



Passionate Playgoing

in Early Modern England

ALLISON P. HOBGOOD

CAMBRIDGE

Passionate Playgoing In Early Modern England

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Passionate Playgoing In Early Modern England:

Passionate Playgoing in Early Modern England Allison P. Hobgood, 2014-01-23 Allison P Hobgood tells a new story about the emotional experiences of theatregoers in Renaissance England Through detailed case studies of canonical plays by Shakespeare Jonson Kyd and Heywood the reader will discover what it felt like to be part of performances in English theatre and appreciate the key role theatregoers played in the life of early modern drama How were spectators moved by delight fear or shame for example and how did their own reactions in turn make an impact on stage performances Addressing these questions and many more this book discerns not just how theatregoers were altered by drama s affective encounters but how they were undeniable influences upon those encounters Overall Hobgood reveals a unique collaboration between the English world and stage one that significantly reshapes the ways we watch read and understand early modern drama **The**

Oxford Handbook of Shakespearean Tragedy Michael Neill, David Schalkwyk, 2016 The Oxford Handbook of Shakespearean Tragedy is a collection of fifty four essays by a range of scholars from all parts of the world bringing together some of the best known writers in the field with a strong selection of younger Shakespeareans Together these essays offer readers a fresh and comprehensive understanding of Shakespeare tragedies as both works of literature and as performance texts written by a playwright who was himself an experienced actor The collection is organised in five sections The opening section places the plays in a variety of illuminating contexts exploring questions of genre and examining ways in which later generations of critics have shaped our idea of Shakespearean tragedy The second section is devoted to current textual issues while the third offers new critical readings of each of the tragedies This is set beside a group of essays that deal with performance history with screen productions and with versions devised for the operatic stage as well as with twentieth and twenty first century re workings of Shakespearean tragedy The book s final section seeks to expand readers awareness of Shakespeare s global reach tracing histories of criticism and performance across the world Offering the richest and most diverse collection of approaches to Shakespearean tragedy currently available the Handbook will be an indispensable resource for students both undergraduate and graduate levels while the lively and provocative character of its essays make it required reading for teachers of Shakespeare everywhere *Mixed Faith and Shared Feeling* Musa

Gurnis, 2018-07-31 *Mixed Faith and Shared Feeling* explores the mutually generative relationship between post Reformation religious life and London s commercial theaters It explores the dynamic exchange between the imaginatively transformative capacities of shared theatrical experience with the particular ideological baggage that individual playgoers bring into the theater While early modern English drama was shaped by the polyvocal confessional scene in which it was embedded Musa Gurnis contends that theater does not simply reflect culture but shapes it According to Gurnis shared theatrical experience allowed mixed faith audiences to vicariously occupy alternative emotional and cognitive perspectives across the confessional spectrum In looking at individual plays such as Thomas Middleton s *A Game of Chess* and Shakespeare s *Measure for*

Measure for Measure shows how theatrical process can restructure playgoers' experiences of confessional material and interrupt dominant habits of religious thought. She refutes any assumption that audiences consisted of conforming Church of England Protestants by tracking the complex and changing religious lives of seventy known playgoers. Arguing against work that seeks to draw fixed lines of religious affiliation around individual playwrights or companies, she highlights the common practice of cross-confessional collaboration among playhouse colleagues. *Mixed Faith and Shared Feeling* demonstrates how post-Reformation representational practices actively reshaped the ways ideologically diverse Londoners accessed the mixture of religious life across the spectrum of beliefs. Grammar Rules of Affection Ross Knecht, 2021-04-19 This interdisciplinary study argues that the intersection of pedagogical and affective language in Renaissance literature shows that emotion was conceived as a conventional practice. Playwriting Playgoers in Shakespeare's Theater Matteo A. Pangallo, 2017-06-26 Among the dramatists who wrote for the professional playhouses of early modern London was a small group of writers who were neither members of the commercial theater industry writing to make a living nor aristocratic amateurs dipping their toes in theatrical waters for social or political prestige. Instead, they were largely working and middle-class amateurs who had learned most of what they knew about drama from being members of the audience. Using a range of familiar and lesser-known print and manuscript plays as well as literary accounts and documentary evidence, *Playwriting Playgoers in Shakespeare's Theater* shows how these playgoers wrote and revised to address what they assumed to be the needs of actors, readers, and the Master of the Revels; how they understood playhouse materials and practices; and how they crafted poetry for theatrical effects. The book also situates them in the context of the period's concepts of and attitudes toward playgoers' participation in the activity of playmaking. Plays by playgoers such as the rogue East India Company clerk Walter Mountfort or the highwayman John Clavell invite us into the creative imaginations of spectators, revealing what certain audience members wanted to see and how they thought actors might stage it. By reading Shakespeare's theater through these playgoers' works, Matteo Pangallo contributes a new category of evidence to our understanding of the relationships between the early modern stage, its plays, and its audiences. More broadly, he shows how the rise of England's first commercialized culture industry also gave rise to the first generation of participatory consumers and their attempts to engage with mainstream culture by writing early modern fan fiction. **Shakespearean Ethics in Extremity** James Kearney, 2025-02-27 *Shakespearean Ethics in Extremity* addresses forms of ethical experience on the Shakespearean stage. Early modern theater traffics in the vicarious experience of ethics, often in some extreme or impossible circumstance. It does so not by parading concepts across the stage or ventriloquizing ideas from the philosophical tradition, but by bringing to life stories and characters and worlds by crafting scenes and moments of great emotional and cognitive intensity. What does it feel like to be enjoined to avenge your father's murder? What is it like to banish your daughter or disavow your community? To murder? James Kearney contends that Shakespearean theater, fundamentally oriented to the experiential, invites its audiences to entertain

and to be entertained by what the philosopher Bernard Williams calls a phenomenology of the ethical life. The early modern world inherited and developed rhetorical and philosophical practices geared toward the creation of immersive virtual experience. These phenomenological arts share underlying assumptions about the cultivation and management of the self as well as a straightforward orientation toward ethics. Taking up key concepts from the long history of moral philosophy—recognition, obligation, decision, luck—Shakespearean Ethics in Extremity brings together a discursive history of ideas and the more phenomenological realms of body and affect, environment and world. In Shakespearean theater we encounter or witness or simply have our attention called to the ethical problem of other minds, the obligation to neighbor and community, the mysteries of decision, the moral quandaries posed by epistemological uncertainty, the risk of ethico-affective relations and the vagaries of luck. Each of these concepts points to an elemental aspect of ethical life and they all have long and rich histories, ancient and modern. With a concentrated focus on formally inventive plays written in the later part of Shakespeare's theatrical career—King Lear, Timon of Athens, Macbeth, Pericles, The Tempest, and The Winter's Tale—Kearney explores Shakespearean theater as an arena or lab in which the experience of ethics in extremis is simulated or reverse-engineered, counterfeited or created.

Shakespeare and the Play Scripts of Private Prayer Ceri Sullivan, 2020-09-04 Early modern private prayer is skilled at narrative and drama. In manuals and sermons on how to pray, collections of model prayers, scholarly treatises about biblical petitions, and popular tracts about life crises, prompting calls to God, prayer is valued as a powerful agent of change. Model prayers create stories about people in distinct ranks and jobs with concrete details about real-life situations. These characters may act in playlets or appear in the middle of difficulties or voice a suite of petitions from all sides of a conflict. Thinking of early modern private prayers as dramatic dialogues rather than lyric monologues raises the question of whether playgoing and praying were mutually reinforcing practices. Could dramatists deploying prayer on stage rely on having audience members who were already expert at making up roles for themselves in prayer and who expected their petitions to have the power to intervene in major events? Does prayer's focus on cause and effect structure the historiography of Shakespeare's Henry VI, Richard III, Richard II, Henry V, and Henry VIII?

Contagion and the Shakespearean Stage Darryl Chalk, Mary Floyd-Wilson, 2019-06-17 This collection of essays considers what constituted contagion in the minds of early moderns in the absence of modern germ theory. In a wide range of essays focused on early modern drama and the culture of theater, contributors explore how ideas of contagion not only inform representations of the senses such as smell and touch and emotions such as disgust, pity, and shame but also shape how people understood belief, narrative, and political agency. Epidemic thinking was not limited to medical inquiry or the narrow study of a particular disease. Shakespeare, Thomas Middleton, Ben Jonson, Thomas Dekker, and other early modern writers understood that someone might be infected or transformed by the presence of others through various kinds of exchange or if exposed to certain ideas, practices, or environmental conditions. The discourse and concept of contagion provides a lens for

understanding early modern theatrical performance dramatic plots and theater going itself **Texts and readers in the Age of Marvell** Christopher D'Addario, Matthew C. Augustine, 2018-08-07 Texts and Readers in the Age of Marvell offers fresh perspectives from leading and emerging scholars on seventeenth century British literature with a focus on the surprising ways that texts interacted with writers and readers at specific cultural moments *Gaming the Stage* Gina Bloom, 2018-07-10 Illuminates the fascinating intertwined histories of games and the Early Modern theater **Shakespeare / Sex** Jennifer Drouin, 2020-11-12 Shakespeare Sex interrogates the relationship between Shakespeare and sex by challenging readers to consider Shakespeare's texts in light of the most recent theoretical approaches to gender and sexuality studies It takes as its premise that gender and sexuality studies are key to any interpretation of Shakespeare be it his texts and their historical contexts contemporary stage and cinematic productions or adaptations from the Restoration to the present day Approaching sex from four main perspectives heterosexuality third wave intersectional feminism queer studies and trans studies this book tackles a range of key topics such as medical science rape culture the environment disability religion childhood sexuality race homoeroticism and trans bodies The 12 essays range across Shakespeare's poems and plays including the Sonnets and The Rape of Lucrece Coriolanus A Midsummer Night's Dream Measure for Measure Richard III and The Two Noble Kinsmen Encouraged to push the envelope contributors to this essay collection open new avenues of inquiry for the study of gender and sexuality in Shakespeare Arden of Faversham: A Critical Reader Peter Kirwan, Duncan Salkeld, 2023-06-29 One of the earliest domestic tragedies Arden of Faversham is a powerful Elizabethan drama based on the real life murder of Thomas Arden This Critical Reader presents the first collection of essays specifically focused upon Arden of Faversham It highlights the way in which this important play from the early 1590s stands at several different critical intersections Focused research chapters propose new directions for exploring the play in the light of ecocriticism genre studies critical race studies and narratives of dispossession It also looks forward to Arden of Faversham's role and status in a less author centred critical climate Chapters explore how this anonymous and canonically marginal play has been approached in the past by scholars and theatre makers and the frameworks that have offered productive insight into its unique features The volume includes chapters covering a wide range of critical discourses and resources available for its study as well as offering practical approaches to the play in the classroom **Illness and Literature in the Low Countries** Jaap Grave, Rick Honings, Bettina Noak, 2015-12-09 From as early as classical antiquity there has been an interplay between literature and medicine The first book of Homer's Iliad recounts the plague that swept the camp of the Achaeans While this instance concerns a full length book it is the aphorism that is of greater importance as a literary technique for the dissemination of medical knowledge from the Corpus Hippocraticum of antiquity until the Aphorismi de cognoscendis et curandis morbis 1715 by Herman Boerhaave In addition the subject of illness and its impact on mankind was explored by great numbers of poetic scholars and scholarly poets This collection offers fourteen articles which all highlight the relation

between disease and literature It entails a first ever overview of Dutch language research in this field whereby the literary and cultural functions of medical knowledge and the poetics of medical and literary writing are in the focus

Shakespeare's Audiences Matteo Pangallo, Peter Kirwan, 2021-03-28 Shakespeare wrote for a theater in which the audience was understood to be and at times invited to be active and participatory How have Shakespeare's audiences from the sixteenth century to the present responded to that invitation In what ways have consumers across different cultural contexts periods and platforms engaged with the performance of Shakespeare's plays What are some of the different approaches taken by scholars today in thinking about the role of Shakespeare's audiences and their relationship to performance The chapters in this collection use a variety of methods and approaches to explore the global history of audience experience of Shakespearean performance in theater film radio and digital media The approaches that these contributors take look at Shakespeare's audiences through a variety of lenses including theater history dramaturgy film studies fan studies popular culture and performance Together they provide both close studies of particular moments in the history of Shakespeare's audiences and a broader understanding of the various often complex connections between and among those audiences across the long history of Shakespearean performance Shakespeare and Emotions R. White, K.

O'Loughlin, 2015-06-29 This collection of essays approaches the works of Shakespeare from the topical perspective of the History of Emotions Contributions come from established and emergent scholars from a range of disciplines including performance history musicology and literary history **Venus's Palace** Reut Barzilai, 2023-03-20 This book lays bare the dialogue between Shakespeare and critics of the stage and positions it as part of an ongoing cultural ethical and psychological debate about the effects of performance on actors and on spectators In so doing the book makes a substantial contribution both to the study of representations of theatre in Shakespeare's plays and to the understanding of ethical concerns about acting and spectating then and now The book opens with a comprehensive and coherent analysis of the main early modern English anxieties about theater and its power These are read against twentieth and twenty first century theories of acting interviews with actors and research into the effects of media representation on spectator behaviour all of which demonstrate the lingering relevance of antitheatrical claims and the personal and philosophical implications of acting and spectating The main part of the book reveals Shakespeare's responses to major antitheatrical claims about the powerful effects of poetry music playacting and playgoing It also demonstrates the evolution of Shakespeare's view of these claims over the course of his career from light hearted parody in *A Midsummer Night's Dream* through systematic contemplation in *Hamlet* to acceptance and dramatization in *The Tempest* This study will be of great interest to scholars and students of theater English literature history and culture *Weeping Britannia* Thomas Dixon, 2015-09-10 There is a persistent myth about the British that we are a nation of stoics with stiff upper lips repressed emotions and inactive lachrymal glands *Weeping Britannia* the first history of crying in Britain comprehensively debunks this myth Far from being a persistent

element in the national character the notion of the British stiff upper lip was in fact the product of a relatively brief and militaristic period of our past from about 1870 to 1945 In earlier times we were a nation of proficient sometimes virtuosic moral weepers To illustrate this perhaps surprising fact Thomas Dixon charts six centuries of weeping Britons and theories about them from the medieval mystic Margery Kempe in the early fifteenth century to Paul Gascoigne's famous tears in the semi finals of the 1990 World Cup In between the book includes the tears of some of the most influential figures in British history from Oliver Cromwell to Margaret Thatcher not forgetting George III Queen Victoria Charles Darwin and Winston Churchill along the way But the history of weeping in Britain is not simply one of famous tear stained individuals These tearful micro histories all contribute to a bigger picture of changing emotional ideas and styles over the centuries touching on many other fascinating areas of our history For instance the book also investigates the histories of painting literature theatre music and the cinema to discover how and why people have been moved to tears by the arts from the sentimental paintings and novels of the eighteenth century and the romantic music of the nineteenth to Hollywood weepies expressionist art and pop music in the twentieth century Weeping Britannia is simultaneously a museum of tears and a philosophical handbook using history to shed new light on the changing nature of Britishness over time as well as the ever shifting ways in which we express and understand our emotional lives The story that emerges is one in which a previously rich religious and cultural history of producing and interpreting tears was almost completely erased by the rise of a stoical and repressed British empire in the late nineteenth century Those forgotten philosophies of tears and feeling can now be rediscovered In the process readers might perhaps come to view their own tears in a different light as something more than mere emotional incontinence

The Elizabethan Mind Helen Hackett, 2022-07-12 The first comprehensive guide to Elizabethan ideas about the mind What is the mind How does it relate to the body and soul These questions were as perplexing for the Elizabethans as they are for us today although their answers were often startlingly different Shakespeare and his contemporaries believed the mind was governed by the humours and passions and was susceptible to the Devil's interference In this insightful and wide ranging account Helen Hackett explores the intricacies of Elizabethan ideas about the mind This was a period of turbulence and transition as persistent medieval theories competed with revived classical ideas and emerging scientific developments Drawing on a wealth of sources Hackett sheds new light on works by Shakespeare Marlowe Sidney and Spenser demonstrating how ideas about the mind shaped new literary and theatrical forms Looking at their conflicted attitudes to imagination dreams and melancholy Hackett examines how Elizabethans perceived the mind soul and self and how their ideas compare with our own

Shakespeare Studies James R. Siemon, Diana E. Henderson, 2024-03-06 Shakespeare Studies is an annual peer reviewed volume featuring the work of performance scholars literary critics and cultural historians The journal focuses primarily on Shakespeare and his contemporaries but embraces theoretical and historical studies of socio political intellectual and artistic contexts that extend well beyond the early modern English

theatrical milieu In addition to articles Shakespeare Studies offers opportunities for extended intellectual exchange through its thematically focused forums and includes substantial reviews An international Editorial Board maintains the quality of each volume so that Shakespeare Studies may serve as a reliable resource for all students of Shakespeare and the early modern period for research scholars and also for teachers actors and directors Volume 51 includes a Forum on the work of Michael D Bristol with contributions from J F Bernard Gail Kern Paster James Siemon Jill Ingram Unhae Park Langis and Julia Reinhard Lupton Anna Lewton Brain and Brooke Harvey Nicholas Utzig and Paul Yachnin Volume 51 includes articles from the Next Generation Plenary of the Shakespeare Association of America and essays by Laurence Senelick A Gift to Anti Semites Shylock on the Pre Revolutionary Russian Stage Christopher D Addario Metatheater and the Urban Everyday in Ben Jonson s Epicoene and The Alchemist and Denise A Walen Elbowing Katherine of Valois Book reviews consider eleven important publications on liberty of speech and female voice theaters of catastrophe adaptations of Macbeth staging touch in Shakespeare s England the criticism of Hugh Grady Shakespeare and World War II film Shakespeare and digital pedagogy Shakespeare and forgetting Shakespeare and disability studies and Shakespeare s private life *The Cambridge Companion to Literature and Disability* Clare Barker, Stuart Murray, 2018 Working across time periods and critical contexts this volume provides the most comprehensive overview of literary representations of disability

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web l'origine du tournoi remonte à 1970 et fut organisé à l'origine par des expatriés anglais 1^{er} le tournoi prend de l'importance d'année en année sponsoring en 1987 accueil des qualifications à la coupe du monde de rugby à sept en 1996 intégration au circuit du world rugby sevens series en 1999 1^{er} le dubaï rugby sevens rassemble les équipes de

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