one overall finding is that although playwrights frequently staged or alluded to communal conflict they seldom exacerbated such divisiveness within their audience Rather they tended toward more tactful modes of address sometimes even acknowledging their own ideological uncertainties so that at least for the duration of a play their audiences could be a community within which internal rifts were openly brought into dialogue

The Dark Side of Shakespeare: an Elizabethan Courtier, Diplomat, Spymaster, & Epic Hero W. Ron Hess, 2003-10-29 The Dark Side of Shakespeare trilogy by W Ron Hess has been his 20 year undertaking to try to fill in many of the gaps in knowledge of Shakespeare s personality and times The first two volumes investigated wide ranging topics including the key intellectual attributes that Shakespeare exhibited in his works including the social and political events of the 1570s to early 1600s This was when Hess believes the Bard s works were being originated the earliest phases of artistry from conception or inspiration to the first of multiple iterations of writing Hess highlights a peculiar fascination that the Bard had with the half brother of Spain s Philip II the heroic Don Juan of Austria or in 1571 the Victor of Lepanto From that fascination as determined by characters based on Don Juan in the plays e g the villain Don John in *Much Ado* and other matters Hess even made so bold as to propose a series of phases from the mid 1570s to mid 80s in which he feels each Shakespeare play had been originated or some early form of each play then existed if not in writing at least in the Bard s imagination Thus the creative process Hess describes is a vastly more protracted one than most Shakespeare scholars would admit to the absurd notion that the Bard would jot off the lines of a work in a few days or weeks and then immediately have it performed on the public stage or published shortly thereafter still dominates orthodox dating systems for the canon Hess draws on the works of many other scholars for using topical allusions within each work in order to set practical limits for when the origination and subsequent alterations of each play occurred In the trilogy s Volume III Hess continues to amplify a heroic knight errant personality type that Shakespeare s very pen name may have been drawn from a type which envied and transcended the brutal chivalry of Don Juan This was

channeled into a patriotic anti Spanish and pro British imperial spirit particularly with regard to reforming and improving the English language so that it could rival the Greco Roman Italian and French poetic traditions one upping the best that the greats of antiquity and the Renaissance had achieved in literature In fact as vast as the story is that Hess tells in his three volumes there is a huge volume of material he is making available out of print on his webpage at <http://home.earthlink.net/beornshall/index.html> and via a Volume IV that he plans to offer on CD for a nominal cost via his e mail BeornsHall.earthlink.net Among this added material is a searchable 1 000 page Chronological listing of Everything that Hess deems relevant to Shakespeare and his age or to the providing of the canon to modern times Hess feels that discernable patterns can be detected through that chronology that help to illuminate the roles of others in the Bard's circle such as Anthony Munday and Thomas Heywood The network of 16th and 17th century Stationers printers publishers and book sellers and their often curious doings provide many of those patterns Hess invites his readers to help to continuously update the Chronology and other materials so that those can remain worthwhile research resources for all to use For the mysteries of Shakespeare and his age can only be unraveled through fully understanding the patterns within

The Dark Side of Shakespeare W. Ron Hess, 2002 Plunging into the complexities of Elizabethan history Hess raises a host of provocative questions about Shakespeare's identity and the controversial character of the 17th earl of Oxford the leading candidate for authorship honors Wide reading informs his answers and he doesn't shy from proposing linkages motivations and ingenious theories to make sense of the historical records and answer the many questions about Oxford's life His work on Don Juan of Austria may well prove to have opened a new perspective on that military leader's connection to Shakespeare Richard F Whalen author *Shakespeare Who Was He* The Dark Side of Shakespeare is an original and stimulating book that takes the authorship debate in unexpected new directions Even those who reject its conclusions will find plenty to think about Joseph Sobran author *Alias Shakespeare*

Playwriting Playgoers in Shakespeare's Theater Matteo A. Pangallo, 2017-06-26 Among the dramatists who wrote for the professional playhouses of early modern London was a small group of writers who were neither members of the commercial theater industry writing to make a living nor aristocratic amateurs dipping their toes in theatrical waters for social or political prestige Instead they were largely working and middle class amateurs who had learned most of what they knew about drama from being members of the audience Using a range of familiar and lesser known print and manuscript plays as well as literary accounts and documentary evidence *Playwriting Playgoers in Shakespeare's Theater* shows how these playgoers wrote and revised to address what they assumed to be the needs of actors readers and the Master of the Revels how they understood playhouse materials and practices and how they crafted poetry for theatrical effects The book also situates them in the context of the period's concepts of and attitudes toward playgoers participation in the activity of playmaking Plays by playgoers such as the rogue East India Company clerk Walter Mountfort or the highwayman John Clavell invite us into the creative imaginations of spectators revealing what certain audience members wanted to see and how they

thought actors might stage it By reading Shakespeare s theater through these playgoers works Matteo Pangallo contributes a new category of evidence to our understanding of the relationships between the early modern stage its plays and its audiences More broadly he shows how the rise of England s first commercialized culture industry also gave rise to the first generation of participatory consumers and their attempts to engage with mainstream culture by writing early modern fan fiction

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