



# Shakespeare And Theatrical Patronage In Early Modern England

**A. J. Hoenselaars**



## **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 **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 *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      **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      *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      **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 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 Shaman 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 Staging Spectatorship in the Plays of Philip Massinger Professor Joanne Rochester, 2013-04-28 The playwrights composing for the London stage between 1580 and 1642 repeatedly staged plays within and other metatheatrical inserts Such works present fictionalized spectators as well as performers providing images of the audience stage interaction within the theatre They are as much enactments of the interpretive work of a spectator as of acting and as such they are a potential source of information about early modern conceptions of audiences spectatorship and perception This study examines on stage spectatorship in three plays by Philip Massinger head playwright for the King's Men from 1625 to 1640 Each play presents a different form of metatheatrical inset from the plays within of The Roman Actor 1626 to the masques within of The City Madam 1632 to the titular miniature portrait of The Picture 1629 moving thematically from spectator interpretations of dramatic performance the visual spectacle of the masque to staged readings of static visual art All three forms present a dramatization of the process of examination and allow an analysis of Massinger's assumptions about interpretation perception and spectator response **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

*Essays in Memory of Richard Helgerson* Roze Hentschell, Kathy Lavezzo, 2012 *Essays in Memory of Richard Helgerson* Laureations brings together new essays by leading literary scholars of the British and European middle ages and early modern period who have been influenced by the groundbreaking scholarship of Richard Helgerson The contributors evince the ongoing impact of Helgerson's work in critical debates including those of nationalism formal analysis and literary careerism

**REED in Review** Audrey Douglas, Sally-Beth Maclean, 2006-12-15 In 2002 the Records of Early English Drama REED project marked its twenty fifth anniversary with a special series of sessions at the International Medieval Congress at Leeds University The REED sessions were designed to allow critical reflection on the past present and future of the project as it entered the twenty first century Thirteen essays amplifying the content of selected conference papers and a fourteenth submitted at the editors invitation make up REED in Review Contributors to the collection describe the conception and early years of REED assess the project's impact on recent and current scholarship and anticipate or propose stimulating new directions for future research Individual essays address a wide variety of subjects from the impact of REED research on Shakespeare textual editing Robin Hood patronage and Elizabethan theatre studies to a thought provoking redefinition of drama details of recent ground breaking research in Scottish records and the broadening possibilities for editorial and research relationships with information technology The editors introduction and a select bibliography with commentary and a list of REED related publications by editors and scholars from a variety of disciplines make up the remainder of this landmark volume

*The Cambridge Companion to Shakespeare and Contemporary Dramatists* A. J. Hoenselaars, 2012-10-11 This Companion is devoted to the life and works of Shakespeare and contemporary playwrights in early modern London

**The Cambridge Companion to Shakespeare and Contemporary Dramatists** Ton Hoenselaars, 2012-10-11 While Shakespeare's popularity has continued to grow so has the attention paid to the work of his contemporaries The contributors to this Companion introduce the distinctive drama of these playwrights from the court comedies of John Lyly to the works of Richard Brome in the Caroline era With chapters on a wide range of familiar and lesser known dramatists including Thomas Kyd Christopher Marlowe Ben Jonson John Webster Thomas Middleton and John Ford this book devotes particular attention to their personal and professional relationships occupational rivalries and collaborations Overturning the popular misconception that Shakespeare wrote in isolation it offers a new perspective on the most impressive body of drama in the

history of the English stage      **Ben Jonson, John Marston and Early Modern Drama** Rebecca Yearling, 2016-01-05 This book examines the influence of John Marston typically seen as a minor figure among early modern dramatists on his colleague Ben Jonson While Marston is usually famed more for his very public rivalry with Jonson than for the quality of his plays this book argues that such a view of Marston seriously underestimates his importance to the theatre of his time In it the author contends that Marston's plays represent an experiment in a new kind of satiric drama with origins in the humanist tradition of *serio ludere* His works deliberately unpredictable inconsistent and metatheatrical subvert theatrical conventions and provide confusingly multiple perspectives on the action forcing their spectators to engage actively with the drama and the moral dilemmas that it presents The book argues that Marston's work thus anticipates and perhaps influenced the mid period work of Ben Jonson in plays such as *Sejanus* *Volpone* and *The Alchemist*      **Thomas Heywood and the classical tradition** Tania Demetriou, Janice Valls-Russell, 2021-03-09 This volume offers the first in depth investigation of Thomas Heywood's engagement with the classics Its introduction and twelve essays trace how the classics shaped Heywood's work in a variety of genres across a writing career of over forty years ranging from drama epic and epyllion to translations compendia and the design of a warship for Charles I Close readings demonstrate the influence of a capaciously conceived classical tradition that included continental editions and translations of Latin and Greek texts early modern mythographies and the medieval tradition of *Troy* They attend to Heywood's thought provoking imitations and juxtapositions of these sources his use of myth to interrogate gender and heroism and his turn to antiquity to celebrate and defamiliarise the theatrical or political present Heywood's better known works are discussed alongside critically neglected ones making the collection valuable for undergraduates and researchers alike      **In Shakespeare's Shadow** Michael Blanding, 2021-03-30 The true story of a self taught sleuth's quest to prove his eye opening theory about the source of the world's most famous plays taking readers inside the vibrant era of Elizabethan England as well as the contemporary scene of Shakespeare scholars and obsessives What if Shakespeare wrote Shakespeare but someone else wrote him first Acclaimed author of *The Map Thief* Michael Blanding presents the twinning narratives of renegade scholar Dennis McCarthy and Elizabethan courtier Sir Thomas North Unlike those who believe someone else secretly wrote Shakespeare McCarthy argues that Shakespeare wrote the plays but he adapted them from source plays written by North decades before In *Shakespeare's Shadow* alternates between the enigmatic life of North the intrigues of the Tudor court the rivalries of English Renaissance theater and academic outsider McCarthy's attempts to air his provocative ideas in the clubby world of Shakespearean scholarship Through it all Blanding employs his keen journalistic eye to craft a captivating drama upending our understanding of the beloved playwright and his singular genius Winner of the 2021 International Book Award in Narrative Non Fiction

**Shakespeare / Play** Emma Whipday, 2024-07-11 What is a play How do Shakespeare's plays engage with and represent early modern modes of play from jests and games to music spectacle movement animal baiting and dance How have we



played with Shakespeare in the centuries since And how does the structure of the plays experienced in the early modern playhouse shape our understanding of Shakespeare plays today Shakespeare Play brings together established and emerging scholars to respond to these questions using approaches spanning theatre and dance history cultural history critical race studies performance studies disability studies archaeology affect studies music history material history and literary and dramaturgical analysis Ranging across Shakespeare s dramatic oeuvre as well as early modern lost plays dance notation conduct books jest books and contemporary theatre and film it includes consideration of Measure for Measure A Midsummer Night s Dream Macbeth Titus Andronicus Merchant of Venice Twelfth Night Romeo and Juliet Othello King Lear and The Merry Wives of Windsor among others The subject of this volume is reflected in its structure Shakespeare Play features substantial new essays across 5 acts interwoven with 7 shorter playful pieces a prologue 4 act breaks a jig and a curtain call to offer new directions for research on Shakespearean playing playmaking and performance In so doing this volume interrogates the conceptions of playing of in Shakespeare that shape how we perform read teach and analyze Shakespeare today

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