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Andrew Gurr is Professor Emeritus at the University of Reading. His numerous books include Shakespeare's Scene 1574-1642 (third edition 1993), Writers in Exile, Shakespeare's Playgoing in London (second edition 1996), Shakespeare's Play Troupe (1996), and (with Mariko Ichikawa) staging in Shakespeare's Theatres (2000). Andrew Gurr is Professor Emeritus at the University of Reading. His numerous books include Shakespeare's Scene 1574-1642 (third edition 1993), Writers in Exile, Shakespeare's Playgoing in London (second edition 1996), Shakespeare's Play Troupe (1996), and (with Mariko Ichikawa) staging in Shakespeare's Theatres (2000). Andrew Gurr is Professor Emeritus at the University of Reading. His numerous books include Shakespeare's Scene 1574-1642 (third edition 1993), Writers in Exile, Shakespeare's Playgoing in London (second edition 1996), Shakespeare's Play Troupe (1996), and (with Mariko Ichikawa) staging in Shakespeare's Theatres (2000). This is a new edition of Andrew Gurr's classic story about the people for whom Shakespeare wrote his plays. Gurr collects all the evidence from the writings of the time to describe the physical structure of the different types of playhouse, the services provided in the auditorium, the cost of the ticket and the pillows, the size of the crowd, the smells, pickpockets, and the collective feelings generated by the plays. Since 1987, there have been many new discoveries about Shakespeare's theatres. Gurr introduces fresh evidence about the experience of visiting a play in Shakespeare's time, adds more than thirty new entries to his story about early playgoers and provides a selection of bibliography. Who were the people for whom Shakespeare wrote his plays? What was it like to go to a performance in London theatres between 1567 and 1642? What were the social and cultural backgrounds of these playgoers? Collecting all the testimonies from the compositions of the time to answer these questions, Gurr describes the structure of the theaters, the cost of entry, the size of the crowd, smells and pickpockets, identifying who went to what performance and in what theater. Unlike previous simplistic accounts of Shakespeare's audience, which portrayed typical playgoers as either London artisans or rich gallant, Gurr highlights the radical divergence of different food theaters for different days of society and how popular tastes in plays grew and diversified during that period. The core of evidence is contained in two applications, one list of all the people known to have attended plays, the other a list of all significant contemporary comments on playgoing. The illustrations depict the location and shape of various theatres and include portraits of some of the personalities involved. [playgoing in shakespeare's london andrew gurr pdf](#). [andrew gurr playgoing in shakespeare's london](#)

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