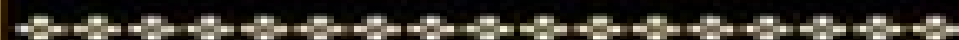


Three seventeenth- century plays on women and performance

- ❖ *The Wild-Goose Chase*
by John Fletcher
- ❖ *The Bird in a Cage*
by James Shirley
- ❖ *The Content of Pleasure*
by Margaret Cavendish



edited by

Hero Chalmers, Julie Sanders
and Sophie Tomlinson

Three Seventeenth Century Plays On Women And Performance Revels Plays Companions Library

Arthur James Wells



Three Seventeenth Century Plays On Women And Performance Revels Plays Companions Library:

Three Seventeenth-Century Plays on Women and Performance Hero Chalmers, Julie Sanders, Sophie Tomlinson, 2006-09-19 This is a ground breaking edition of three seventeenth century plays that all engage in diverse and exciting ways with questions of gender and performance The collection edited by three pioneering scholars of elite female culture and early modern drama makes the texts of three much discussed plays John Fletcher's *The Wild Goose Chase* James Shirley's *The Bird in a Cage* and Margaret Cavendish's *The Convent of Pleasure* available together in a full scholarly edition for the first time *The Wild Goose Chase* 1621 and *The Bird in a Cage* 1633 were both performed in the commercial London theatres in the Jacobean and Caroline periods respectively *The Convent of Pleasure* 1668 is a so called closet drama designed primarily for reading but drawing on a tradition of aristocratic theatricals In a wide ranging co authored introduction to the volume the editors explore the concerns of these playtexts in relation to contemporary debates surrounding popular festivity and anti theatricalism as well as the agency of elite female culture in the Stuart period and the emergence of the professional female actor in the Restoration The volume will be an invaluable teaching and research tool for students and scholars of early modern drama women's writing and performance studies more generally as well as providing a rich sourcebook for the reader interested in seventeenth century theatrical culture

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

Women on Stage in Stuart Drama Sophie Tomlinson, 2005 Publisher description **The Catholicism of literature in the age of the Book of Common Prayer** Thomas Rist, 2025-03-11 Offering a complete reading of English Literature throughout 1558-1689 this book demonstrates the continuity of Roman Catholicism in English Literature from the accession of Elizabeth I to the deposing of James II Rist shows that poetry and plays promoted Roman Catholic ideas in a Biblicist age which established the Church of England through the Book of Common Prayer From the very idea of literary works to chapters on the Eucharist Purgatory Christian worship and the Virgin Mary Rist joins together major and minor authors of the era to present English Literature afresh Important literary figures include William Shakespeare Ben Jonson Thomas Middleton Queen Henrietta Maria John Donne John Dryden Robert Herrick Margaret Cavendish and Aphra Behn

John Lyly and early modern authorship Andy Kesson, 2015-11-01 During Shakespeare's lifetime John Lyly was repeatedly described as the central figure in contemporary English literature. This book takes that claim seriously, asking how and why Lyly was considered the most important writer of his time. Kesson traces Lyly's work in prose fiction and the theatre, demonstrating previously unrecognised connections between these two forms of entertainment. The final chapter examines how his importance to early modern authorship came to be forgotten in the late seventeenth century and thereafter. This book serves as an introduction to Lyly and early modern literature for students, but its argument for the central importance of Lyly himself and 1580s literary culture makes it a significant contribution to current scholarly debate. Its investigation of the relationship between performance and print means that it will be of interest to those who care about what was watched or worked in early modern performance.

Three Renaissance Usury Plays Lloyd Edward Kermode, 2009-05-15 This book provides for the first time modern spelling, fully annotated editions of three important Elizabethan and Jacobean usury plays: *The Three Ladies of London*, *Englishmen for My Money*, *The Hog Hath Lost His Pearl*. The edition includes an extensive scholarly introduction to the attitudes toward money lending in early modern England and to the authors' texts and historical contexts of this drama. The plays included in this edition also represent examples of city plays and alien plays, thus making them widely relevant to scholars and teachers in many areas of early modern studies. They are also gaining new appreciation in their own right. As befits a volume in the RPCL series, the edition is academically advanced to cater for specialized scholars. However, the introduction, editing, and annotation remain accessible for undergraduates and theatregoers.

Doing Kyd Nicoleta Cinpoes, 2018-07-30 *Doing Kyd* reads Thomas Kyd's *The Spanish Tragedy*, the box office and print success of its time as the play that established the revenge genre in England and served as a pattern and precedent for the golden generation of early modern playwrights from Marlowe and Shakespeare to Middleton, Webster, and Ford. Interdisciplinary in approach and accessible in style, this collection is crucial in two respects: firstly, it has a wide spectrum, addressing readers with interests in the play from its early impact as the first sixteenth-century revenge tragedy to its afterlife in print, on the stage, in screen adaptation, and in bibliographical studies. Secondly, the collection appears at a time when Kyd and his play are back in the spotlight through renewed critical interest, several new stage productions between 2009 and 2013, and its firm presence in higher education curriculum for English and drama.

Revived with Care Peter Malin, 2020-11-29 This book presents a ground-breaking, comprehensive study of the modern performance history of plays in the John Fletcher canon, excluding his collaborations with Shakespeare. It examines how seventeen of Fletcher's plays have been interpreted in British productions. In addition, the book offers a consideration of the contexts in which these productions took place, from the early twentieth-century Elizabethan Revival to the more politicized theatrical cultures of the 1960s and beyond. *Revived with Care* opens a window on some of the theatrical developments of the past 135 years in the context of radical changes in the presentation and reception of early modern drama. While for theatre practitioners it provides ideas and inspiration for exploring little

known but powerful plays in exciting new productions The book will be of great interest to students scholars and practitioners working in the field of theatre and performance studies Travel and Drama in Early Modern England Claire Jowitt, David McInnis, 2018-10-11 Offers new ways to conceptualize the relationship between early modern travel and drama and re assesses how travel drama is defined *Three romances of Eastern conquest* Ladan Niayesh, 2018-11-07 This volume brings together three little known works by key playwrights from the late sixteenth century golden age of English drama All three convey the public theatre's fascination with travel and adventure through the popular genre of heroic romance while reflecting the contemporaries wide range of responses to cross cultural contacts with the Muslim East and the Mediterranean challenges posed by the Ottoman empire The volume presents the first modern spelling editions of the three plays with extensive annotations catering for specialised scholars while also making the texts accessible to students and theatre goers A detailed introduction discusses issues of authorship dates and sources and sets the plays in their historical and cultural contexts offering exciting insights on Elizabethan performance strategies printing practices and the circulation of knowledge and stereotypes related to ethnic and religious difference **American Theatre**, 2007 **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 **A Companion to English Renaissance Literature and Culture** Michael Hattaway, 2008-04-15 This is a one volume up to date collection of more than fifty wide ranging essays which will inspire and guide students of the Renaissance and provide course leaders with a substantial and helpful frame of reference Provides new perspectives on established texts Orientates the new student while providing advanced students with current and new directions Pioneered by leading scholars Occupies a unique niche in Renaissance studies Illustrated with 12 single page black and white prints **Notes and Queries**, 2007 **Theatre Closure and the Paradoxical Rise of English Renaissance Drama in the Civil Wars** Heidi Craig, 2023-03-09 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 **Princes to Act** Matthew H. Wikander,1993 In **Princes to Act** Matthew Wikander explores royal court performance from the Renaissance to the late eighteenth century when plays with monarchs as characters were typically performed before royal audiences Focusing on the courts of Elizabeth I James I and Charles I of England Louis XIV and Louis XV of France and Gustav III of Sweden Wikander finds that the close and complex relationships between professional theaters and royal patrons infused imperial politics with irony and theatricality as actors and audiences learned the secret that playing the king and being the king were surprisingly similar

The British National Bibliography Arthur James Wells,2002 American Book Publishing Record ,2006

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