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The Jacobean and Caroline Stage- Gerald Eades Bentley 1966

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The Jacobean and Caroline stage, vol.4-Gerald Eades Bentley 1956

The Jacobean and Caroline stage, vol.1-Gerald Eades Bentley 1941

The Jacobean and Caroline Stage-Gerald Eades Bentley 1956

The Jacobean and Caroline stage, v. V.-Gerald E. Bentley 1941

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The Jacobean and Caroline stage. 1 : Dramatic companies and players-Gerald Eades Bentley 1949

The Jacobean and Caroline Stage-Gerald Eades Bentley (Jr.) 1941

The Jacobean and Caroline Stage-G. E. Bentley 2013

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The Jacobean and Caroline Stage-Gerald Eades Bentley 1949

The Jacobean and Caroline Stage-Dominique Schnapper 1966

John Lowin and the English Theatre, 1603-1647-Barbara Wooding 2016-05-06 Even for scholars who have devoted their careers to
the early modern theatre, the name John Lowin may not instantly evoke recognition—until now, the actor's life and contribution to the theatre of the period has never been the subject of a full-length publication. In this study, Barbara Wooding provides a comprehensive overview of the life and times of Lowin, a leader of the King's Men’s Company and one of the greatest actors of the seventeenth century. She examines his involvement in the Jacobean/Caroline world as performer, citizen and company manager, and contextualizes his life and career within the socio-economic and political framework of the period. Although references to him in the archives are patchy and sporadic, information about his activities within the King's Men's Company is well documented. In the course of analysing less familiar plays of the period and the characters Lowin played in them, Wooding supplements critical understanding of the scope and range of Caroline drama. Because Lowin's career burgeoned after Shakespeare's and Burbage's death, his life in Southwark and his career with the same company furnishes the opportunity for an examination of the changing status of actors, and the exercising of their skills within the drama of the later playhouse period.


Profession of Dramatist in Shakespeare's Time, 1590-1642-Gerald Eades Bentley 2015-03-08 Gerald Eades Bentley assembles and analyzes the extant theatrical materials of the sixteenth and seventeenth centuries. His discussion of the working conditions of professional dramatists like Thomas Heywood, John Fletcher, and Philip Massinger as well as William Shakespeare rounds out the fascinating picture of the professionalism that developed in the great days of Elizabethan and Jacobean theatre. Originally published in 1972. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Middleton and Rowley-David Nicol 2012 Can the inadvertent clashes between collaborators produce more powerful effects than their concordances? For Thomas Middleton and William Rowley, the playwriting team best known for their tragedy The Changeling, disagreements and friction proved quite beneficial for their work. This first full-length study of Middleton and Rowley uses their plays to propose a new model for the study of collaborative authorship in early modern English drama. David Nicol highlights the diverse forms of collaborative relationships that factor into a play's meaning, including playwrights, actors, companies, playhouses, and patrons. This
kaleidoscopic approach, which views the plays from all these perspectives, throws new light on the Middleton-Rowley oeuvre and on early modern dramatic collaboration as a whole.

'Played O' th'stage' : Jacobean and Caroline Revenge Tragedy at the Royal Shakespeare Company's Swan Theatre-Reem Dababneh 2003 Submitted to the department of English and drama, Loughborough University, in partial fulfilment of the requirements for the award of the degree of doctor of philosophy.

**Plays and Playwrights**-Gerald Eades Bentley 1956

**Theatres/Theaters**- 1989 P.O. Box 387, Stn. Victoria, Montreal H32 2V8.

**Theatres**-Gerald Eades Bentley 1968

**Dramatic Companies and Players**-Gerald Eades Bentley 1956

**Theatre, Community, and Civic Engagement in Jacobean London**-Mark Bayer 2011-10-15 Taking to heart Thomas Heywood’s claim that plays “persuade men to humanity and good life, instruct them in civility and good manners, showing them the fruits of honesty, and the end of villainy,” Mark Bayer’s captivating new study argues that the early modern London theatre was an important community institution whose influence extended far beyond its economic, religious, educational, and entertainment contributions. Bayer concentrates not on the theatres where Shakespeare’s plays were performed but on two important amphitheatres, the Fortune and the Red Bull, that offer a more nuanced picture of the Jacobean playgoing industry. By looking at these playhouses, the plays they staged, their audiences, and the communities they served, he explores the local dimensions of playgoing. Focusing primarily on plays and theatres from 1599 to 1625, Bayer suggests that playhouses became intimately engaged with those living and working in their surrounding neighborhoods. They contributed to local commerce and charitable endeavors, offered a convivial gathering place where current social and political issues were sifted, and helped to define and articulate the shared values of their audiences. Bayer uses the
concept of social capital, inherent in the connections formed among individuals in various communities, to construct a sociology of the theatre from below—from the particular communities it served—rather than from the broader perspectives imposed from above by church and state. By transacting social capital, whether progressive or hostile, the large public amphitheatres created new and unique groups that, over the course of millions of visits to the playhouses in the Jacobean era, contributed to a broad range of social practices integral to the daily lives of playgoers. In lively and convincing prose that illuminates the significant reciprocal relationships between different playhouses and their playgoers, Bayer shows that theatres could inform and benefit London society and the communities geographically closest to them.

**Lighting the Shakespearean Stage, 1567 - 1642**

Robert B. Graves 1999-12-08 In Lighting the Shakespearean Stage, 1567-1642, R. B. Graves examines the lighting of early modern English drama from both historical and aesthetic perspectives. He traces the contrasting traditions of sunlit amphitheatres and candlelit hall playhouses, describes the different lighting techniques, and estimates the effect of these techniques both indoors and outdoors. Graves discusses the importance of stage lighting in determining the dramatic effect, even in cases where the manipulation of light was not under the direct control of the theater artists. He devotes a chapter to the early modern lighting equipment available to English Renaissance actors and surveys theatrical lighting before the construction of permanent playhouses in London. Elizabethan stage lighting, he argues, drew on both classical and medieval precedents.

**Dramatic Companies and Players** 1941
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