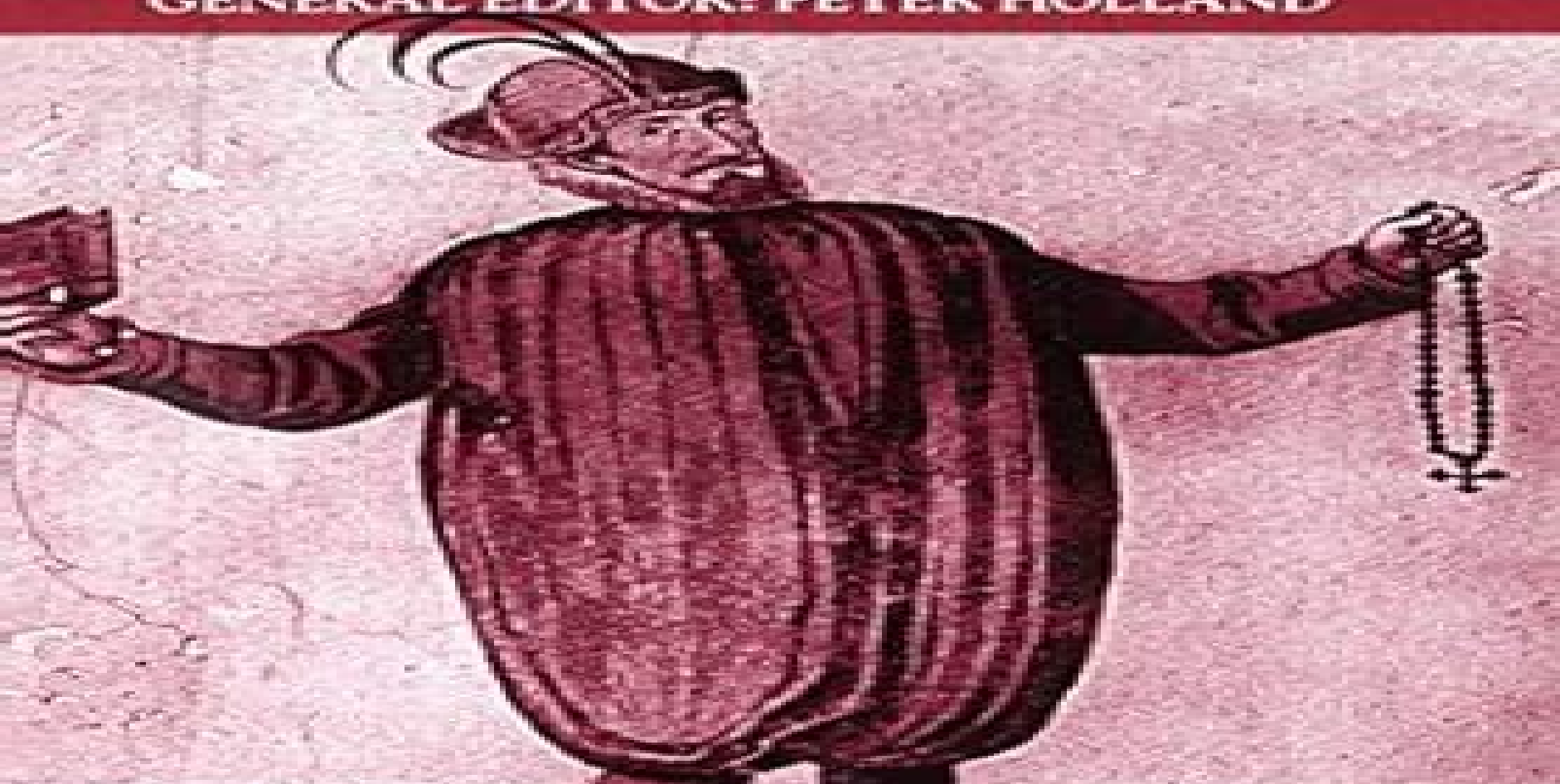


REDEFINING BRITISH THEATRE HISTORY
GENERAL EDITOR: PETER HOLLAND



FROM SCRIPT TO STAGE IN EARLY MODERN ENGLAND

Edited by
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From Script To Stage In Early Modern England

Matthew James Smith



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presses that printed them Their writing and reading had an impact on their contemporaries and the developing literary canon A focus on women s work enables these essays to recognize the various forms of labour textual and social as well as material and commercial that women of different social classes engaged in Those considered include the very poor the middling sort who were active in the book trade and the elite women authors and readers who participated in literary communities Taken together these essays convey the impressive work that women accomplished and their frequent collaborations with others in the making marking and marketing of early modern English books *English Drama: Oxford Bibliographies Online Research Guide* Oxford University Press,2010-06-01 This ebook is a selective guide designed to help scholars and students of Islamic studies find reliable sources of information by directing them to the best available scholarly materials in whatever form or format they appear from books chapters and journal articles to online archives electronic data sets and blogs Written by a leading international authority on the subject the ebook provides bibliographic information supported by direct recommendations about which sources to consult and editorial commentary to make it clear how the cited sources are interrelated related This ebook is a static version of an article from Oxford Bibliographies Online Renaissance and Reformation a dynamic continuously updated online resource designed to provide authoritative guidance through scholarship and other materials relevant to the study of European history and culture between the 14th and 17th centuries Oxford Bibliographies Online covers most subject disciplines within the social science and humanities for more information visit www.oxfordbibliographies.com **Medieval and Renaissance Drama in England** S. P.

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Peter Womack,2008-04-15 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 to 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 *The Invention of Shakespeare, and Other Essays* Stephen Orgel,2022-04-12 In his own time Shakespeare was not a monument but a man of the theater whose plays were less finished artifacts than works in process In contrast to a book a thing we have come to think of as final and achieved a play is a work for performance with each performance based only in part on a text we call a script That script may well have had imperfections that the actors may or may not have noticed as they turned it into a performance There were multiple versions of the scripts and never a final one Every revival of a play indeed every subsequent performance was and always will be different Nevertheless when we study Shakespeare we are likely to come to him via printed texts that are scripts masquerading as books and the impulse is to turn them into finished artifacts worthy of their author s dignity In *The Invention of Shakespeare and Other Essays* Stephen Orgel brings together twelve essays that consider the complex nature of Shakespearean texts which often include errors or confusions and the editorial and interpretive strategies for dealing with

them in commentary or performance There is always some underlying claim that we are getting back to what Shakespeare actually wrote Orgel writes but obviously that is not true we clarify we modernize we undo muddles we correct or explain or explain away errors all in the interests of getting a clear readable unproblematic text In short we produce the text that we want him to or think he must have written But one thing we really do know about Shakespeare s original text is that it was hard to read

Shakespeare Gabriel Egan,2007-11-21 This book helps the reader make sense of the most commonly studied writer in the world It starts with a brief explanation of how Shakespeare s writings have come down to us as a series of scripts for actors in the early modern theatre industry of London The main chapters of the book approach the texts through a series of questions what s changed since Shakespeare s time to what uses has Shakespeare been put and what value is there in Shakespeare These questions go to the heart of why we study Shakespeare at all which question the book encourages the readers to answer for themselves in relation to their own critical writing

Dramatists and Their Manuscripts in the Age of Shakespeare, Jonson, Middleton and Heywood Grace Ioppolo,2013-04-15 This title presents new evidence about the ways in which English Renaissance dramatists composed their plays and the degree to which they participated in the dissemination of their texts to theatrical audiences

The Shakespearean International Yearbook Graham Bradshaw,T. G. Bishop,Laurence Wright,2009 The extended special section in the ninth issue of The Shakespearean International Yearbook investigates the uses to which Shakespeare s work was put in South Africa in the twentieth century The temporal limit emphasizes how the titanic political and ideological struggles that convulsed South Africa also affected how Shakespeare was studied interpreted taught and performed This issue also includes essays on Henry V garden scenes in Shakespeare and all male productions of As you Like It

Shakespeare Without Boundaries Dieter Mehl,2011 Shakespeare without Boundaries Essays in Honor of Dieter Mehl offers a wide ranging collection of essays written by an international team of distinguished scholars who attempt to define to challenge and to erode boundaries that currently inhibit understanding of Shakespeare and to exemplify how approaches that defy traditional bounds of study and criticism may enhance understanding and enjoyment of a dramatist who acknowledged no boundaries in art The Volume is published in tribute to Professor Dieter Mehl whose critical and scholarly work on authors from Chaucer through Shakespeare to D H Lawrence has transcended temporal and national boundaries in its range and scope and who as Ann Jennalie Cook writes has contributed significantly to the erasure of political boundaries that have endangered the unity of German literary scholarship and more broadly through his work for the International Shakespeare Association to the globalization of Shakespeare studies

Materialities Kate van Orden,2015-06-08 Materialities is a cultural history of song on the page Concentrating on print in the early modern period it approaches its topic via the French chanson arguably the most broadly disseminated genre of polyphony in the sixteenth century Following chansons into libraries music rooms and schoolrooms author Kate van Orden charts the social distribution of songbooks the gradual moralization of song and the ways children learned their letters and notes revising several common

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