

David Wiles

Shakespeare's clown

Actor and text
in the Elizabethan
playhouse



Shakespeares Clown

Harold Bloom



Shakespeares Clown:

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 *Shakespeare and the Comedy of Enchantment* Kent Cartwright, 2021-11-11 Shakespeare and the Comedy of Enchantment argues that enchantment constitutes a key emotional and intellectual dimension of Shakespeare's comedies It thus makes a new claim about the rejuvenating value of comedy for individuals and society Shakespeare's comedies orchestrate ongoing encounters between the rational and the mysterious between doubt and fascination with feelings moved by elements of enchantment that also seem a little ridiculous In such a drama lines of causality become complex and even satisfying endings leave certain matters incomplete and contingent openings for scrutiny and thought In addressing enchantment the book takes exception to the modernist vision of a deterministic disenchanted world As Shakespeare's action advances comic mysteries accrue uncanny coincidences magical sympathies inexplicable repetitions psychic influences and puzzlements about the meaning of events all of whose numinous effects linger ambiguously after reason has apparently answered the play's questions Separate chapters explore the devices tropes and motifs of enchantment magical clowns who alter the action through stop time interludes structural repetitions that suggest mysteriously converging even opaquely providential destinies locales that oppose magical and protean forces to regulatory and quotidian values desires thoughts and utterances that manifest comically monstrous events characters who return from the dead facilitated by the desires of the living play endings crossed by harmony and dissonance with moments of wonder that make possible the mysterious action of forgiveness Wonder and wondering in Shakespeare's and other comedies it emerges become the conditions for new possibilities Chapters refer extensively to early modern history Renaissance and modern theories of comedy treatises on magical science and contemporaneous Italian and Tudor comedy

A Preface to Shakespeare's Comedies Michael Mangan, 2014-06-06 This is an informative and interesting guide to the comedies of love *The Two Gentlemen of Verona* *The Taming of the Shrew* *Love's Labour's Lost* *A Midsummer Night's Dream* *Much Ado About Nothing* *As You Like it* and *Twelfth Night* which were written in the early part of Shakespeare's career As well as supplying dramatic and critical analysis this study sets the plays within their wider social and artistic context Michael Mangan begins by considering the social function of laughter the use of humour in drama for handling social tensions in Elizabethan and Jacobean society and the resulting expectations the audience would have had about comedy in the theatre In the second section he discusses the individual plays in the light of recent critical and theoretical research The useful reference section at the end gives the reader a short bibliographic guide to key historical figures relevant to a study of Shakespeare's comedies and a detailed critical bibliography **Shakespeare Survey** Stanley Wells, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback *Mr. William Shakespeare's Comedies, Histories, Tragedies, & Sonnets* William Shakespeare, 1896 *Shakespeare's Brain* Mary Thomas

Crane,2010-02-20 Here Mary Thomas Crane considers the brain as a site where body and culture meet to form the subject and its expression in language Taking Shakespeare as her case study she boldly demonstrates the explanatory power of cognitive theory a theory which argues that language is produced by a reciprocal interaction of body and environment brain and culture and which refocuses attention on the role of the author in the making of meaning Crane reveals in Shakespeare s texts a web of structures and categories through which meaning is created The approach yields fresh insights into a wide range of his plays including The Comedy of Errors As You Like It Twelfth Night Hamlet Measure for Measure and The Tempest Crane s cognitive reading traces the complex interactions of cultural and cognitive determinants of meaning as they play themselves out in Shakespeare s texts She shows how each play centers on a word or words conveying multiple meanings such as act pinch pregnant villain and clown and how each cluster has been shaped by early modern ideological formations The book also chronicles the playwright s developing response to the material conditions of subject formation in early modern England Crane reveals that Shakespeare in his comedies first explored the social spaces within which the subject is formed such as the home class hierarchy and romantic courtship His later plays reveal a greater preoccupation with how the self is formed within the body as the embodied mind seeks to make sense of and negotiate its physical and social environment

Shakespeare's Memory Theatre Lina Perkins Wilder,2010-11-04 Wilder examines the excessive remembering of figures such as Romeo Falstaff and Hamlet as a way of defining Shakespeare s theatricality Pedagogy of the Clown Sean McCusker,2023-08-28 This book discusses the tradition of clowning from an educational perspective highlighting the resonant philosophies between the two professions and asking what one can learn from the other Modern day clowning follows an age old tradition with a set of principles and beliefs expounded by proponents of the profession Throughout the principles of clowning themes of subversion inversion play and challenge recur These same ideas have a place in the classroom not as everyday practice but perhaps as a leitmotif The book is therefore a call for educators to consider their position within the learning environment and to embody the clown spirit By looking outside of traditional pedagogical thinking and training this book demonstrates ideas and techniques from which educators can borrow or learn allowing them to enhance their own methods and practices It offers an opportunity to revisit the dynamics of the classroom through the recognition of the important role that the clown can play in society

Shakespeare And Elizabethan Popular Culture Neil Rhodes,Stuart Gillespie,2014-05-13 While much has been written on Shakespeare s debt to the classical tradition less has been said about his roots in the popular culture of his own time This is the first book to explore the full range of his debts to Elizabethan popular culture Topics covered include the mystery plays festive custom clowns romance and popular fiction folklore and superstition everyday sayings and popular songs These essays show how Shakespeare throughout his dramatic work used popular culture A final chapter which considers ballads with Shakespearean connections in the seventeenth century shows how popular culture immediately after his time used Shakespeare

The Politics of

Performing Shakespeare for Young People Jan Wozniak, 2016-03-10 What is the value of performing Shakespeare's plays for young people Using interviews with theatre workers rehearsal observations and workshops with young people this book argues that rather than promoting a range of pre determined textual understandings of the plays it is by trusting young people's experience of performances that they might gain most benefit It argues that by privileging the meanings young people make of Shakespeare new and exciting interpretations of his work might be found Drawing on case studies from theatre companies such as the Royal Shakespeare Company The Hip Hop Shakespeare Company Tiny Ninja Theatre Company and Company of Angels Theatre Company Jan Wozniak shows how the collaboration and materiality of performance is central to empowering young people to engage with enjoy and challenge Shakespeare

Embracing Disruption

Stephen Wisker, 2025-07-23 This volume celebrates the centrality of clowning in Shakespeare's conception of theatre and explores how he purposefully invited the clown's anarchic energy into the heart of his dramaturgy Clowning was a potent but divisive force in the theater of Shakespeare's time challenging the emerging tyranny of decorum and the developing notion of the authorial voice As such the figure of the clown is key to understanding the pervasive tension between existing and emergent forms of Elizabethan theater and unlocks forgotten levels of meaning in Shakespeare's plays meanings that were only fully experienced in performance rather than on the page The great clown Dick Tarleton dominated the London theater of the 1580s and deeply informed Shakespeare's understanding of the anarchic power of performance By the 1590s however the clown's voice was increasingly silenced by emerging theater practice intent on authorial control and Elizabethan codes of decorum Against the dominant critical tide Shakespeare continued to embrace clowning and worked closely with Will Kemp Tarleton's successor as the greatest clown of his age specifically and deliberately placing him alongside his leading man Richard Burbage the originator of the roles of Romeo Hamlet and many others Through an analysis of key scenes in Romeo and Juliet and Henry IV Embracing Disruption illustrates the enormously generative unstable and compelling relationship between these two actors Burbage and Kemp the hero and the clown and how their extraordinary dynamic was experienced on the stage rather than on the page This hero clown dynamic continues even after Kemp's departure from Shakespeare's company Hamlet features the ghosts of Tarleton and Kemp two clowns deeply informing Burbage's performance as the hero Then a similar dynamic emerges between Kemp's replacement a very different clown in Robert Armin playing the Fool opposite Burbage in King Lear In each instance the presence of the clown crucially informs the audience's understanding of the hero Moreover Shakespeare's increasingly sophisticated deployment of clowning comments on and resists the transformation and gentrification of the theater that defined the Elizabethan era This study will be of great interest to students and scholars in Performance studies and Shakespeare studies

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's Tragedy of Hamlet William

Shakespeare, 1892 Shakespeare on Toast Ben Crystal, 2015-12-24 Actor producer and director Ben Crystal revisits his acclaimed book on Shakespeare for the 400th anniversary of his death updating and adding three new chapters Shakespeare on Toast knocks the stuffing from the staid old myth of the Bard revealing the man and his plays for what they really are modern thrilling uplifting drama The bright words and colourful characters of the greatest hack writer are brought brilliantly to life sweeping cobwebs from the Bard his language his life his world his sounds his craft Crystal reveals man and work as relevant accessible and alive and astonishingly finds Shakespeare's own voice amid the poetry Whether you're studying Shakespeare for the first time or you've never set foot near one of his plays but have always wanted to this book smashes down the walls that have been built up around this untouchable literary figure Told in five fascinating Acts this is quick easy and good for you Just like beans on toast *Shakespeare's Hobby-Horse and Early Modern Popular Culture* Natália Pikli, 2021-08-26 This book explores the ways in which the early modern hobby horse featured in different productions of popular culture between the 1580s and 1630s Natália Pikli approaches this study with a thorough and interdisciplinary examination of hobby horse references with commentary on the polysemous uses of the word offers an informative background to reconsider well known texts by Shakespeare and others and provides an overview on the workings of cultural memory regarding popular culture in early modern England The book will appeal to those with interest in early modern drama and theatre dramaturgy popular culture cultural memory and iconography *The English Clown Tradition from the Middle Ages to Shakespeare* Robert Hornback, 2013 A new account of medieval and Renaissance clown traditions reveals the true extent of their cultural influence From the late medieval period through to the seventeenth century English theatrical clowns carried a weighty cultural significance only to have it stripped from them sometimes violently by the close of the Renaissance when the famed license of fooling was effectively revoked This groundbreaking survey of clown traditions in the period looks both at their history and reveals their hidden cultural contexts and legacies it has far reaching implications not only for our general understanding of English clown types but also their considerable role in defining social religious and racial boundaries It begins with an exploration of previously unnoted early representations of blackness in medieval psalters cycle plays and Tudor interludes arguing that they are emblematic of folly and ignorance rather than of evil Subsequent chapters show how protestants at Cambridge and at court during the reigns of Henry VIII and Edward patronised a clownish iconoclastic Lord of Misrule look at the Elizabethan puritan stage clown and move on to a provocative reconsideration of the Fool in King Lear drawing completely fresh conclusions Finally the epilogue points to the satirical clowning which took place surreptitiously in the Interregnum and the sometimes violent end of licensed folly Professor ROBERT HORNBACk teaches in the Departments of Literature and Theatre at Oglethorpe University *Shakespeare's Professional Career* Peter Thomson, 1999-06-28 Describes Shakespeare at work in the context of Elizabethan and Jacobean social and professional life William Shakespeare Harold Bloom, 2009 Presents a collection of critical essays on the works of William Shakespeare

The Actor as Playwright in Early Modern Drama Nora Johnson, 2009-07-30 Nora Johnson's study of actors who wrote plays in early modern England uncovers important links between performance and authorship. The book traces the careers of Robert Armin, Nathan Field, Anthony Munday, and Thomas Heywood, actors who were powerfully interested in marketing themselves as authors and celebrities, but Johnson contends that authorship as they constructed it had little to do with modern ideas of control and ownership. Finally, the book repositions Shakespeare in relation to actors, considering Shakespeare's famous silence about his own work as one strategy among many available to writers for the stage. *The Actor as Playwright* provides an alternative to the debate between traditional and materialist readers of early modern dramatic authorship, arguing that both approaches are weakened by a reluctance to look outside the Shakespearean canon for evidence.

From Performance to Print in Shakespeare's England P. Holland, S. Orgel, 2006-01-26 What can the printed texts of plays from Shakespeare's time say about performance? How have printed plays been read and interpreted? This collection of essays considers the evidence of early modern printed plays and their histories of production and reception, examining a wide variety of cases from early performance to the psychology of Hamlet.

Unveiling the Magic of Words: A Overview of "**Shakespeares Clown**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Shakespeares Clown**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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