

THE  
Shakespeare  
Company  
1594–1642

ANDREW GURR



CAMBRIDGE

# Shakespeare Company 1594 164

**Hugh Craig, Brett Greatley-Hirsch**



## **Shakespeare Company 1594 164:**

The Repertory of Shakespeare's Company, 1594-1613 Roslyn Lander Knutson, 1991-01-01 Knutson demystifies Shakespeare and his company by providing a clear vision of the dynamics of repertory management and play going in Shakespeare's England

**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

The Child in Shakespeare Charlotte Scott, 2018-09-05 This book examines the child on Shakespeare's stage As a life force an impassioned plea for justice a legacy history memory or image of love or violence children are everywhere in Shakespeare's plays Focusing on Shakespeare's unique interest in the young body the life stage and the parental and social dynamic this book offers the first sustained account of the role and representation of the child in Shakespeare's dramatic imagination Drawing on a vast range of contemporary texts including parenting manuals and household and pedagogic texts as well as books on nursing and maternity child birth and child rearing The Child in Shakespeare explores the contexts in which the idea of the child is mobilised as a body and image on the early modern stage Understanding the child not only as a specific life stage but also as a role and an abstraction of feeling this book examines why Shakespeare who showed little interest in writing for children in the playing companies wrote so powerfully about them on his stage

**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 Workplace** Andrew Gurr, 2017-10-19 Shakespeare was easily the most inventive writer using the English language His plays give us intricacies of vocabulary and usage that have enriched us immeasurably This book provides a series of analytical essays on the marginalia relating to the plays Each of them is a searching and authoritative account packed with details of some of the more peculiar conditions under which Shakespeare and his peers composed their playbooks Among the essays are two completely new contributions Altogether they reveal fresh details about the input of the playing companies playhouses individual players and even their controller the Revels Office to the complex fragments that we now have of the Shakespearean world Gurr examines Shakespeare's own choice between playwriting and poetry the requirements of working in a playhouse that wraps itself around the stage and its impact on the creation of such figures as Henry V Shylock Isabella King Lear and Coriolanus

*Style, Computers, and Early Modern Drama* Hugh Craig, Brett Greatley-Hirsch, 2017-08-03 This book uses computational methods and statistical analysis to challenge traditional assumptions about the plays of Shakespeare and his contemporaries

**Shakespeare Scholars in Conversation** Michael P. Jensen, 2019-07-15 Twenty four of today's most prominent Shakespeare scholars discuss the best known works in Shakespeare studies along with some nearly forgotten classics that deserve fresh appraisal An extensive bibliography provides a reading list of the most important works in the field A filmography then lists the most important Shakespeare films along with the films that influenced Shakespeare filmmakers Interviewees include Sir Stanley Wells Sir Jonathan Bate Sir Brian Vickers Ann Thompson Virginia Mason Vaughan George T Wright Lukas Erne MacDonald P Jackson Peter Holland James Shapiro Katherine Duncan Jones and Barbara Hodgdon

*Shakespeare and Elizabeth* Helen Hackett, 2021-08-10 Did William Shakespeare ever meet Queen Elizabeth I There is no evidence of such a meeting yet for three centuries writers and artists have been provoked and inspired to imagine it Shakespeare and Elizabeth is the first book

to explore the rich history of invented encounters between the poet and the Queen and examines how and why the mythology of these two charismatic and enduring cultural icons has been intertwined in British and American culture Helen Hackett follows the history of meetings between Shakespeare and Elizabeth through historical novels plays paintings and films ranging from well known works such as Sir Walter Scott's *Kenilworth* and the film *Shakespeare in Love* to lesser known but equally fascinating examples Raising intriguing questions about the boundaries separating scholarship and fiction Hackett looks at biographers and critics who continue to delve into links between the queen and the poet In the Shakespeare authorship controversy there have even been claims that Shakespeare was Elizabeth's secret son or lover or that Elizabeth herself was the genius Shakespeare Hackett uncovers the reasons behind the lasting appeal of their combined reputations and she locates this interest in their enigmatic sexual identities as well as in the ways they represent political tensions and national aspirations Considering a wealth of examples Shakespeare and Elizabeth shows how central this double myth is to both elite and popular culture in Britain and the United States and how vibrantly it is reshaped in different eras

*Shakespeare and the Cleopatra/Caesar Intertext* Sarah Hatchuel, 2011-07-16 Is William Shakespeare's Antony and Cleopatra a sequel to the earlier Julius Caesar If this question raises issues of authorship and reception it also interrogates the construction of dramatic sequels how does a playtext ultimately become the follow up of another text This book explores how dramatic works written before and after Shakespeare's time have encouraged us to view Shakespeare's Julius Caesar and Antony and Cleopatra as strongly interconnected plays encouraging their sequelization in the theater and paving the way toward the filmic conflations of the twentieth century Blending theories of literary and filmic intertextuality with issues of race and gender and written by an author trained both in early modern and film studies this book can easily find its place in any syllabus in Shakespeare or in media studies as well as in a wide range of cultural and literary courses **A Critical Edition of The Life and Death of Jack Straw, 1594** Stephen Longstaffe, 2002 Lightly modernized and corrected this annotated edition is both authoritative and scrupulously edited It presents the play on The Life and Death of Jack Straw which dramatized the Peasant's Revolt of 1381 and includes a set of accompanying notes **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 Katherine 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

Shakespeare and the Comedy of Enchantment Kent Cartwright, 2021-11-11

Shakespeare and the Comedy of Enchantment argues that enchantment constitutes a key emotional and intellectual dimension of Shakespeare's comedies It thus makes a new claim about the rejuvenating value of comedy for individuals and society Shakespeare's comedies orchestrate ongoing encounters between the rational and the mysterious between doubt and fascination with feelings moved by elements of enchantment that also seem a little ridiculous In such a drama lines of causality become complex and even satisfying endings leave certain matters incomplete and contingent openings for scrutiny and thought In addressing enchantment the book takes exception to the modernist vision of a deterministic disenchanted world As Shakespeare's action advances comic mysteries accrue uncanny coincidences magical sympathies inexplicable repetitions psychic influences and puzzlements about the meaning of events all of whose numinous effects linger ambiguously after reason has apparently answered the play's questions Separate chapters explore the devices tropes and motifs of enchantment magical clowns who alter the action through stop time interludes structural repetitions that suggest mysteriously converging even opaquely providential destinies locales that oppose magical and protean forces to regulatory and quotidian values desires thoughts and utterances that manifest comically monstrous events characters who return from the dead facilitated by the desires of the living play endings crossed by harmony and dissonance with moments of wonder that make possible the mysterious action of forgiveness Wonder and wondering in Shakespeare's and other comedies it emerges become the conditions for new possibilities Chapters refer extensively to early modern history Renaissance and modern theories of comedy treatises on magical science and contemporaneous Italian and Tudor comedy

*Playgrounds* David J. Amelang, 2022-12-30 This book compares the theatrical cultures of early modern England and Spain and explores the causes and consequences not just of the remarkable similarities but also of the visible differences between them An exercise in multi focal theatre history research it deploys a wide range of perspectives and evidence with which to recreate the theatrical landscapes of these two countries and thus better understand how the specific conditions of performance actively contributed to the development of each country's dramatic literature This monograph develops an innovative comparative framework within which to explore the numerous similarities as well as the notable differences between early modern Europe's two most prominent commercial theatre cultures By highlighting the nuances and intricacies that make each theatrical culture unique while never losing sight of the fact that the two belong to the same broader cultural ecosystem its dual focus should appeal to scholars and students of English and Spanish literature alike as well as those interested in the broader history of European theatre Learning from what one playground that is the environment and circumstances out of which a dramatic tradition originates reveals about the other will help solve not only the questions posed above but also others that

still await examination This investigation will be of great interest to students and scholars in theatre history comparative drama early modern drama and performance culture *The Old Wife's Tale* George Peele, 2014-06-18 New Mermaids are modern spelling fully annotated editions of important English plays Each volume includes a critical introduction biography of the author discussions of dates and sources textual details a bibliography and information about the staging of the play

*Shakespeare: Ideas in Profile* Paul Edmondson, 2015-04-23 Ideas in Profile Small Introductions to Big Topics Shakespeare is the world's greatest writer In this lively and authoritative introduction Paul Edmondson presents Shakespeare afresh as a dramatist and poet and encourages us to take ownership of the works for ourselves as words to be spoken as well as discussed We get a wide sense of what his life was like his rich language and astonishing cultural legacy We catch glimpses of Shakespeare himself how he wrote and see what his works mean to readers and theatre practitioners Above all we see how Shakespeare tackled the biggest themes of humanity power history war and love Shakespeare scholar Paul Edmondson guides us through the most important questions around Shakespeare and in the process reminds us just why he is so celebrated in the first place

*Shakespeare and the Romantics* David Fuller, 2021 This volume illustrates the meanings the Romantics took from Shakespeare It studies the critical practices and theories that evolved in England Germany and France as well as the English stage and the relations between performance criticism and scholarship **Shakespeare's Strangers and English Law** Paul Raffield, 2023-01-26 Through analysis of 5 plays by Shakespeare Paul Raffield examines what it meant to be a stranger to English law in the late Elizabethan and early Jacobean period The numbers of strangers increased dramatically in the late sixteenth century as refugees fled religious persecution in continental Europe and sought sanctuary in Protestant England In the context of this book strangers are not only persons ethnically or racially different from their English counterparts but they immigrants refugees or visitors The term also includes those who transgress or are simply excluded by their status from established legal norms by virtue of their faith sexuality or mode of employment Each chapter investigates a particular category of stranger Topics include the treatment of actors in late Elizabethan England and the punishment of counterfeits Measure for Measure the standing of refugees under English law and the reception of these people by the indigenous population The Comedy of Errors the establishment of Troynovant as an international trading centre on the banks of the Thames Troilus and Cressida the role of law and the state in determining the rights of citizens and aliens The Merchant of Venice and the disenfranchised estranged position of the citizen in a dysfunctional society and an acephalous realm King Lear This is the third sole authored book by Paul Raffield on the subject of Shakespeare and the Law The others are Shakespeare's Imaginary Constitution Late Elizabethan Politics and the Theatre of Law 2010 and The Art of Law in Shakespeare 2017 both published by Hart Bloomsbury **Love's Labour's Lost** William Shakespeare, 2014-09-25

With the publication of Woudhuysen's Arden 3 edition the magisterial study of the play that will energise a new generation of readers and directors has now arrived Eric Rasmussen University of Nevada at Reno Shakespeare Survey *Aemilia Lanyer*

*as Shakespeare's Co-Author* Mark Bradbeer, 2022-03-31 This book presents original material which indicates that Aemilia Lanyer female writer feminist and Shakespeare contemporary is Shakespeare's hidden and arguably most significant co-author. Once dismissed as the mere paramour of Shakespeare's patron Lord Hunsdon, she is demonstrated to be a most articulate forerunner of MeToo fury. Building on previous research into the authorship of Shakespeare's works, Bradbeer offers evidence in the form of three case studies which signal Aemilia's collaboration with Shakespeare. The first case study matches the works of George Wilkins, who is currently credited as the co-author of the feminist Shakespeare play *Pericles* 1608, with Aemilia Lanyer's writing style, education, feminism, and knowledge of Lord Hunsdon's secret sexual life. The second case study recognizes *Titus Andronicus* 1594, a play containing the characters Aemilius and Bassianus, to be a revision of the suppressed play *Titus and Vespasian* 1592, as authored by the unmarried pregnant Aemilia Bassano, as she then was. Lastly, it is argued that Shakespeare's clowns Bottom, Launce, Malvolio, Dromio, Dogberry, Jaques, and Moth arise in her deeply personal war with the misogynist Thomas Nashe. Each case study reveals new aspects of Lanyer's feminist activism and involvement in Shakespeare's work and allows for a deeper analysis and appreciation of the plays. This research will prove provocative to students and scholars of Shakespeare studies, English literature, literary history, and gender studies. **The Cambridge Shakespeare Library: Shakespeare's times, texts, and stages** Catherine M. S. Alexander, 2003 Publisher Description



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## **Table of Contents Shakespeare Company 1594 164**

1. Understanding the eBook Shakespeare Company 1594 164
  - The Rise of Digital Reading Shakespeare Company 1594 164
  - Advantages of eBooks Over Traditional Books
2. Identifying Shakespeare Company 1594 164
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Shakespeare Company 1594 164
  - User-Friendly Interface
4. Exploring eBook Recommendations from Shakespeare Company 1594 164

- Personalized Recommendations
  - Shakespeare Company 1594 164 User Reviews and Ratings
  - Shakespeare Company 1594 164 and Bestseller Lists
5. Accessing Shakespeare Company 1594 164 Free and Paid eBooks
    - Shakespeare Company 1594 164 Public Domain eBooks
    - Shakespeare Company 1594 164 eBook Subscription Services
    - Shakespeare Company 1594 164 Budget-Friendly Options
  6. Navigating Shakespeare Company 1594 164 eBook Formats
    - ePub, PDF, MOBI, and More
    - Shakespeare Company 1594 164 Compatibility with Devices
    - Shakespeare Company 1594 164 Enhanced eBook Features
  7. Enhancing Your Reading Experience
    - Adjustable Fonts and Text Sizes of Shakespeare Company 1594 164
    - Highlighting and Note-Taking Shakespeare Company 1594 164
    - Interactive Elements Shakespeare Company 1594 164
  8. Staying Engaged with Shakespeare Company 1594 164
    - Joining Online Reading Communities
    - Participating in Virtual Book Clubs
    - Following Authors and Publishers Shakespeare Company 1594 164
  9. Balancing eBooks and Physical Books Shakespeare Company 1594 164
    - Benefits of a Digital Library
    - Creating a Diverse Reading Collection Shakespeare Company 1594 164
  10. Overcoming Reading Challenges
    - Dealing with Digital Eye Strain
    - Minimizing Distractions
    - Managing Screen Time
  11. Cultivating a Reading Routine Shakespeare Company 1594 164
    - Setting Reading Goals Shakespeare Company 1594 164
    - Carving Out Dedicated Reading Time
  12. Sourcing Reliable Information of Shakespeare Company 1594 164

- Fact-Checking eBook Content of Shakespeare Company 1594 164
- Distinguishing Credible Sources

### 13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

### 14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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