The Repertory of Shakespeare's Company, 1594-1613, Roslyn Lander Knutson 1991

By taking Shakespeare down from the lofty pedestal where Victorian scholars placed him, Knutson provides a clear vision of Shakespeare and his company as they were: hard-nosed participants in the highly competitive world of English theater. Knutson's text combines an impressive array of factual information with rare insight into
not only Shakesperian "masterpieces" but also the seldom-read plays, to give a lively account of commercial theater in Shakespeare's London.

**Repertory of Shakespeare's Co. (c)**-Roslyn Lander Knutson 1991

**Shakespeare and the Admiral's Men**-Tom Rutter 2017-01-16 This book examines the two-way influence between Shakespeare and his company's main competitors in the 1590s, the Admiral's Men. Providing a valuable addition to the thriving field of repertory studies, it offers new insights into Shakespeare's development as well as readings of important, sometimes neglected plays by his contemporaries.

**Shakespeare's Companies**-Terence G. Schoone-Jongen 2016-04-01 Focusing on a period (c.1577-1594) that is often neglected in Elizabethan theater histories, this study considers Shakespeare's involvement with the various London acting companies before his membership in the Lord Chamberlain's Men in 1594. Locating Shakespeare in the confusing records of the early London theater scene has long been one of the many unresolved problems in Shakespeare studies and is a key issue in theatre history, Shakespeare biography, and historiography. The aim in this book is to explain, analyze, and assess the competing claims about Shakespeare's pre-1594 acting company affiliations. Schoone-Jongen does not demonstrate that one particular claim is correct but provides a possible framework for Shakespeare's activities in the 1570s and 1580s, an overview of both London and provincial playing, and then offers a detailed analysis of the historical plausibility and probability of the warring claims made by biographers, ranging from the earliest sixteenth-century references to contemporary arguments. Full chapters are devoted to four specific acting companies, their activities, and a summary and critique of the arguments for Shakespeare's involvement in
them (The Queen's Men, Strange's Men, Pembroke's Men, and Sussex's Men), a further chapter is dedicated to the proposition Shakespeare's first theatrical involvement was in a recusant Lancashire household, and a final chapter focuses on arguments for Shakespeare's membership in a half dozen other companies (most prominently Leicester's Men). Shakespeare's Companies simultaneously opens up twenty years of theatrical activity to inquiry and investigation while providing a critique of Shakespearean biographers and their historical methodologies.

**The Life of William Shakespeare** - Lois Potter 2012-03-07
The Life of William Shakespeare is a fascinating and wide-ranging exploration of Shakespeare's life and works focusing on often neglected literary and historical contexts: what Shakespeare read, who he worked with as an author and an actor, and how these various collaborations may have affected his writing. Written by an eminent Shakespearean scholar and experienced theatre reviewer Pays particular attention to Shakespeare's theatrical contemporaries and the ways in which they influenced his writing Offers an intriguing account of the life and work of the great poet-dramatist structured around the idea of memory Explores often neglected literary and historical contexts that illuminate Shakespeare's life and works

**Acting Companies and their Plays in Shakespeare's London** - Siobhan Keenan 2014-05-08
Acting Companies and their Plays in Shakespeare's London explores the intimate and dynamic relationship between acting companies and playwrights in this seminal era in English theatre history. Siobhan Keenan's analysis includes chapters on the traditions and workings of contemporary acting companies, playwriting practices, stages and staging, audiences and patrons, each illustrated with detailed case studies of individual acting companies and their plays, including troupes such as Lady Elizabeth's
players, 'Beeston's Boys' and the King's Men and works by Shakespeare, Jonson, Middleton, Brome and Heywood. We are accustomed to focusing on individual playwrights: Acting Companies and their Plays in Shakespeare's London makes the case that we also need to think about the companies for which dramatists wrote and with whose members they collaborated, if we wish to better understand the dramas of the English Renaissance stage.

Rethinking Theatrical Documents in Shakespeare’s England - Tiffany Stern
2019-11-14 Rethinking Theatrical Documents brings together fifteen major scholars to analyse and theorise the documents, lost and found, that produced a play in Shakespeare's England. Showing how the playhouse frantically generated paratexts, it explores a rich variety of entangled documents, some known and some unknown: from before the play (drafts, casting lists, actors' parts); during the play (prologues, epilogues, title-boards); and after the play (playbooks, commonplace snippets, ballads) – though 'before', 'during' and 'after' intertwine in fascinating ways. By using collective intervention to rethink both theatre history and book history, it provides new ways of understanding plays critically, interpretatively, editorially, practically and textually.

Shakespeare's Theatre - Hugh Macrae
Richmond 2004-01-01 Under an alphabetical list of relevant terms, names and concepts, the book reviews current knowledge of the character and operation of theatres in Shakespeare's time, with an explanation of their origins.

Lost Plays in Shakespeare's England - D. McInnis 2014-10-22 Lost Plays in Shakespeare's England examines assumptions about what a lost play is and how it can be talked about; how lost plays can be reconstructed, particularly when they use narratives already familiar to playgoers; and how lost plays can force us to reassess...
extant plays, particularly through ideas of repertory studies.

Shakespeare's Money - Robert Bearman
2016-04-07

There is no doubting Shakespeare's literary genius, immortalised in his published work. However, statements along these lines are frequently followed by laments of how little is known about this life. This is true if we wish to know about Shakespeare's movements on even a month-by-month basis, or about his working practices and relationships with his theatrical fellows. However, too great an emphasis on this dearth of material not only leads to ill-informed comment that this is somehow 'suspicious' but also tends to downgrade the importance of what material has survived, often dismissed instead simply as evidence of his business dealings which have little bearing on his creative work. However, this material does at least help us to evaluate how successful Shakespeare was in earning a living in a profession which, in his day, was far from mainstream. By calculating his income from theatrical sources and exploring how this affected his financial circumstances and his ability to invest for his and his family's security, we can come to a better understanding of his social standing at different periods in his life, the most obvious evidence to his late sixteenth- and early seventeenth-century contemporaries of his success. Shakespeare undoubtedly died a man of comfortable means, but, as this book demonstrates, there is little to justify claims that he died possessed of great wealth. The circumstances of his daughters' marriages are a sufficient indication that he had not achieved true gentlemanly status. Other evidence suggests that he had not broken convincingly into the ranks of leading figures even of a small market town. Moreover, following a period of increasing prosperity, these 'business records' also reflect a declining income during the last ten years or so of his life and of his efforts to safeguard his assets. On the other hand, when compared with his father's business failure, mainly the result of a loss of credit, it is clear that, consciously or unconsciously,
Shakespeare had the good sense or foresight not to over-reach himself.

**Turks, Repertories, and the Early Modern English Stage**-Mark Hutchings 2018-02-01 This book considers the relationship between the vogue for putting the Ottoman Empire on the English stage and the repertory system that underpinned London playmaking. The sheer visibility of 'the Turk' in plays staged between 1567 and 1642 has tended to be interpreted as registering English attitudes to Islam, as articulating popular perceptions of Anglo-Ottoman relations, and as part of a broader interest in the wider world brought home by travellers, writers, adventurers, merchants, and diplomats. Such reports furnished playwrights with raw material which, fashioned into drama, established ‘the Turk’ as a fixture in the playhouse. But it was the demand for plays to replenish company repertories to attract London audiences that underpinned playmaking in this period. Thus this remarkable fascination for the Ottoman Empire is best understood as a product of theatre economics and the repertory system, rather than taken directly as a measure of cultural and historical engagement.

**Style, Computers, and Early Modern Drama**-Hugh Craig 2017-08-03 Hugh Craig and Brett Greatley-Hirsch extend the computational analysis introduced in Shakespeare, Computers, and the Mystery of Authorship (edited by Hugh Craig and Arthur F. Kinney; Cambridge, 2009) beyond problems of authorship attribution to address broader issues of literary history. Using new methods to answer long-standing questions and challenge traditional assumptions about the underlying patterns and contrasts in the plays of Shakespeare and his contemporaries, Style, Computers, and Early Modern Drama sheds light on, for example, different linguistic usages between plays written in verse and prose, company styles and different character types. As a shift from a canonical survey to a corpus-based literary history founded on a statistical analysis
of language, this book represents a fundamentally new approach to the study of English Renaissance literature and proposes a new model and rationale for future computational scholarship in early modern literary studies.

**William Shakespeare: Oxford Bibliographies Online Research Guide** - David Bevington
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. 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.

**The Guild and Guild Buildings of Shakespeare's Stratford** - J.R. Mulryne
2016-03-09 The guild buildings of Shakespeare’s Stratford represent a rare instance of a largely unchanged set of buildings which draw together the threads of the town’s civic life. With its multi-disciplinary perspectives on this remarkable group of buildings, this volume provides a comprehensive account of the religious, educational, legal, social and theatrical history of Stratford, focusing on the sixteenth century and Tudor Reformation. The essays interweave with
one another to provide a map of the complex relationships between the buildings and their history. Opening with an investigation of the Guildhall, which served as the headquarters of the Guild of the Holy Cross until the Tudor Reformation, the book explores the building’s function as a centre of local government and community law and as a place of entertainment and education. It is beyond serious doubt that Shakespeare was a school boy here, and the many visits to the Guildhall by professional touring players during the latter half of the sixteenth-century may have prompted his acting and playwriting career. The Guildhall continues to this day to house a school for the education of secondary-level boys. The book considers educational provision during the mid sixteenth century as well as examining the interaction between touring players and the everyday politics and social life of Stratford. At the heart of the volume is archaeological and documentary research which uses up-to-date analysis and new dendrochronological investigations to interpret the buildings and their medieval wall paintings as well as proposing a possible location of the school before it transferred to the Guildhall. Together with extensive archival research into the town’s Court of Record which throws light on the commercial and social activities of the period, this rich body of research brings us closer to life as it was lived in Shakespeare’s Stratford.


The Tain of Hamlet-Laurie Johnson 2014-10-17 Shakespeare's Hamlet is considered by many to be the cornerstone of the English literary canon, a play that remains universally relevant. Yet it seems likely that we have spent so long reading the play for its capacity to reflect ourselves that we have lost sight of the thing itself. The goal of this book is to look beyond the Hamlet that has bedazzled critics for centuries, to seek to apprehend the play in all of its historical distinctness. This is not simply the search for
The Shakespeare Company, 1594-1642
Andrew Gurr 2004-04-15 This is the first complete history of the theater company in which Shakespeare acted and which staged all his plays. Created in 1594, the company became the King's Men in 1603 and ran for forty-eight years up to the closure of 1642. Andrew Gurr provides a study of the company's activities, explores its social role in its time and examines its repertoire of plays. This comprehensive illustrated history will be an indispensable guide for anyone who wants to know more about the conditions under which Shakespeare and his successors worked.

Shakespeare's Workplace-Andrew Gurr
2017-10-19 Shakespeare was easily the most inventive writer using the English language. His plays give us intricacies of vocabulary and usage that have enriched us immeasurably. This book provides a series of analytical essays on the marginalia relating to the plays. Each of them is a searching and authoritative account, packed with details, of some of the more peculiar conditions under which Shakespeare and his peers composed their playbooks. Among the essays are two completely new contributions. Altogether they reveal fresh details about the input of the playing companies, playhouses, individual players and even their controller, the Revels Office, to the complex fragments that we now have of the Shakespearean world. Gurr examines Shakespeare's own choice between playwriting and poetry, the requirements of working in a playhouse that wraps itself around the stage, and its impact on the creation of such figures as Henry V, Shylock, Isabella, King Lear and Coriolanus.

The Oxford Companion to Shakespeare-Michael Dobson 2015-10-29 The Oxford Companion to Shakespeare is the most comprehensive reference work available on Shakespeare's life, times, works, and his 400-
year global legacy. In addition to the authoritative A-Z entries, it includes nearly 100 illustrations, a chronology, a guide to further reading, a thematic contents list, and special feature entries on each of Shakespeare's works. Tying in with the 400th anniversary of Shakespeare's death, this much-loved Companion has been revised and updated, reflecting developments and discoveries made in recent years and to cover the performance, interpretation, and the influence of Shakespeare's works up to the present day. First published in 2001, the online edition was revised in 2011, with updates to over 200 entries plus 16 new entries. These online updates appear in print for the first time in this second edition, along with a further 35,000 new and revised words. These include more than 80 new entries, ranging from important performers, directors, and scholars (such as Lucy Bailey, Samuel West, and Alfredo Michel Modenessi), to topics as diverse as Shakespeare in the digital age and the ubiquity of plants in Shakespeare's works, to the interpretation of Shakespeare globally, from Finland to Iraq. To make information on Shakespeare's major works easier to find, the feature entries have been grouped and placed in a centre section (fully cross-referenced from the A-Z). The thematic listing of entries - described in the press as 'an invaluable panorama of the contents' - has been updated to include all of the new entries. This edition contains a preface written by much-lauded Shakespearian actor Simon Russell Beale. Full of both entertaining trivia and scholarly detail, this authoritative Companion will delight the browser and reward students, academics, as well as anyone wanting to know more about Shakespeare.

The Hamlets-Paul Menzer 2008 "While differences among the three early texts of Hamlet have been considered in terms of interpretive consequences, The Hamlets instead considers practical issues in the playhouses of early modern London. It examines how Shakespeare's company operated, how they may have treated the authorial text, what the actor's
needs might have been, and how the three texts may be manifestations of the play's life in the theater. By studying cue-line variation in the three texts, the book introduces a unique method of analysis and constructs for Hamlet a new narrative of authorial, textual, and playhouse practices that challenges the customary assumptions about the transmission of Shakespeare's most textually troubling play.”--BOOK JACKET.

**Shakespeare's Stage Traffic**-Janet Clare
2014-01-09 Shakespeare's unique status has made critics reluctant to acknowledge the extent to which some of his plays are the outcome of adaptation. In Shakespeare's Stage Traffic Janet Clare re-situates Shakespeare's dramaturgy within the flourishing and competitive theatrical trade of the late sixteenth and early seventeenth centuries. She demonstrates how Shakespeare worked with materials which had already entered the dramatic tradition, and how, in the spirit of Renaissance theory, he moulded and converted them to his own use. The book challenges the critical stance that views the Shakespeare canon as essentially self-contained, moves beyond the limitations of generic studies and argues for a more conjoined critical study of early modern plays. Each chapter focuses on specific plays and examines the networks of influence, exchange and competition which characterised stage traffic between playwrights, including Marlowe, Jonson and Fletcher. Overall, the book addresses multiple perspectives relating to authorship and text, performance and reception.

**The Taming of The Shrew**-William Shakespeare 2010-04-26 A major new edition of Shakespeare's much performed and adapted comedy edited and introduced by a leading scholar.

**The Shakespearean Stage 1574-1642**-Andrew Gurr 2009-03-26 For almost forty years The Shakespearean Stage has been considered the...
liveliest, most reliable and most entertaining overview of Shakespearean theatre in its own time. It is the only authoritative book that describes all the main features of the original staging of Shakespearean drama in one volume: the acting companies and their practices, the playhouses, the staging and the audiences. Thoroughly revised and updated, this fourth edition contains fresh materials about how specific plays by Shakespeare were first staged, and provides new information about the companies that staged them and their playhouses. The book incorporates everything that has been discovered in recent years about the early modern stage, including the archaeology of the Rose and the Globe. Also included is an invaluable appendix, listing all the plays known to have been performed at particular playhouses and by specific companies.

**The Year of Lear**-James Shapiro 2016-10-18

"Shapiro shows how the tumultuous events in England in 1606 affected Shakespeare and influenced three of his greatest tragedies written that year: King Lear, Macbeth, and Antony and Cleopatra"--

**Marlowe's Empery**-Sara Munson Deats 2002

However, although employing a critical methodology that has become increasingly popular during the past decade, the essays in this section also seek to discover new relationships between Marlowe's plays and their social environment."--BOOK JACKET.

**Prologues to Shakespeare's Theatre**-Douglas Bruster 2004-08-02

This eye-opening study draws attention to the largely neglected form of the early modern prologue. Reading the prologue in performed as well as printed contexts, Douglas Bruster and Robert Weimann take us beyond concepts of stability and autonomy in dramatic beginnings to reveal the crucial cultural functions performed by the prologue in Elizabethan England. While its most basic task is
to seize the attention of a noisy audience, the prologue's more significant threshold position is used to usher spectators and actors through a rite of passage. Engaging competing claims, expectations and offerings, the prologue introduces, authorizes and, critically, straddles the worlds of the actual theatrical event and the 'counterfeit' world on stage. In this way, prologues occupy a unique and powerful position between two orders of cultural practice and perception. Close readings of prologues by Shakespeare and his contemporaries, including Marlowe, Peele and Lyly, demonstrate the prologue's role in representing both the world in the play and playing in the world. Through their detailed examination of this remarkable form and its functions, the authors provide a fascinating perspective on early modern drama, a perspective that enriches our knowledge of the plays' socio-cultural context and their mode of theatrical address and action.

**Travelling Players in Shakespeare's England**

S. Keenan 2002-08-06 Travelling Players in Shakespeare's England is the first extended study of the touring practices and performances of Elizabethan and Jacobean travelling players. It opens with a general introduction to the lively, competitive world of professional touring theatre. Following chapters focus on playing practices and performances in the spaces used as temporary theatres by touring actors (such a town halls and country houses). The final chapter looks at the decline of this important theatrical tradition in the 1620s.

**Hamlet: The State of Play** Sonia Massai 2021-03-25 This collection brings together emerging and established scholars to explore fresh approaches to Shakespeare's best-known play. Hamlet has often served as a testing ground for innovative readings and new approaches. Its unique textual history - surviving as it does in three substantially different early versions - means that it offers an especially complex and intriguing case-study for histories of early
modern publishing and the relationship between page and stage. Similarly, its long history of stage and screen revival, creative appropriation and critical commentary offer rich materials for various forms of scholarship. The essays in Hamlet: The State of Play explore the play from a variety of different angles, drawing on contemporary approaches to gender, sexuality, race, the history of emotions, memory, visual and material cultures, performativity, theories and histories of place, and textual studies. They offer fresh approaches to literary and cultural analysis, offer accessible introductions to some current ways of exploring the relationship between the three early texts, and present analysis of some important recent responses to Hamlet on screen and stage, together with a set of approaches to the study of adaptation.

**The Cambridge Companion to Shakespeare's Last Plays** - Catherine M. S. Alexander
2009-07-16 Which plays are included under the heading 'Shakespeare's last plays', and when does Shakespeare's 'last' period begin? What is meant by a 'late play', and what are the benefits in defining plays in this way? Reflecting the recent growth of interest in late studies, and recognising the gaps in accessible scholarship on this area, in this book leading international Shakespeare scholars address these and many other questions. The essays locate Shakespeare's last plays - single and co-authored - in the period of their composition, consider the significant characteristics of their Jacobean context, and explore the rich afterlives, on stage, in print and other media of The Winter's Tale, Cymbeline, The Tempest, Pericles, The Two Noble Kinsmen and Henry VIII. The volume opens with a historical timeline that places the plays in the contexts of contemporary political events, theatrical events, other cultural milestones, Shakespeare's life and that of his playing company, the King's Men.

**Shakespeare's World: The Comedies: A Historical Exploration of Literature** - John Pendergast
2019-12-31 With summaries,
discussions, and excerpts from primary source documents, this book examines Shakespeare’s world through careful consideration of the historical background of four of his comedies. • Includes an introduction that surveys the historical background of Shakespeare’s comedies • Offers a timeline of key events that influenced the plays • Provides summaries of four of Shakespeare’s most popular comedies alongside discussions of their historical background • Excerpts primary source documents for contextual analysis of Shakespeare’s plays • Suggests further reading and additional sources of information

**Documents of Shakespeare’s England** - John A. Wagner 2019-10-31 This engaging collection of over 60 primary document selections sheds light on the personalities, issues, events, and ideas that defined and shaped life in England during the years of Shakespeare’s life and career. • Offers readers an understanding of the social, political, religious, economic, and cultural dimensions of England during the years in which William Shakespeare lived and worked • Includes more than 60 important and engaging primary document selections • Provides a detailed Chronology and a useful general bibliography as well as bibliographies specific to individual documents • Features a detailed general Introduction putting the broad topic of Shakespeare’s England into context as well as introductions specific to each document selection, putting that selection into context • Focuses on the period that many modern Shakespearean and Elizabethan movies (e.g., Mary, Queen of Scots), plays, and television series (e.g., Reign) depict

**A Companion to Renaissance Drama** - Arthur F. Kinney 2008-04-15 This expansive, interdisciplinary guide to Renaissance plays and the world they played to gives readers a colorful overview of England’s great dramatic age. Provides an expansive and interdisciplinary approach to Renaissance plays and the world
they played to. Offers a colourful and comprehensive overview of the material conditions of England's most important dramatic period. Gives readers facts and data along with up-to-date interpretation of the plays. Looks at the drama in terms of its cultural agency, its collaborative nature, and its ideological complexity.

**Owning William Shakespeare**-James J. Marino 2011-09-21 Copyright is by no means the only device for asserting ownership of a work. Some writers, including playwrights in the early modern period, did not even view print copyright as the most important of their authorial rights. A rich vein of recent scholarship has examined the interaction between royal monopolies, which have been identified with later notions of intrinsic authorial ownership, and the internal copy registration practices of the English book trades. Yet this dialogue was but one part of a still more complicated conversation in early modern England, James J. Marino argues; other customs and other sets of professional demands were at least as important, most strikingly in the exercise of the performance rights of plays. In Owning William Shakespeare James Marino explores the actors' system of intellectual property as something fundamentally different from the property regimes exercised by the London printers or the royal monopolists. Focusing on Hamlet, The Taming of the Shrew, King Lear, and other works, he demonstrates how Shakespeare's acting company asserted ownership of its plays through intense rewriting combined with progressively insistent attribution to Shakespeare. The familiar versions of these plays were created through ongoing revision in the theater, a process that did not necessarily begin with Shakespeare's original manuscript or end when he died. An ascription by the company of any play to "Shakespeare" did not imply that it was following a fixed, authorial text; rather, Marino writes, it indicates an attempt to maintain exclusive control over a set of open-ended, theatrically revised scripts. Combining theater history, textual studies, and literary
theory, Owning William Shakespeare rethinks both the way Shakespeare's plays were created and the way they came to be known as his. It overturns a century of scholarship aimed at recreating the playwright's lost manuscripts, focusing instead on the way the plays continued to live and grow onstage.

**Edward II: A Critical Reader**- 2017-02-23
Edward II: A Critical Reader gives students, teachers and scholars alike an overview of the play's reception both in the theatre and among artists and critics, from the end of the 16th century to the beginning of the 21st. The volume also offers a series of new perspectives on the play by leading experts in the field of early modern history and culture. Bolstered with a timeline tracking Marlowe's life and work, an up-to-date bibliography and an extensive index, this collection is an ideal and definitive guide to Edward II.

**Shakespearean Suspect Texts**-Laurie E. Maguire 1996-02-23 An examination of forty-one Shakespearean play texts, the 'bad quartos' or 'memorial reconstructions'.

**Shakespeare as Literary Dramatist**-Lukas Erne 2003-03-13 Table of contents

**Shakespeare, Antony and Cleopatra, and the Nature of Fame**-Robert Alexander Logan 2018-04-15 Shakespeare, Antony and Cleopatra, and the Nature of Fame is a characterological study offering new perspectives on Antony and Cleopatra, the most ambiguous of Shakespeare's plays. It also offers new insights about the origins and nature of Shakespeare's imperishable fame. Wide-ranging in its concerns, this monograph promises to make an essential difference in the way scholars view characterizations, fame, Shakespeare's reputation, and the eminence of the celebrated figures of the play.
Global Economics - Melissa D. Aaron 2005 This book is a study of the Chamberlain's/King's Men as a business. It investigates the economic workings of the company: the conditions under which they operated, their expenses and income, and the ways in which they adopted to fit changing circumstances. Each chapter focuses on a different moment in the company's history, and consists of economic readings, exploring texts by Shakespeare and other authors through an economic lens, as the property of the company and through the circumstances in which they were written.

Making Shakespeare - Tiffany Stern 2004 This volume offers a lively introduction to the major issues of the stage and print history of the plays, and discusses what a Shakespeare play actually is.

Shakespearean Entrances - M. Ichikawa 2002-10-02 Shakespearean Entrances offer a systematic study of entrances and exits on the Shakespearean stage. Elizabethan playwrights and players not only routinely handled these movements but they also used them to bring about various effects. Through analyzing the surviving play-texts, the author attempts to identify the unspoken but standard rules that lay behind the minimal and conventionalized stage directions 'Enter' and 'Exit'/Exeunt'. The findings provide means by which to recover effects and meanings that the original audience would have appreciated.