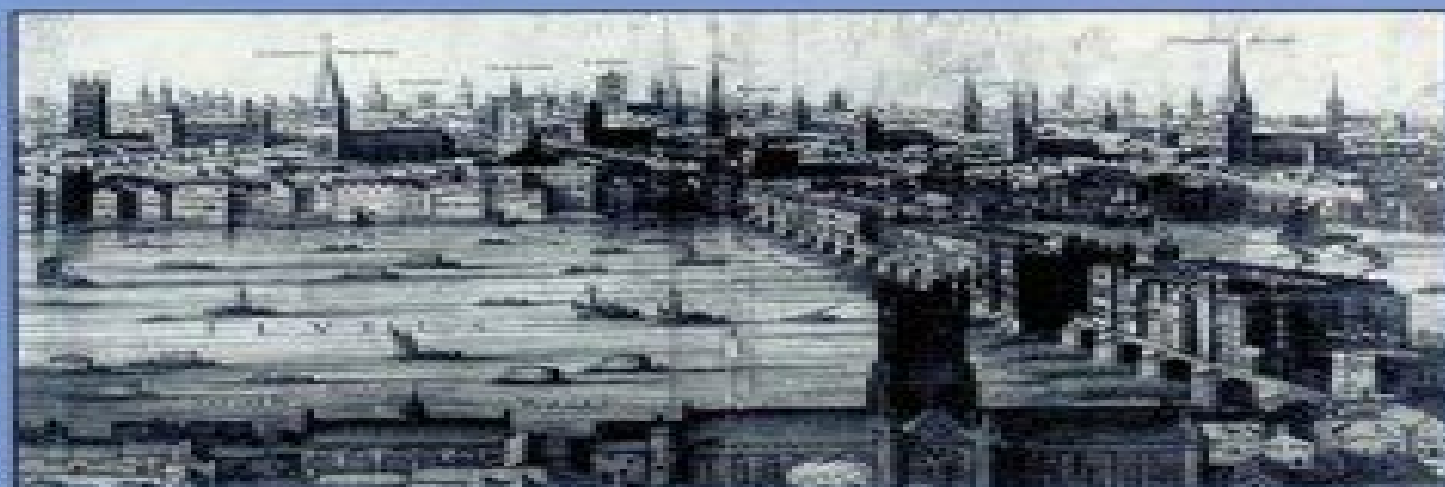


**P**OLITICS, PLAGUE, AND  
SHAKESPEARE'S THEATER



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# Politics Plague And Shakespeares Theater The Stuart Years

**Mary Ellen Lamb, Valerie Wayne**



## **Politics Plague And Shakespeares Theater The Stuart Years:**

Politics, Plague, and Shakespeare's Theater John Leeds Barroll, 1991 Shakespeare produced most of his great tragedies during the politically disturbed and plague filled decade following the accession of James I a period of formidable difficulties for the London theater Focusing not upon Shakespeare's personal biography but upon his professional role as a member of the company of the King's Servants Leeds Barroll offers a new narrative about the dramatist's relationship to the court of King James as well as the manner and order in which the Stuart plays were composed Positioned in terms of contemporary critical and historical theory rich in historical details and challenging in its implications *Politics Plague and Shakespeare's Theatre* will be read with interest by scholars and students of Elizabethan drama theater history Renaissance studies and English history

Shakespeare's Politics Robin Headlam Wells, 2009-03-06 An introduction to the political and historical context to Shakespeare's tragedy and history plays written in an accessible jargon free style

Center Or Margin Leed J. Barrol, 2006-06 Center or Margin Revisions of the English Renaissance in Honor of Leeds Barroll includes essays by Catherine Belsey Harry Berger Jr Philippa Berry Raphael Falco Jean E Howard Lena Cowen Orlin Patricia Parker Phyllis Rackin Bruce R Smith Barbara Maria Stafford Peter Stallybrass and Susanne Woods With sections on England at the Margins Researching the Renaissance The Human Figure on the Stage and Artificial Persons the collection makes interventions in historiography as well as history literary interpretation and also literary criticism Some of the issues are England's marginal status in the sixteenth and seventeenth century world the re centering strategies of the Renaissance public theater in both time and space mutually reinforcing fallacies engendered by common practices of canon formation and historical narrative the central meanings of marginal characters in Shakespeare and Milton

*Medieval and Renaissance Drama in England* John Pitcher, Susan P. Cerasano, 1997-07 *Medieval and Renaissance Drama in England* is an international volume published every year in hardcover containing essays and studies as well as book reviews of the many significant books and essays dealing with the cultural history of medieval and early modern England as expressed by and realized in its drama exclusive of Shakespeare

**Railing, Reviling, and Invective in English Literary Culture, 1588-1617** Maria Teresa Micaela Prendergast, 2016-04-08 *Railing Reviling and Invective in English Literary Culture 1588 1617* is the first book to consider railing plays and pamphlets as participating in a coherent literary movement that dominated much of the English literary landscape during the late Elizabethan early Jacobean period Author Prendergast considers how these crisis ridden texts on religious gender and aesthetic controversies were encouraged and supported by the emergence of the professional theater and print pamphlets She argues that railing texts by Shakespeare Nashe Jonson Jane Anger and others became sites for articulating anxious emotions including fears about the stability of England after the death of Queen Elizabeth and the increasing factional splits between Protestant groups But given that railings about religious and political matters often led to censorship or even death most railing writers chose to circumvent such possible repercussions by railing against

unconventional gender identity perverse sexual proclivities and controversial aesthetics In the process Prendergast argues railers shaped an anti aesthetics that was itself dependent on the very expressions of perverse gender and sexuality that they discursively condemned an aesthetics that created a conceptual third space in which bitter enemies male or female conformist or nonconformist could bond by engaging in collaborative experiments with dialogical invective By considering a literary mode of articulation that vehemently counters dominant literary discourse this book changes the way that we look at late Elizabethan and early Jacobean literature as it associates works that have been studied in isolation from each other with a larger coherent literary movement      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 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      *The Year of Lear* James

Shapiro, 2015-10-06 Preeminent Shakespeare scholar James Shapiro author of *Shakespeare in a Divided America* shows how the tumultuous events in 1606 influenced three of Shakespeare's greatest tragedies written that year *King Lear* *Macbeth* and *Antony and Cleopatra* *The Year of Lear* is irresistible a banquet of wisdom *The New York Times Book Review* In the years leading up to 1606 Shakespeare's great productivity had ebbed But that year at age forty two he found his footing again finishing a play he had begun the previous autumn *King Lear* then writing two other great tragedies *Macbeth* and *Antony and*

Cleopatra It was a memorable year in England as well a terrorist plot conceived by a small group of Catholic gentry had been uncovered at the last hour The foiled Gunpowder Plot would have blown up the king and royal family along with the nation's political and religious leadership The aborted plot renewed anti Catholic sentiment and laid bare divisions in the kingdom It was against this background that Shakespeare finished *Lear* a play about a divided kingdom then wrote a tragedy that turned on the murder of a Scottish king *Macbeth* He ended this astonishing year with a third masterpiece no less steeped in current events and concerns *Antony and Cleopatra* Exciting and sometimes revelatory in *The Year of Lear* James Shapiro takes a closer look at the political and social turmoil that contributed to the creation of three supreme masterpieces *The Washington Post* He places them in the context of their times while also allowing us greater insight into how Shakespeare was personally touched by such events as a terrible outbreak of plague and growing religious divisions His great gift is to make the plays seem at once more comprehensible and more staggering *The New York Review of Books* For anyone interested in Shakespeare this is an indispensable book

*The Text, the Play, and the Globe* Joseph Candido, 2016-06-27 The purpose of this book is to honor the scholarly legacy of Charles R Forker with a series of essays that address the problem of literary influence in original ways and from a variety of perspectives The emphasis throughout is on the sort of careful exhaustive evidence based scholarship to which Forker dedicated his entire professional life Although wide ranging and various by design the essays in this book never lose sight of three discrete yet overlapping areas of literary inquiry that create a unity of perspective amid the diversity of approaches 1 the formation of play texts textual analysis and editorial practice 2 performance history and the material playing conditions from Shakespeare's time to the present including film as well as stage representations and 3 the world both cultural and literary in which Shakespeare and his contemporaries worked and to which they bequeathed an artistic legacy that continues to be re interpreted and re defined by a whole new set of cultural and literary pressures Eschewing any single predetermined ideological perspective the essays in this book call our attention to how the simplest questions or observations can open up provocative and unexpected scholarly vistas In so doing they invite us into a subtly re configured world of literary influence that draws us into new often unexpected ways of seeing and understanding the familiar

*Arden Shakespeare Complete Works* William Shakespeare, 2014-03-10 This revised edition of the *Arden Shakespeare Complete Works* includes the full text of *Double Falsehood* which was published in the *Arden Third* series to critical acclaim in 2010 The play is an eighteenth century rewrite of Shakespeare's lost play *Cardenio* and as such is a fascinating testament to the original A short introduction outlines its complex textual history and the arguments for including it within the Shakespeare canon The *Complete Works* contains the texts of all Shakespeare's plays poems and sonnets edited by leading Shakespeare scholars for the renowned *Arden* series A general introduction gives the reader an overall view of how and why Shakespeare has become such an influential cultural icon and how perceptions of his work have changed in the intervening four centuries The introduction summarises the known facts about the dramatist's life his reading

and use of sources and the nature of theatrical performance during his lifetime Brief introductions to each play written specially for this volume by the Arden General Editors discuss the date and contemporary context of the play its position within Shakespeare's oeuvre and its subsequent performance history An extensive glossary explains vocabulary which may be unfamiliar to modern readers

**Inside Shakespeare** Paul Menzer, 2006-05 This collection of essays addresses questions peculiar to the Blackfriars and indoor playing Did the Blackfriars have its own repertory What was the place of the Blackfriars in the urban economy What qualities did the Blackfriars share with the long tradition of great hall performances The essays span a range of approaches from performative to historical to textual Publisher's description

**Materialist Shakespeare** Ivo Kamps, 1995 Receptive to influences of such diverse theorists as Derrida Jameson Foucault Irigaray Kristeva Lacan and Althusser materialist Shakespeare criticism has long since left behind the days of vulgar Marxism and has emerged as a rich interpretive practice The essays chosen for this book cover all of Shakespeare's dramatic genres and include works on King Lear Othello As You Like It Measure for Measure The Tempest The Merchant of Venice Henry V Macbeth The Taming of the Shrew and Julius Caesar Contributors Paul Delany Louis Adrian Montrose Walter Cohen Alan Sinfield Stephen Greenblatt Michael D Bristol Katherine Eismann Maus James R Andreas Robert Weimann Graham Holderness Lynda E Boose John Drakakis Claire McEachern Frederic Jameson and Ivo Kamps

**Staging Early Modern Romance** Mary Ellen Lamb, Valerie Wayne, 2009-01-13 This collection recovers the continuities between two modes of romance that have long been separated from one another in critical discourse the prose fictions that early moderns often referred to as romances and Shakespeare's late plays which have often been termed romances since Dowden "*And that's true too*" Pierre Iselin, François Laroque, 2009-10-02 This collection of provocative new essays mainly by French scholars on Shakespeare's great tragedy focuses on linguistic aesthetic and philosophical issues with specific attention paid to the dimension of early modern desire sexuality and gender relations King Lear is here re-examined in the perspective of Lucretius Montaigne Renaissance medicine and anatomy the grotesque myth and imagery as well as negative theology It is hoped that this will serve to update our approaches to this elusive undecided play neither Christian nor as completely nihilistic as some critics have argued which nevertheless remains quite popular on French and English stages alike

**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

*A Companion to Shakespeare's Works, Volume I* 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 tragedies contains original essays on every tragedy from Titus Andronicus to Coriolanus as well as thirteen additional essays on such topics as Shakespeare's Roman tragedies Shakespeare's tragedies on film Shakespeare's tragedies of love Hamlet in performance and tragic emotion in Shakespeare

**Shakespeare on Masculinity** Robin Headlam Wells, 2000-12-21 Reviews Shakespeare's view of masculinity through The Tempest Hamlet Othello Macbeth and others

**Shakespeare in the Marketplace of Words** Jonathan P. Lamb, 2017-07-06 This book explores the words forms and styles Shakespeare used to interact with the verbal marketplace of early modern England

*Stage-Wrights* Paul Yachnin, 2015-09-01 To many of their contemporaries William Shakespeare Ben Jonson and Thomas Middleton were little more than artisanal craftsmen stage wrights who wrote plays for money to be performed in common playhouses and in a manner often antithetical to what Jonson himself viewed as the higher calling of poetry In response to the conflicting pressures of censorship and commercialism Paul Yachnin contends players and dramatists alike had promulgated the idea of drama's irrelevance creating a recreational theater that failed to influence its audience in any purposeful way In Stage Wrights Yachnin shows how Shakespeare Jonson and Middleton struggled to reclaim not only the importance of their art but their own social legitimacy as well as through the reshaping of the commercial theater His bold readings of their works unveil the strategies by which they sought power from their privileged but powerless position on the margins Adopting a hermeneutical approach he explores a wide range of

historical evidence to describe how English Renaissance drama depicted the world in ways refracted by the interests of the playing companies throughout he challenges recent historicist models that have overrated the importance of dramatic productions to society and its institutions of authority Paul Yachnin offers a new way of understanding dramatic texts in relation to their social history In showing how the efforts of three playwrights helped shape the area of discourse we now call the literary Stage Wrights represents both a major rereading of the place of theater in Shakespeare s London and an important clarification of the social context of contemporary criticism

**Thomas Middleton and Early Modern Textual Culture** Gary Taylor, John Lavagnino, 2007 Thomas Middleton and Early Modern Textual Culture is a comprehensive companion to The Collected Works of Thomas Middleton providing detailed introductions to and full editorial apparatus for the works themselves as well as a wealth of information about Middleton s historical and literary context



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