



*Marlowe,
Shakespeare,
and the
Economy of
Theatrical
Experience*



Thomas Cartelli

Marlowe Shakespeare And The Economy Of Theatrical Experience

Thomas P. Anderson



Marlowe Shakespeare And The Economy Of Theatrical Experience:

Marlowe, Shakespeare, and the Economy of Theatrical Experience Thomas Cartelli, 2015-08-12 This study explores the structure of psychological social and political exchanges that were negotiated between audiences and plays in Elizabethan public theatres in a period ostensibly dominated by Shakespeare but strongly rooted in Marlowe **Marlowe, Shakespeare, and the Economy of Theatrical Experience** Thomas Cartelli, **Marlowe's Empery** Sara Munson Deats, Robert A. Logan, 2002 However although employing a critical methodology that has become increasingly popular during the past decade the essays in this section also seek to discover new relationships between Marlowe's plays and their social environment BOOK JACKET *Shakespeare and Economic Theory* David Hawkes, 2015-09-24 Over the last 20 years the concept of economic activity has come to seem inseparable from psychological semiotic and ideological experiences In fact the notion of the economy as a discrete area of life seems increasingly implausible This returns us to the situation of Shakespeare's England where the financial had yet to be differentiated from other forms of representation This book shows how concepts and concerns that were until recently considered purely economic affected the entire range of sixteenth and seventeenth century life Using the work of such critics as Jean Christophe Agnew Douglas Bruster Hugh Grady and many others *Shakespeare and Economic Theory* traces economic literary criticism to its cultural and historical roots and discusses its main practitioners Providing new readings of *Timon of Athens* *King Lear* *The Winter's Tale* *The Merchant of Venice* *Measure for Measure* *Julius Caesar* *Macbeth* and *The Tempest* David Hawkes shows how it can reveal previously unappreciated qualities of Shakespeare's work *Money and the Age of Shakespeare: Essays in New Economic Criticism* L. Woodbridge, 2015-12-25 In this collection literary scholars theorists and historians deploy new economic techniques to illuminate English Renaissance literature in fresh ways Contributors variously explore poetry's precarious perch between gift and commodity the longing for family in *The Comedy of Errors* as symbolically expressing the alienating pressures of mercantilism *Measure for Measure*'s representation of singlewomen and the feminization of poverty the collision between two views of money in a possible collaboration between Shakespeare and Middleton the cultural spread of an accounting mentality and quantitative thinking and money as it crosses the frontier between price and pricelessness and from early bodily injury insurance schemes to *The Merchant of Venice* *The Shakespearean International Yearbook* Mr Jonathan Gil Harris, Professor Alexa Huang, Professor Graham Bradshaw, Professor Tom Bishop, 2013-05-28 Honoring Shakespearean scholar Michael Neill this eleventh issue of *The Shakespearean International Yearbook* brings together essays by a diverse group of writers to examine Neill's extraordinary body of work employing his many analyses of place as points of departure for new critical investigations of Shakespeare and Renaissance culture It also challenges us to think about the conception of place implicit in the *International of the Yearbook's* title the violence as well as calmness the settling and unsettling that has worked to produce and still works to produce the global Many of the essays move out of early modern England whether

spatially journeying to Ireland India Indonesia Italy Sudan and New Zealand or temporally traveling to 20th and 21st century reproductions rewritings or reappropriations of Shakespeare and other texts The volume concludes with an Afterword by Michael Neill The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies across the world Among the contributors to this volume are Shakespearean scholars from Italy New Zealand South Africa UK and the US

Tamburlaine: A Critical Reader David McInnis, 2020-06-25 Arden Early Modern Drama Guides offer students and academics practical and accessible introductions to the critical and performance contexts of key Elizabethan and Jacobean plays Essays from leading international scholars give invaluable insight into the text by presenting a range of critical perspectives making the books ideal companions for study and research Key features include Essays on the plays critical and performance history A keynote essay on current research and thinking about the play A selection of new essays by leading scholars A survey of resources to direct students further reading about the play in print and online The blockbuster Tamburlaine plays 1587 instantly established Marlowe's reputation for experimenting with subversive outrageous and immoral material The plays follow the meteoric rise of a Scythian shepherd turned warlord whose conquests of eastern emperors soon sees him established as the most powerful man in the world The visual tableaux featured in the plays are iconic He uses his enemy Bajazeth as a footstool and has other emperors pull his chariot like horses He burns the Qur'an on stage The plays were memorable too for how they sounded they showcased the power and variability of iambic pentameter the meter that Shakespeare would go on to perfect No history of Shakespeare's theatre is complete without understanding the influence and significance of Marlowe's Tamburlaine plays Tamburlaine A Critical Reader offers the definitive introduction to these plays and new perspectives on these seminal works It provides an overview of their reception on stage and by critics and offers fresh insights into the teaching of these plays in the classroom

Shakespeare's Universal Wolf Hugh Grady, 1996 Shakespeare was neither a Royalist defender of order and hierarchy nor a consistently radical champion of social equality but rather simultaneously radical and conservative as a critic of emerging forms of modernity Hugh Grady argues that Shakespeare's social criticism in fact often parallels that of critics of modernity from our own Postmodernist era that the broad analysis of modernity produced by Marx Horkheimer and Adorno Foucault and others can serve as a productive enabling representation and critique of the emerging modernity represented by the image in Troilus and Cressida of an universal wolf of appetite power and will The readings of Troilus and Cressida Othello King Lear and As You Like It in Shakespeare's Universal Wolf demonstrate Shakespeare's keen interest in what twentieth century theory has called reification a term which designates social systems created by human societies but which confronts those societies as operating beyond human control according to an autonomous systems logic in nascent mercantile capitalism in power oriented Machiavellian politics and in the scientific value free rationality which Horkheimer and Adorno call instrumental reason

Worldly Shakespeare Richard Wilson, 2016-02-02 A comprehensive rereading of

Shakespeare's plays in light of current debates about free speech and toleration The Shakespearean International Yearbook Jonathan Gil Harris, 2017-05-15 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares proceeding from the claim that Shakespeare's literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics *Desire and Dramatic Form in Early Modern England* Judith Deborah Haber, 2009-04-09 This wide ranging study uses close readings of texts by Marlowe Shakespeare Webster Middleton and Ford to investigate the intersections of erotic desire and dramatic form in the early modern period considering to what extent disruptive desires can successfully challenge change or undermine the structures in which they are embedded Turks, Repertories, and the Early Modern English Stage Mark Hutchings, 2018-02-01 This book considers the relationship between the vogue for putting the Ottoman Empire on the English stage and the repertory system that underpinned London playmaking The sheer visibility of the Turk in plays staged between 1567 and 1642 has tended to be interpreted as registering English attitudes to Islam as articulating popular perceptions of Anglo Ottoman relations and as part of a broader interest in the wider world brought home by travellers writers adventurers merchants and diplomats Such reports furnished playwrights with raw material which fashioned into drama established the Turk as a fixture in the playhouse But it was the demand for plays to replenish company repertories to attract London audiences that underpinned playmaking in this period Thus this remarkable fascination for the Ottoman Empire is best understood as a product of theatre economics and the repertory system rather than taken directly as a measure of cultural and historical engagement **The Jew of Malta: A Critical Reader** Robert A. Logan, 2013-12-02 Christopher Marlowe's drama The Jew of Malta has become an increasingly popular source for scholarly scrutiny staged productions and most recently a filmed version The play follows the sometimes tragic sometimes comic often outrageous fortunes of its villainous protagonist the Jew Barabas In recent years the play has provoked as much interpretive controversy as any work in the Marlowe canon This unique volume is therefore especially timely providing fresh varied approaches to the many enigmatic elements of the play Staging Pain, 1580-1800 Mathew R. Martin, 2016-12-05 Bookending the chronology of this collection are two crucial moments in the histories of pain trauma and their staging in British theater the

establishment of secular and professional theater in London in the 1580s and the growing dissatisfaction with theatrical modes of public punishment alongside the increasing efficacy of staging extravagant spectacles at the end of the eighteenth century From the often brutal spectacle of late medieval mystery plays to early Romantic re evaluations of eighteenth century appropriations of spectacles of pain the essays take up the significance of these watershed moments in British theater and expand on recent work treating bodies in pain what and how pain means how such meaning can be embodied how such embodiment can be dramatized and how such dramatizations can be put to use and made meaningful in a variety of contexts Grouped thematically the essays interrogate individual plays and important topics in terms of the volume s overriding concerns among them Tamburlaine and The Maid s Tragedy revenge tragedy Joshua Reynolds on public executions King Lear Settle s Moroccan plays spectacles of injury torture and suffering and Joanna Baillie s Plays on the Passions Collectively these essays make an important contribution to the increasingly interrelated histories of pain the body and the theater

Great North American Stage Directors Volume 7 James Peck, 2024-01-25 This volume focuses on three artists who embrace media and technology as essential elements of their theatrical expression Elizabeth LeCompte Ping Chong and Robert Lepage Diverse in their aesthetic interests they nevertheless share an approach to directing that includes technological media on stage as central to a rigorously crafted production concept Technological elements live alongside and negotiate with the theatre s human players disclosing shaping and even intruding on the dramas they enact The essays in this volume explore how all three directors have provided decisive responses to a question that has dogged the theatre for at least the last century what relationship can theatre an art form grounded in live ephemeral expression have to technology The Great North American Stage Directors series provides an authoritative account of the art of directing in North America by examining the work of twenty four major practitioners from the late 19th century to the present Each of the eight volumes examines three directors and offers an overview of their practices theoretical ideas and contributions to modern theatre The studies chart the life and work of each director placing his or her achievement in the context of other important theatre practitioners and broader social history Written by a team of leading experts the series presents the genealogy of directing in North America while simultaneously chronicling crucial trends and championing contemporary interpretation

Materializing the East in Early Modern English Drama Murat Ögütcü, Aisha Hussain, 2023-02-09 Despite the popularity of plays about the East the representation of the East in early modern drama has been either overlooked marginalized as footnotes or generalized into stereotypes *Materializing the East in Early Modern English Drama* focuses on the multi layered often conflicting and changing perceptions of the East and how dramatic works made use of their respective theatrical space to represent the concept of the East in drama This volume re examines the mis representation of the East on the early modern English outdoor and indoor stage and broadens our understanding of early modern theatrical productions beyond Shakespeare and the European continent It traces the origin of conventional depictions of the East to university dramas and

explores how they influenced the commercial stage Chapters uncover how conflicting representations of the East were communicated on stage through the material aspects of stage architecture costumes and performance effects The collection emphasizes these material aspects of dramatic performances and showcases neglected plays including George Salterne s Tomumbeius Robert Greene s The Historie of Orlando Furioso and Joseph Simons Leo the Armenian and puts them in conversation with William Shakespeare s The Tempest and John Fletcher s The Island Princess

Transnational Exchange in Early Modern Theater Robert Henke, Eric Nicholson, 2008 Emphasizing a performative and stage centered approach this book considers early modern European theater as an international phenomenon Early modern theater was remarkable both in the ways that it represented material and symbolic exchanges across borders but also in the ways that it enacted them In analyzing theater as a medium of dialogic communication the volume emphasizes cultural relationships of exchange and reciprocity more than unilateral encounters of hegemony and domination

A Monster with a Thousand Hands Amy J. Rodgers, 2018-09-06 A Monster with a Thousand Hands makes visible a figure that has been largely overlooked in early modern scholarship on theater and audiences the discursive spectator an entity distinct from the actual bodies attending early modern English playhouses Amy J Rodgers demonstrates how the English commercial theater s rapid development and prosperity altered the lexicon for describing theatergoers and the processes of engagement that the theater was believed to cultivate In turn these changes influenced and produced a cultural projection the spectator a figure generated by social practices rather than a faithful recording of those who attended the theater The early modern discursive spectator did not merely develop alongside the phenomenological one but played as significant a role in shaping early modern viewers and viewing practices as did changes to staging technologies exhibition practices and generic experimentation While audience and film studies have theorized the spectator these fields tend to focus on the role of twentieth century media film television and the computer in producing mass culture viewers Such emphases lead to a misapprehension that the discursive spectator is modernity s creature Fearing anachronism early modern scholars have preferred demographic studies of audiences to theoretical engagements with the effects of spectatorship While demographic work provides an invaluable snapshot it cannot account for the ways that the spectator is as much an idea as a material presence And while a few studies pursue the dynamics that existed among author text and audience using critical tools sharpened by film studies they tend to obscure how early modern culture understood the spectator Rather than relying exclusively on historical or theoretical methodologies A Monster with a Thousand Hands reframes spectatorship as a subject of inquiry shaped both by changes in entertainment technologies and the interaction of groups and individuals with different forms of cultural production

Performing Early Modern Trauma from Shakespeare to Milton Thomas P. Anderson, 2016-12-05 An examination of political and cultural acts of commemoration this study addresses the way personal and collective loss is registered in prose poetry and drama in early modern England It focuses on the connection of

representation of violence in literary works to historical traumas such as royal death secularization and regicide The author contends that dramatic and poetic forms function as historical archives both in their commemoration of the past and in their reenactment of loss that is part of any effort to represent traumatic history Incorporating contemporary theories of memory and loss Thomas Anderson here analyzes works by Shakespeare Marlowe Webster Marvell and Milton Where other studies about violent loss in the period tend to privilege allegorical readings that equate the content of art to its historical analogue this study insists that artistic representations are performative as they commemorate the past By interrogating the difficulty in representing historical crises in poetry drama and political prose Anderson demonstrates how early modern English identity is the fragile product of an ambivalent desire to flee history This book s major contribution to Renaissance studies lies in the way it conceives the representations of violent loss secular and religious in early modern texts as moments of failed political and social memorialization It offers a fresh way to understand the development of historical and national identity in England during the Renaissance

Misanthropoetics Robert Darcy, 2021 Misanthropoetics explores efforts by Renaissance writers to represent social flight and withdrawal as a fictional escape from the incongruous demands of culture Through the invented term of its title this book investigates the literary misanthrope in a number of key examples from Shakespeare Jonson Spenser and the satirical milieu of Marston to exemplify the seemingly unresolvable paradoxes of social life In Shakespeare s England a burgeoning urban population and the codification of social controls drove a new imaginary of revolt and flight in the figure of the literary misanthrope This figure of disillusionment became an experiment in protesting absurd social demands pitting friendship and family against prudent economies testimonies of durable love against erosions of historical time and stable categories of gender against the breakdown and promiscuity of language Misanthropoetics chronicles the period s own excoriating critique of the illusion of resolution fostered within a social world beleaguered by myriad pressures and demands This study interrogates form as a means not toward order but toward the impasse of irresolution to detecting and declaring the social function of life as inherently incongruous Robert Darcy applies questions of phenomenology and psychoanalysis deconstruction and chaos theory to observe how the great deployers of literary form lost confidence that it could adhere to clear and stable rules of engagement even as they tried desperately to shape and preserve it

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