

British Drama 1533 1642 A Catalogue Volume Vi 1609

The Palgrave Handbook of Shakespeare's Queens Kavita Mudan Finn, Valerie Schutte. 2018-07-20 Of Shakespeare's thirty-seven plays, fifteen include queens. This collection gives these characters their due as powerful early modern women and agents of change, bringing together new perspectives from scholars of literature, history, theater, and the fine arts. Essays span Shakespeare's career and cover a range of famous and lesser-known queens, from the furious Margaret of Anjou in the Henry VI plays to the quietly powerful Hermione in *The Winter's Tale*; from vengeful Tamora in *Titus Andronicus* to Lady Macbeth. Early chapters situate readers in the critical concerns underpinning any discussion of Shakespeare and queenship: the ambiguous figure of Elizabeth I, and the knotty issue of gender presentation. The focus then moves to analysis of issues such as motherhood, intertextuality, and contemporary political contexts; close readings of individual plays; and investigations of rhetoric and theatricality. Featuring twenty-five chapters with a rich variety of themes and methodologies, this handbook is an invaluable reference for students and scholars, and a unique addition to the fields of Shakespeare and queenship studies.

British Drama, 1533-1642 .2020 A detailed play-by-play catalogue of drama written by English, Welsh, Irish, and Scottish authors during the 110 years between the English Reformation and the English Revolution, covering every known play, extant and lost, including some of which have never before been identified. It is based on a new, complete, and systematic survey of the whole of this body of work, presented in chronological order. Each entry contains comprehensive information about a single play: its various titles, authorship, and date; a summary of the plot, a list of roles, and details of the human and geographical world in which the fictional action takes place; a list of sources, narrative and verbal, and a summary of the formal characteristics; details of the staging requirements; and an account of the early stage and textual history.

The New Oxford Shakespeare Gary Taylor, Gabriel Egan. 2017 Authorship Companion: Cutting-edge research in attribution studies; A new perspective on the dating of Shakespeare's plays, and on his dramatic collaborations; Combines the work of senior scholars with exciting new voices; Explores the latest developments in the understanding of Shakespeare's style and methods for detecting and describing it; Covers the entire breadth of Shakespeare's writing, across the plays and the poems; A record of all early documents relevant to authorship and chronology; A survey and synthesis of past scholarship to 2016; Individual case studies combined with broader analysis of theories and methods.--Publisher's description.

Theatre Closure and the Paradoxical Rise of English Renaissance Drama in the Civil Wars Heidi Craig. 2023-02-28 Focusing on the production and reception of drama during the theatre closures of 1642 to 1660, Heidi Craig shows how the 'death' of contemporary theatre in fact gave birth to English Renaissance drama as a critical field. While the prohibition on playing in many respects killed the English stage, drama thrived in print, with stationers publishing unprecedented numbers of previously unprinted professional plays, vaunting playbooks' ties to the receding theatrical past. Marketed in terms of novelty and nostalgia, plays unprinted before 1642 gained new life. Stationers also anatomized the whole corpus of English drama, printing the first anthologies and comprehensive catalogues of drama. Craig captures this crucial turning-point in English theatre history with chapters on royalist nostalgia, clandestine theatrical revivals, dramatic compendia, and the mysteriously small number of Shakespeare editions issued during the period, as well as a new incisive reading of Beaumont and Fletcher's *A King and No King*.

Shakespeare Survey 73 Emma Smith. 2020-09-17 Shakespeare Survey is a yearbook of Shakespeare studies and production. Since 1948, Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism. Each volume is devoted to a theme, or play, or group of plays; each also contains a section of reviews of that year's textual and critical studies and of the year's major British performances. The theme for Volume 73 is 'Shakespeare and the City'. The complete set of Survey volumes is also available online at <https://www.cambridge.org/core/what-we-publish/collections/shakespeare-survey> This fully searchable resource enables users to browse by author, essay and volume, search by play, theme and topic and save and bookmark their results.

British Drama, 1533-1642 Martin Wiggins, Catherine Richardson. 2015

Playbooks and their Readers in Early Modern England Hannah August. 2022-04-24 This book is the first comprehensive examination of commercial drama as a reading genre in early modern England. Taking as its focus pre-Restoration printed drama's most common format, the single-play quarto playbook, it interrogates what the form and content of these playbooks can tell us about who their earliest readers were, why they might have wanted to read contemporary commercial drama, and how they responded to the printed versions of plays that had initially been performed in the playhouses of early modern London. Focusing on professional plays printed in quarto between 1584 and 1660, the book juxtaposes the implications of material and paratextual evidence with analysis of historical traces of playreading in extant playbooks and manuscript commonplace books. In doing so, it presents more detailed and nuanced conclusions than have previously been enabled by studies focused on works by one author or on a single type of evidence.

English Book Collectors William Younger Fletcher. 1902

The Athenaeum James Silk Buckingham, John Sterling, Frederick Denison Maurice, Henry Stebbing, Charles Wentworth Dilke, Thomas Kibble Hervey, William Hepworth Dixon, Norman Maccoll, Vernon Horace Rendall, John Middleton Murry. 1897

The New Oxford Shakespeare: Authorship Companion Gary Taylor, Gabriel Egan. 2017-02-10 This companion volume to *The New Oxford Shakespeare: The Complete Works* concentrates on the issues of canon and chronology—currently the most active and controversial debates in the field of Shakespeare editing. It presents in full the evidence behind the choices made in *The Complete Works* about which works Shakespeare wrote, in whole or part. A major new contribution to attribution studies, the Authorship Companion illuminates the work and methodology underpinning the groundbreaking *New Oxford Shakespeare*, and casts new light on the professional working practices, and creative endeavours, of Shakespeare and his contemporaries. We now know that Shakespeare collaborated with his literary and dramatic contemporaries, and that others adapted his works before they reached printed publication. The Authorship Companion's essays explore and explain these processes, laying out everything we currently know about the works' authorship. Using a variety of different attribution methods, *The New Oxford Shakespeare* has confirmed the presence of other writers' hands in plays that until recently were thought to be Shakespeare's solo work. Taking this process further with meticulous, fresh scholarship, essays in the Authorship Companion show why we must now add new plays to the accepted Shakespeare canon and reattribute certain parts of familiar Shakespeare plays to other writers. The technical arguments for these decisions about Shakespeare's creativity are carefully laid out in language that anyone interested in the topic can understand. The latest methods for authorship attribution are explained in simple but accurate terms and all the linguistic data on which the conclusions are based is provided. *The New Oxford Shakespeare* consists of four interconnected publications: the Modern Critical Edition (with modern spelling), the Critical Reference Edition (with original spelling), a companion volume on Authorship, and an online version integrating all of this material on OUP's high-powered scholarly editions platform. Together, they provide the perfect resource for the future of Shakespeare studies.

Shakespeare's Book Chris Laoutaris. 2023-03-30 The never-before-told story of how the makers of *The First Folio* created Shakespeare as we know him today. 2023 marks the 400-year anniversary of the publication of Mr William Shakespeare's *Comedies, Histories, & Tragedies*, known today simply as the *First Folio*. It is difficult to imagine a world without *The Tempest*, *Twelfth Night*, *Antony and Cleopatra*, *The Winter's Tale*, and *Macbeth*, but these are just some of the plays that were only preserved thanks to the astounding labor of love that was the first collected edition of Shakespeare's plays. When the *First Folio* hit the bookstalls in 1623, nearly eight years after the dramatist's death, it provided eighteen previously unpublished plays, and significantly revised versions of close to a dozen other dramatic works, many of which may not have survived without the efforts of those who backed, financed, curated, and crafted what is arguably one of the most important conservation projects in literary history. Without the *First Folio* Shakespeare is unlikely to have acquired the towering international stature he now enjoys across the arts, the pedagogical arena, and popular culture. Its lasting impact on English national heritage, as well as its circulation across cultures, languages, and media, makes the

First Folio the world's most influential secular book. But who were the personalities behind the project and did Shakespeare himself play a role in its inception Shakespeare's Book: The Story Behind the First Folio and the Making of Shakespeare charts, for the first time, the manufacture of the First Folio against a turbulent backdrop of seismic political events and international tensions which intersected with the lives of its creators and which left their indelible marks on this ambitious publication-project. This story uncovers the friendships, bonds, social ties, and professional networks that facilitated the production of Shakespeare's book—as well as the personal challenges, tragedies and dangers that threw obstacles in the path of its chief backers. It reveals how Shakespeare himself, before his death, may have influenced the ways in which his own public identity would come to be enshrined in the First Folio, shaping his legacy to future generations and determining how the world would remember him: not of an age, but for all time. Shakespeare's Book tells the true story of how the makers of the First Folio created "Shakespeare" as we know him today.

The Monthly Literary Advertiser.1855

British Drama, 1533-1642 Martin Wiggins.2020

British Drama 1533-1642: A Catalogue Martin Wiggins,Catherine Richardson.2011-12-01 The first volume of a comprehensive reference work detailing every play written by a British author during the English Renaissance. This volume covers the turbulent middle years of the sixteenth century, from the English Reformation under Henry VII to the baptismal festivities for the future King James VI and I.

British Drama, 1533-1642: 1598-1602 Martin Wiggins,Catherine Teresa Richardson.2012 Volume 3 covers the years 1590-1597 and sees the start of Shakespeare's career as a dramatist.

Early Modern Drama at the Universities Elizabeth Sandis.2022-06-30 This is the first history of Oxford and Cambridge drama during the Tudor and Stuart period. It guides the reader through the theatrical worlds of England's universities in the sixteenth and seventeenth centuries. Early Modern Drama at the Universities opens up an exciting and challenging body of evidence and offers the reader a choice of three inroads into the corpus: institutions, intertexts, and individuals. How to get noticed at university? How to get into university in the first place, or a job afterwards? Sandis pinpoints the skills that were required for success and the role of playwriting and performance in the development of those skills. We follow Oxford and Cambridge students along their educational journey--from schoolboys to scholars to graduates in the workplace. For the first time, we see the extent to which institutional culture made the drama what it was: pedagogically-inspired, homosocial, and self-reflexive. It was primarily on a college level that students lived, worked, and proved themselves to the community. Therefore, this study argues, to understand university drama as a whole we must recreate it from the building blocks of individual college histories. The hundreds of plays that we have inherited from Oxford and Cambridge are steeped in Classical culture; many are written in Latin. Manuscript, not print, was the accepted medium for keeping records of student plays, and these handwritten copies were unique and personal. It is time to recognize these plays in the context of early modern English drama, to uncover the culture of drama at the universities where many leading playwrights of the age were trained.

Catalog of Printed Books of the Folger Shakespeare Library, Washington, D.C. Folger Shakespeare Library.1970

British Drama 1533-1642: A Catalogue Martin Wiggins,Catherine Richardson.2012 Volume 4 covers the years 1598-1602 during which dramatic satire emerged, as well as the opening of the original Globe theatre in London.

Bent's Literary Advertiser and Register of Engravings, Works on the Fine Arts.1855

Catalogue of the Valuable Library of the Late Benjamin Heywood Bright, Esq Benjamin Heywood Bright.1845

European Drawings 2 George R. Goldner, Lee Hendrix, Kelly Pask.1992-10-08 The Getty Museum's collection of drawings was begun in 1981 with the purchase of a Rembrandt nude and has since become an important repository of European works from the fifteenth through the nineteenth century. As in the first volume devoted to the collection (published in 1988 in English and Italian editions), the text is here organized first by national school, then alphabetically by artist, with individual works arranged chronologically. For each drawing, the authors provide a discussion of the work's style, dating, iconography, and relationship to other works, as well as provenance and a complete bibliography.

Kingship, Madness, and Masculinity on the Early Modern Stage Christina Gutierrez-Dennehy.2021-09-30 Kingship, Madness, and Masculinity examines representations of mad kings in early modern English theatrical texts and performance practices. Although there have been numerous volumes examining the medical and social dimensions of mental illness in the early modern period, and a few that have examined stage representations of such conditions, this volume is unique in its focus on the relationships between madness, kingship, and the anxiety of lost or fragile masculinity. The chapters uncover how, as the early modern understanding of mental illness refocused on human, rather than supernatural, causes, public stages became important arenas for playwrights, actors, and audiences to explore expressions of madness and to practice diagnoses. Throughout the volume, the authors engage with the field of disability studies to show how disability and mental health were portrayed on stage and what those representations reveal about the period and the people who lived in it. Altogether, the essays question what happens when theatrical expressions of madness are mapped onto the bodies of actors playing kings, and how the threat of diminished masculinity affects representations of power. This volume is the ideal resource for students and scholars interested in the history of kingship, gender, and politics in early modern drama.

Stage Matters Annalisa Castaldo,Rhonda Knight.2018-03-13 This collection features nine essays that explore how the material conditions of the early modern English stage shaped the theater. Topics range from the simulation of pregnant bodies by boy actors (and the effects of those simulations) to how bruises created by make-up might have been used on stage

British Drama, 1533-1642 Martin Wiggins.2020

British Drama 1533-1642: A Catalogue Martin Wiggins,Catherine Richardson.2012-09-13 Volume 3 covers the years 1590-1597 and sees the start of Shakespeare's career as a dramatist.

Reviving Cicero in Drama Gesine Manuwald.2018-10-30 The influence of Cicero is everywhere to be found. His rhetorical and philosophical writings have made an inescapable impact on the history of western culture, impressing figures such as Augustine, Jerome, Petrarch, Erasmus, Martin Luther, John Locke, David Hume, John Adams and Thomas Jefferson. Despite his wide appeal, until now no study has yet offered a comprehensive overview of 'Cicero' as a character in stage plays in the early modern and modern periods. The first book of its kind to discuss Cicero's reception on stage, it includes works by Ben Jonson (1611, *Catiline His Conspiracy*), Voltaire (1752, *Rome sauvée, ou Catilina*), Richard Cumberland (1761, *The Banishment of Cicero*), Henry Bliss (1847, *Cicero, A drama*) and, most recently, Mike Poulton (*Imperium*, adapted from the novels of Robert Harris in 2017). Through a chapter-by-chapter account of each play in turn, every oeuvre is placed in its historical and cultural context; the plots are discussed in relation to the ancient sources. These analyses demonstrate how the presentation and assessment of the figure of Cicero develop over time and how this character is exploited for varying political statements. The wealth of material in this book is vital reading for scholars of Classics, drama and literary studies as well as historians of ideas and of the early modern age.

From the Romans to the Normans on the English Renaissance Stage Lisa Hopkins.2017-11-30 This book examines the late sixteenth- and early seventeenth-century engagement with a crucial part of Britain's past, the period between the withdrawal of the Roman legions and the Norman Conquest. A number of early modern plays suggest an underlying continuity, an essential English identity linked to the land and impervious to change. This book considers the extent to which ideas about early modern English and British national, religious, and political identities were rooted in cultural constructions of the pre-Conquest past.

Stuart Style Maria Hayward.2020-03-03 Centering on five Stuart rulers, plus their royal courtiers and tailors, this is the first detailed study of elite men's clothing in 17th-century Scotland.

Thinking Through Place on the Early Modern English Stage Andrew Bozio.2020-02-06 The way that characters in early modern theatrical performance think through their surroundings is important in our understanding of perception, memory, and other forms of embodied affective thought. Thinking Through Place on the Early Modern English Stage traces how characters orient themselves within unfamiliar or otherwise strange locations, and how their locations function as scaffolding for these moments of ecological thinking. Thinking through Place on the Early Modern English Stage shows how performance brings places into being, revealing a process that both resembles and parallels the cognitive work that early

modern playgoers undertook in reimagining the stage as the settings of the dramatic fiction. It traces the vexed relationship between these two registers in works by Marlowe, Shakespeare, Beaumont, and Jonson, thereby countering a critical tradition that figures drama as a form of spatial abstraction. Instead it demonstrates that theatrical performance functioned as a means of thinking through and about place in the early modern period.

The Valiant Welshman, the Scottish James, and the Formation of Great Britain Megan Lloyd. 2018-12-03 When James VI of Scotland and I of England proclaimed himself King of Great Britain he proposed a merger of parliaments as he had joined two crowns in his own person ascending the throne of England in 1603. For James, the Cambro-Celtic past led to an Anglo-Scottish present, and Wales stood as the ideal. Although the parliamentary union of Great Britain was not initiated for another 100 years, Parliament's denial failed to deter James from wanting a Great Britain, and R. A.'s play *The Valiant Welshman* became part of the public spectacle of unity required to nurture James's dream. *The Valiant Welshman, the Scottish James, and the Formation of Great Britain* considers national, regional and linguistic identity and explores how R.A.'s play promotes Wales, serves King James and reveals what it means to be Welsh and Scots in a newly forming Great Britain.

Rethinking Theatrical Documents in Shakespeare's England Tiffany Stern. 2019-11-14 This book is open access and available on www.bloomsburycollections.com. It is funded by Knowledge Unlatched. *Rethinking Theatrical Documents* brings together fifteen major scholars to analyse and theorise the documents, lost and found, that produced a play in Shakespeare's England. Showing how the playhouse frantically generated paratexts, it explores a rich variety of entangled documents, some known and some unknown: from before the play (drafts, casting lists, actors' parts); during the play (prologues, epilogues, title-boards); and after the play (playbooks, commonplace snippets, ballads) – though 'before', 'during' and 'after' intertwine in fascinating ways. By using collective intervention to rethink both theatre history and book history, it provides new ways of understanding plays critically, interpretatively, editorially, practically and textually.

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.

British Drama, 1533-1642: 1624-1631 Martin Wiggins, Catherine Teresa Richardson. 2012 This is a detailed play-by-play catalogue of drama written by English, Welsh, Irish, and Scottish authors during the 110 years between the English Reformation to the English Revolution, covering every known play, extant and lost, including some which have never before been identified. It is based on a complete, systematic survey of the whole of this body of work, presented in chronological order. Each entry contains comprehensive information about a single play: its various titles, authorship, and date; a summary of its plot, list of its roles, and details of the human and geographical world in which the fictional action takes place; a list of its sources, narrative and verbal, and a summary of its formal characteristics; details of its staging requirements; and an account of its early stage and textual history.

Entertaining Uncertainty in the Early Modern Theater Lauren Robertson. 2023-01-31 Lauren Robertson shows how the commercial theater transformed early modernity's crisis of uncertainty into spectacular onstage display.

Dictionary Catalog of the Research Libraries of the New York Public Library, 1911-1971 New York Public Library. Research Libraries. 1979

Early English Books, 1641-1700 University Microfilms International. 1990

Greeks and Trojans on the Early Modern English Stage Lisa Hopkins. 2020-01-20 No story was more interesting to Shakespeare and his contemporaries than that of Troy, partly because the story of Troy was in a sense the story of England, since the Trojan prince Aeneas was supposedly the ancestor of the Tudors. This book explores the wide range of allusions to Greece and Troy in plays by Shakespeare and his contemporaries, looking not only at plays actually set in Greece or Troy but also those which draw on characters and motifs from Greek mythology and the Trojan War. Texts covered include Shakespeare's *Troilus and Cressida*, *Othello*, *Hamlet*, *The Winter's Tale*, *The Two Noble Kinsmen*, *Pericles* and *The Tempest* as well as plays by other authors of the period including Marlowe, Chettle, Ford and Beaumont and Fletcher.

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.

Teachers in Early Modern English Drama Jean Lambert. 2019-11-11 Starting from the early modern presumption of the incorporation of role with authority, Jean Lambert explores male teachers as representing and engaging with types of authority in English plays and dramatic entertainments by Shakespeare and his contemporaries from the late sixteenth to the early seventeenth century. This book examines these theatricalized portraits in terms of how they inflect aspects of humanist educational culture and analyzes those ideas and practices of humanist pedagogy that carry implications for the traditional foundations of authority. *Teachers in Early Modern English Drama* is a fascinating study through two centuries of teaching Shakespeare and his contemporaries and will be a valuable resource for undergraduates, postgraduates, and scholars interested in sixteenth- and seventeenth-century drama, writing, and culture.

Crafting identities Jasmine Kilburn-Toppin. 2021-12-14 *Crafting identities* explores artisanal identity and culture in early modern London. It demonstrates that the social, intellectual and political status of London's crafts and craftsmen were embedded in particular material and spatial contexts. Through examination of a wide range of manuscript, visual and material culture sources, the book investigates for the first time how London's artisans physically shaped the built environment of the city and how the experience of negotiating urban spaces impacted directly on their distinctive individual and collective identities. Applying an innovative and interdisciplinary methodology to the examination of artisanal cultures, the book engages with the fields of social and cultural history and the histories of art, design and architecture. It will appeal to scholars of early modern social, cultural and urban history, as well as those interested in design and architectural history.

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British Drama 1533 1642 A Catalogue Volume Vi 1609**Introduction**

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