

David Wiles

Shakespeare's clown

Actor and text
in the Elizabethan
playhouse



Shakespeares Clown Actor And Text In The Elizabethan Playhouse

Rebecca Ann Bach



Shakespeares Clown Actor And Text In The Elizabethan Playhouse:

Shakespeare's Clown David Wiles, 2005-06-30 Focusing on the clown Will Kemp this book shows how Shakespeare and other dramatists wrote specific roles as vehicles for him The Oxford Companion to Shakespeare , **Costumes and Scripts in the Elizabethan Theatres** Jean MacIntyre, 1992 The scripts of the Admiral's Men later Prince Henry's Men the Chamberlain's Men later the King's Men boy actors and Worcester's Queen Anne's Men are examined in detail to document the differing costume practices of these companies especially the ways in which in their earlier days they reconciled visual splendor with the greatest possible economy *Early Modern Actors and Shakespeare's Theatre* Evelyn Tribble, 2017-02-23 What skills did Shakespeare's actors bring to their craft How do these skills differ from those of contemporary actors *Early Modern Actors and Shakespeare's Theatre* Thinking with the Body examines the toolkit of the early modern player and suggests new readings of the plays of Shakespeare and his contemporaries through the lens of their many skills Theatre is an ephemeral medium Little remains to us of the plays of Shakespeare and his contemporaries some printed texts scattered documents and records and a few scraps of description praise and detraction Because most of what survives are printed playbooks students of English theatre find it easy to forget that much of what happened on the early modern stage took place within the gaps of written language the implicit or explicit calls for fights dances military formations feats of physical skill song and clowning Theatre historians and textual editors have often ignored or denigrated such moments seeing them merely as extraneous amusements or signs that the text has been corrupted by actors This book argues that recapturing a positive account of the skills and expertise of the early modern players will result in a more capacious understanding of the nature of theatricality in the period **Birds and Other Creatures in Renaissance Literature** Rebecca Ann Bach, 2017-08-07 This book explores how humans in the Renaissance lived with attended to and considered the minds feelings and sociality of other creatures It examines how Renaissance literature and natural history display an unequal creaturely world all creatures were categorized hierarchically However post Cartesian readings of Shakespeare and other Renaissance literature have misunderstood Renaissance hierarchical creaturely relations including human relations Using critical animal studies work and new materialist theory Bach argues that attending closely to creatures and objects in texts by Shakespeare and other writers exposes this unequal world and the use and abuse of creatures including people The book also adds significantly to animal studies by showing how central bird sociality and voices were to Renaissance human culture with many believing that birds were superior to some humans in song caregiving and companionship Bach shows how Descartes a central figure in the transition to modern ideas about creatures lived isolated from humans and other creatures and denied ancient knowledge about other creatures minds especially bird minds As significantly Bach shows how and why Descartes ideas appealed to human grandiosity Asking how Renaissance categorizations of creatures differ so much from modern classifications and why those modern classifications have shaped so much animal studies work this book offers significant new readings of

Shakespeare's and other Renaissance texts It will contribute to a range of fields including Renaissance literature history animal studies new materialism and the environmental humanities

Clowning and Authorship in Early Modern Theatre Richard Preiss, 2014-03-06 Richard Preiss presents a lively and provocative study of how the ever popular stage clown shaped early modern playhouse theatre

Unediting the Renaissance Leah Marcus, 2002-06 A path breaking and timely look at the issues of the textual editing of Renaissance works Both erudite and accessible it is fascinating and provocative reading for any Renaissance student and scholar

A Midsummer Night's Dream Harold Bloom, Janyce Marson, 2008 A Midsummer Night's Dream's complexities are extraordinary This ethereal fantasy involves four different levels of representation which intermingle but never wholly fuse This invaluable new study guide to one of Shakespeare's greatest plays contains a selection of the best criticism through the centuries about the play Students will benefit from the abundant features included in this volume such as an introduction by Harold Bloom an accessible summary analysis of key passages and more

Will in the World Stephen Greenblatt, 2010-05-03 Named One of Esquire's 50 Best Biographies of All Time The Pulitzer Prize and National Book Award finalist reissued with a new afterword for the 400th anniversary of Shakespeare's death A young man from a small provincial town moves to London in the late 1580s and in a remarkably short time becomes the greatest playwright not of his age alone but of all time How is an achievement of this magnitude to be explained Stephen Greenblatt brings us down to earth to see hear and feel how an acutely sensitive and talented boy surrounded by the rich tapestry of Elizabethan life could have become the world's greatest playwright

English Renaissance Scenes Paola Pugliatti, Alessandro Serpieri, 2008 This book throws new light on the complexity and variety of practices which may be defined as theatrical in a broad sense in sixteenth and seventeenth century English drama The volume deals first with the mainstream of dramatic production starting from the anti theatrical debate which characterized the whole period and increased in intensity as it went on Here Shakespeare and Ben Jonson come on stage with their rejoinders to this issue At the same time while the universities were offering a kind of theatre workshop importing Latin and Italian models popular performances were being staged in non theatrical spaces Tournaments and their aristocratic codes are explored as well as more popular and marginal spectacles such as those of conny catching improvisers jugglers gypsy dancers and fortune tellers clowns and prophetesses

The Shakespearean International Yearbook David Schalkwyk, 2017-05-15 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares proceeding from the claim that Shakespeare's literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a

European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics

Shakespeare's Practical Jokes David Ellis, 2007 Female victims and female jokers The privileges of rank Falstaff The ideal victim How far can you go The triumph over shame Practical jokes and evil practices

Shakespeare Peter Ackroyd, 2010-04-21 A TIMES LITERARY SUPPLEMENT BEST BOOK OF THE YEAR Drawing on an exceptional combination of skills as literary biographer novelist and chronicler of London history Peter Ackroyd surely re creates the world that shaped Shakespeare and brings the playwright himself into unusually vivid focus With characteristic narrative panache Ackroyd immerses us in sixteenth century Stratford and the rural landscape the industry the animals even the flowers that would appear in Shakespeare's plays He takes us through Shakespeare's London neighborhood and the fertile competitive theater world where he worked as actor and writer He shows us Shakespeare as a businessman and as a constant reviser of his writing In joining these intimate details with profound intuitions about the playwright and his work Ackroyd has produced an altogether engaging masterpiece

The Routledge Companion to Commedia dell'Arte Judith Chaffee, Oliver Crick, 2014-11-20 From Commedia dell Arte came archetypal characters that are still with us today such as Harlequin and Pantalone and the rediscovered craft of writing comic dramas and masked theatre From it came the forces that helped create and influence Opera Ballet Pantomime Shakespeare Moliere Lopes de Vega Goldoni Meyerhold and even the glove puppet Mr Punch The Routledge Companion to Commedia dell Arte is a wide ranging volume written by over 50 experts that traces the history characteristics and development of this fascinating yet elusive theatre form In synthesizing the elements of Commedia this book introduces the history of the Sartori mask studio presents a comparison between Gozzi and Goldoni's complicated and adversarial approaches to theatre invites discussions on Commedia's relevance to Shakespeare and illuminates re interpretations of Commedia in modern times The authors are drawn from actors mask makers pedagogues directors trainers and academics all of whom add unique insights into this most delightful of theatre styles Notable contributions include Donato Sartori on the 20th century Sartori mask Rob Henke on form and freedom Anna Cottis on Carlo Boso Didi Hopkins on One Man Two Guvnors Kenneth Richards on acting companies Antonio Fava on Pulcinella Joan Schirle on Carlo Mazzone Clementi and women in Commedia and M A Katritzky on images Olly Crick is a performer trainer and director having trained in Commedia under Barry Grantham and Carlo Boso He is founder of The Fabulous Old Spot Theatre Company Judith Chaffee is Associate Professor of Theatre at Boston University and Head of Movement Training for Actors She trained in Commedia with Antonio Fava Julie Goell Stanley Allen Sherman and Carlos Garcia Estevez

Center Or Margin Leed J. Barrol, 2006-06 Center or Margin Revisions of the English Renaissance in Honor of Leeds Barroll includes

essays by Catherine Belsey Harry Berger Jr Philippa Berry Raphael Falco Jean E Howard Lena Cowen Orlin Patricia Parker Phyllis Rackin Bruce R Smith Barbara Maria Stafford Peter Stallybrass and Susanne Woods With sections on England at the Margins Researching the Renaissance The Human Figure on the Stage and Artificial Persons the collection makes interventions in historiography as well as history literary interpretation and also literary criticism Some of the issues are England's marginal status in the sixteenth and seventeenth century world the re-centering strategies of the Renaissance public theater in both time and space mutually reinforcing fallacies engendered by common practices of canon formation and historical narrative the central meanings of marginal characters in Shakespeare and Milton

The Shakespearean Stage, 1574-1642 Andrew Gurr, 1992-01-23 The Shakespearean Stage 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 acting styles the playhouses the staging and the audiences For twenty years it has been hailed as not only the most reliable but the liveliest and most entertaining overview of Shakespearean theatre available to students For this third edition Professor Gurr has substantially revised the book bringing it right up to date and incorporating many new discoveries including those of the archaeologists at the sites of the Rose and Globe theatres The invaluable appendix which lists all the plays performed at a particular playhouse the playing company and date of performance has also been revised and rearranged

SHAKESPEARES HAMLET IN AN ERA OF TEXTUAL EXHAUSTION Sonya Freeman Loftis, Allison Kellar, Lisa Ulevich, 2017-11-27 Post Hamlet Shakespeare in an Era of Textual Exhaustion examines how postmodern audiences continue to reengage with Hamlet in spite of our culture's oversaturation with this most canonical of texts Combining adaptation theory and performance theory with examinations of avant garde performances and other unconventional appropriations of Shakespeare's play Post Hamlet examines Shakespeare's Hamlet as a central symbol of our era's textual exhaustion an era in which the reader viewer is bombarded by text printed digital and otherwise The essays in this edited collection divided into four sections focus on the radical employment of Hamlet as a cultural artifact that adaptors and readers use to depart from textual authority in for instance radical English language performance international film and stage performance pop culture and multi media appropriation and pedagogy

Distributed Language Stephen J. Cowley, 2011 The volume presents language as fully integrated with human existence On this view language is not essentially symbolic not represented inside minds or brains and most certainly not determined by micro social rules and norms Rather language is part of our ecology It emerges when bodies co-ordinate vocal and visible gesture to integrate events with different histories Enacting feeling expression and wordings language permeates the collective individual and affective life of living beings It is a profoundly distributed multi-centric activity that binds people together as they go about their lives Distributed Language pursues this perspective both theoretically and in relation to empirical work Empirically it reports studies on the anticipatory dynamics of reading its socio-cognitive consequences Shakespearean theatre what images evoke in brain and word and solving insight

problems Theoretically the volume challenges linguistic autonomy from overlapping theoretical positions First it is argued that language exploits a species specific form of semiotic cognition Second it is suggested that the central function of language lies in realizing values that derive from our ecosystemic existence Third this is ascribed to how cultural and biological symbols co regulate the dynamics that shape human activity Fourth it is argued that language far from being organism centred gives us an extended ecology in which our co ordination is saturated by values and norms that are derived from our sociocultural environment The contributions to this volume expand on those originally published in *Pragmatics Cognition* 17 3 2009

King Henry IV Part 2 William Shakespeare, 2016-07-28 More troubled and troubling than *King Henry IV Part 1* the play continues the story of King Henry's decline and Hal's reform Though Part 2 echoes the structure of the earlier play it is a darker and more unsettling world in which even Falstaff's revelry is more tired and cynical and the once merry Hal sloughs off his tavern companions to become King Henry V James C Bulman's authoritative edition provides a wealth of incisive commentary on this complex history play

Acting from Shakespeare's First Folio Don Weingust, 2006-09-27 Acting from Shakespeare's First Folio examines a series of techniques for reading and performing Shakespeare's plays that are based on the texts of the first complete volume of Shakespeare's works the First Folio of 1623 Do extra syllables in a line suggest how it might be played Can Folio commas reveal character Don Weingust places this work on Folio performance possibility within current understandings about Shakespearean text describing ways in which these challenging theories about acting often align quite nicely with the work of the theories critics As part of this study Weingust looks at the work of Patrick Tucker and his London based Original Shakespeare Company who have sought to discover the opportunities in using First Folio texts acting techniques and what they consider to be original Shakespearean performance methodologies Weingust argues that their experimental performances at the Globe on Bankside have revealed enhanced possibilities not only for performing Shakespeare but for theatrical practice in general

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