

The Cambridge Companion To English Renaissance Drama

A Short History of English Renaissance Drama
English Renaissance Drama
English Renaissance Drama
Masters and Servants in English Renaissance Drama and Culture
Banquets Set Forth
English Renaissance Drama: A Very Short Introduction to Theatre and Theatres in Shakespeare's Time
The Expense of Spirit
Critical Analyses in English Renaissance Drama
English Renaissance Drama
The Bed-trick in English Renaissance Drama
The Poetics of Plot
The Tower of London in English Renaissance Drama
Patterns and Perspectives in English Renaissance Drama
A Short History of English Renaissance Drama
Experiencing Drama in the English Renaissance
Othello's Countrymen
Memory and Forgetting in English Renaissance Drama
Putting History to the Question
The Italian World of English Renaissance Drama
English Renaissance Drama and the Specter of Spain
Helen Hackett Peter Womack Charles W. R. D. Moseley M. Burnett Chris Meads C W R D Moseley Mary Beth Rose Brownell Salomon David M Bevington Marliss C. Desens Thomas G. Pavel Kristen Deiter Eugene M. Waith Helen Hackett Akihiro Yamada Eldred Durosimi Jones Garrett A. Sullivan Michael Neill A. J. Hoenselaars Eric J. Griffin

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Shakespeare is a towering presence in English and indeed global culture yet considered alongside his contemporaries he was not an isolated phenomenon but the product of a period of astonishing creative fertility. This was an age when new media, popular drama and print were seized upon avidly and inventively by a generation of exceptionally talented writers. In her sparkling new book Helen Hackett explores the historical contexts of English Renaissance drama by situating it in the wider history of ideas. She traces the origins of Renaissance theatre in communal religious drama, civic pageantry and court entertainment and vividly describes the playing conditions of Elizabethan and Jacobean playhouses. Examining Marlowe, Shakespeare and Jonson in turn, the author assesses the distinctive contribution made by each playwright to the creation of English drama. She then turns to revenge tragedy with its gothic poetry of sex and death, city comedy, domestic tragedy and tragicomedy and gender and drama with female roles played by boy actors in commercial playhouses while women participated in drama at court and elsewhere. The book places Renaissance drama in the exciting and vibrant cosmopolitanism of sixteenth century London.

The book considers the London theatrical culture which took shape in the 1570s and came to an end in 1642. Places emphasis on those plays that are readily available in modern editions and can sometimes be seen in modern productions including Shakespeare. Provides students with the historical literary and theatrical contexts they need to make sense of Renaissance drama. Includes a series of short biographies of playwrights during this period. Features close analyses of more than 20 plays each of which draws attention to what makes a particular play interesting and identifies relevant critical questions. Examines early modern drama in terms of its characteristic actions such as cuckolding, flattering, swaggering, going mad and rising from the dead.

Drawing upon archival material as well as the drama, popular verse and pamphlets, this book reads representations of masters and servants in relation to key Renaissance preoccupations: apprentices, journeymen, male domestic servants, maidservants and stewards. Burnett argues were deployed in literary texts to address questions about the exercise of power, social change and the threat of economic upheaval. In this way writers were instrumental in creating servant cultures and spaces within which forms of political resistance could be realized.

Banquets proved an enduring setting in which to play out crucial and compelling sections of 99 surviving plays written between 1585 and 1642. Food, sex and revenge, food, drink and violent disorder, food, harmony.

and reconciliation food flattery and self fashioning arresting combinations which early modern banquets on stage contrived to present

introduces the conclusions of recent scholarship and research into theatrical conditions conventions and concepts in the time of shakespeare the book begins with a discussion of the origins of early modern english drama and of the theatres that were built for it attitudes to theatre and to players and what audiences expected of both are explored in the contexts of the constraints of the acting space and the political culture the book then looks at the structure and dynamics of the theatrical companies before concluding with a discussion of the genres of plays and the expectations of them that people including writers held appendices list brief details of the major dramatists of the time and summarise the main historical and dramatic events

the expense of spirit integrates feminist and historicist critical approaches to explore the dynamics of cultural conflict and change in english renaissance drama

this bibliographic guide directs the reader to a prize selection of the best modern analytical studies of every play anonymous play masque pageant and entertainment written by more than two dozen contemporaries of shakespeare in the years between 1580 and 1642 together with shakespeare s plays these works comprise the most illustrious body of drama in the english language

none of these assumptions has been tested against the evidence of the surviving plays from the period an oversight that the present study seeks to remedy

the tower of london in english renaissance drama historicizes the tower of london s evolving meanings in english culture alongside its representations in twenty four english history plays 1579 c 1634 by william shakespeare christopher marlowe and others while elizabeth i james i and charles i fashioned the tower as a showplace of royal authority magnificence and entertainment many playwrights of the time revealed the tower s instability as a royal symbol and represented it instead as an emblem of opposition to the crown and as a bodily and spiritual icon of non royal english identity

these essays bring attention to the designs that the english renaissance playwrights imposed on their work among the patterns explored are those inspired by the literature drama or poetics of classical times

and visual patterns derived from traditions of stage presentation

shakespeare is a towering presence in english and indeed global culture yet considered alongside his contemporaries he was not an isolated phenomenon but the product of a period of astonishing creative fertility this was an age when new media popular drama and print were seized upon avidly and inventively by a generation of exceptionally talented writers in her sparkling new book helen hackett explores the historical contexts of english renaissance drama by situating it in the wider history of ideas she traces the origins of renaissance theatre in communal religious drama civic pageantry and court entertainment and vividly describes the playing conditions of elizabethan and jacobean playhouses examining marlowe shakespeare and jonson in turn the author assesses the distinctive contribution made by each playwright to the creation of english drama she then turns to revenge tragedy with its gothic poetry of sex and death city comedy domestic tragedy and tragicomedy and gender and drama with female roles played by boy actors in commercial playhouses while women participated in drama at court and elsewhere the book places renaissance drama in the exciting and vibrant cosmopolitanism of sixteenth century london

this book investigates the complex interactions through experiencing drama of readers and audiences in the english renaissance around 1500 an absolute majority of population was illiterate henry viii s religious reformation changed this cultural structure of society the act for the advancement of true religion of 1543 which prohibited the people belonging to the lower classes of society as well as women from reading the bible rather suggests that there already existed a number of these folks actively engaged in reading the act did not ban the works of chaucer and gower and stories of men s lives good reading for them the successive sovereigns educational policies also contributed to rising literacy this trend was speeded up by london s growing population which invited the rise of commercial playhouses since 1567 every citizen saw on average about seven performances every year that is about three per cent of london s population saw a performance a day from 1586 onwards merchants appearance in best seller literature began to increase while stage representation of reading writing scenes also increased and stimulated audiences towards reading this was spurred by standardisation of the printing format of playbooks in the early 1580s and play minded readers went to playbooks eventually to create a class of playbook readers late in the 1590s at last playbooks matched with prose writings in ratio to all publications parts i and ii of this book discuss these topics in numerical terms as much as possible and part iii discusses some monumental characteristics of contemporary readers of chapman ford marston and shakespeare

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it is widely accepted that english renaissance drama owes its extraordinary richness and variety to the blending of elements originating from the medieval heritage and classical and italian dramatic traditions this grafting of the italian world onto the english renaissance goes far beyond the conventional research of the literary sources the articles in this collection explore english renaissance drama through new and challenging aspects of influence and through investigations into classical and italian theater the volume moves from early elizabethan to late jacobean drama the area of research ranges from new classical comedy to commedia erudita from the renaissance theory of tragedy and tragicomedy to the birth of pastoral drama and beyond

eric j griffin discovers the rhetorical strategies through which the hispanophobic perspectives now known as the black legend of spanish cruelty were written into english cultural memory

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