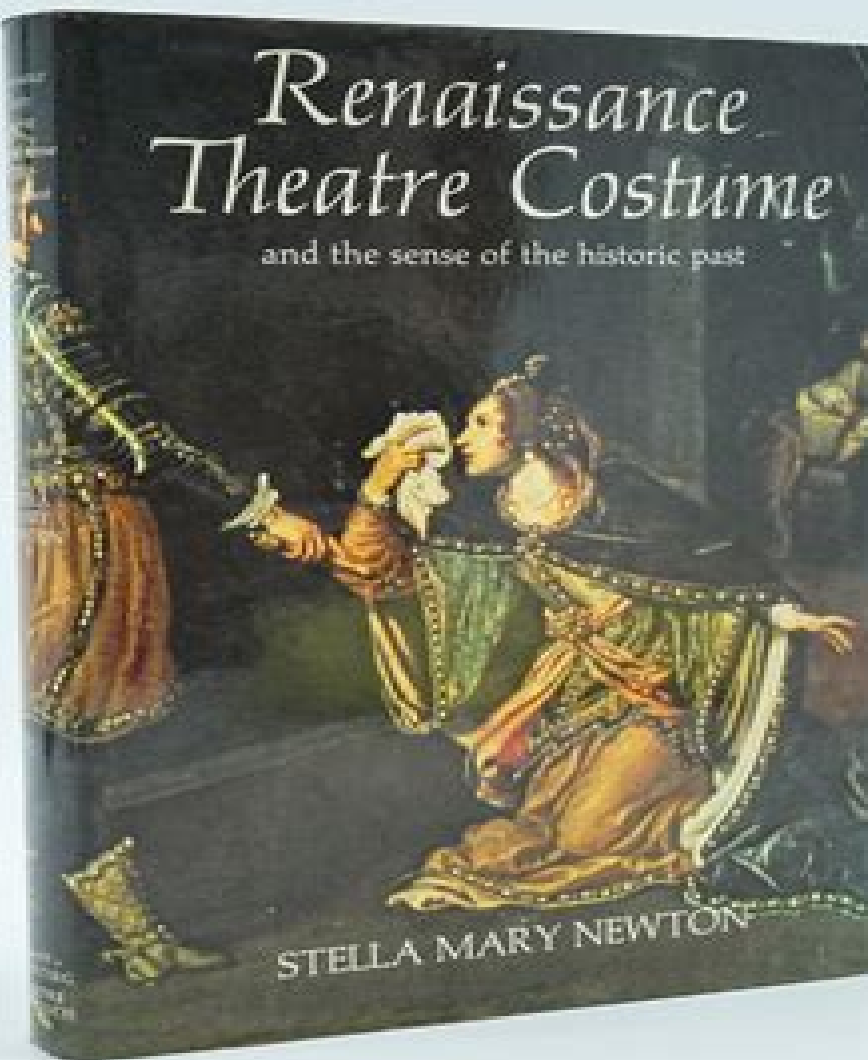


Renaissance Theatre Costume

and the sense of the historic past



STELLA MARY NEWTON

Renaissance Theatre Costume And The Sense Of The Historic Past

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Renaissance Theatre Costume And The Sense Of The Historic Past:

Renaissance Theatre Costume and the Sense of the Historic Past Stella Mary Newton, 1975 *Curiosity and Wonder from the Renaissance to the Enlightenment* R.J.W. Evans, 2017-03-02 Curiosity and wonder are topics of increasing interest and importance to Renaissance and Enlightenment historians Conspicuous in a host of disciplines from history of science and technology to history of art literature and society both have assumed a prominent place in studies of the Early Modern period This volume brings together an international group of scholars to investigate the various manifestations of and relationships between curiosity and wonder from the 16th to the 18th centuries Focused case studies on texts objects and individuals explore the multifaceted natures of these themes highlighting the intense fascination and continuing scrutiny to which each has been subjected over three centuries From instances of curiosity in New World exploration to the natural wonders of 18th century Italy *Curiosity and Wonder from the Renaissance to the Enlightenment* locates its subjects in a broad geographical and disciplinary terrain Taken together the essays presented here construct a detailed picture of two complex themes demonstrating the extent to which both have been transformed and reconstituted often with dramatic results

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 **Survey of Historic Costume** Phyllis G. Tortora, Sara B. Marcketti, 2015-03-12 *Survey of Historic Costume* presents a thorough overview and chronology of Western dress from the ancient world to the trends of today *The Commonwealth of Nature: Art and Poetic Community in the Age of Dante* , *Time in the Medieval World* Chris Humphrey, W. M. Ormrod, 2001 A look at the competing notions of time in the middle ages from the spiritual death the Last Judgement to the practical lawyers calculations clocks and calendars By exploring some of the more important senses of time which were in circulation in the medieval world scholars from a wide range of disciplines trace competing definitions and modes of temporality in the middle ages explaining their influence upon life and culture The issues explored include anachronism as a feature in earlier senses of time perceptions of death and of the Last Judgement time in literary narratives and in music constructions of time as used in the professions and original work on the particular systems and technologies which were used for the keeping of time such as clocks and calendars Contributors PAUL BRAND PETER BURKE MARY J CARRUTHERS DEBORAH DELIYANNIS CHRISTOPHER HUMPHREY ROBERT MARKUS AD PUTTER HOWARD WILLIAMS

Images of Islam, 1453-1600 Charlotte Colding Smith, 2015-10-06 Using evidence from contemporary printed images Smith examines the attitudes of Christian Europe to the Ottoman Empire and to Islam She also considers the relationship between text and image placing it in the cultural context of the Reformation and beyond *Chivalry and the Perfect Prince* Braden Frieder, 2008-02-01 *Chivalry and the Perfect Prince* is a survey of the ceremonial armor crafted for the Spanish Habsburg monarchs of the sixteenth century It examines notable tournaments and pageantry held at the courts of Charles V

and Philip II and the artworks associated with them Braden Frieder guides the reader through these tournaments jousting and other knightly exercises as part of a larger aristocratic culture that included arms and armor paintings tapestries medals and sculptures with chivalric themes Frieder presents Habsburg tournaments in their proper historical context as an extension of imperial politics drawing comparisons with popular chivalric literature of the period Frieder's study utilizes extensive primary source material and contemporary documents many appearing for the first time in English Included in this book are eighty one illustrations of fine art and armor from the sixteenth century the crescendo of the armorer's art in Europe For the first time in print these artworks are treated collectively as integral parts of aristocratic life and culture during the Renaissance

The Reader in the Book Stephen Orgel, 2015-10-30 The Reader in the Book is concerned with a particular aspect of the history of the book an archeology and sociology of the use of margins and other blank spaces One of the most commonplace aspects of old books is the fact that people wrote in them something that until very recently has infuriated modern collectors and librarians But these inscriptions constitute a significant dimension of the book's history and what readers did to books often added to their value Sometimes marks in books have no relation to the subject of the book merely names dates prices paid blank spaces were used for pen trials and doing sums and flyleaves are occasionally the repository of records of various kinds The Reader in the Book deals with that special class of books in which the text and marginalia are in intense communication with each other in which reading constitutes an active and sometimes adversarial engagement with the book The major examples are works that are either classics or were classics in their own time but they are seen here as contemporaries read them without the benefit of centuries of commentary and critical guidance The underlying question is at what point marginalia the legible incorporation of the work of reading into the text of the book became a way of defacing it rather than of increasing its value why did we want books to lose their history

Chaucer and Array Laura Fulkerson Hodges, 2014 An analysis of the ways in which Chaucer uses details of costume clothing and fabric enhancing our understanding of and shedding fresh insights into his work The use Chaucer made of costume rhetoric and its function within his body of works are examined here for the first time The study explores Chaucer's knowledge of the conventional imagery of medieval literary genres especially medieval romances and fabliaux and his manipulation of rhetorical conventions through variations and omissions In particular it addresses Chaucer's habit of playing upon his audience's expectations derived from their knowledge of the literary genres involved and why he omits lengthy passages of costume rhetoric in his romances but includes them in some of his comedic works It also discusses the numerous minor facets of costume rhetoric employed in decorating his texts Chaucer and Array responds to the questions posed by medievalists concerning Chaucer's characteristic pattern of apportioning descriptive detail in his characterization by costume It also examines his depiction of clothing and textiles representing contemporary material culture while focusing attention on the literary meaning of clothing and fabrics as well as on their historic economic and religious signification

Laura F Hodges blends her interests in medieval literature and the history of costume in her publications specializing in the semiotics of costume and fabrics in literature A teacher of English literature for a number of years she holds a doctorate in literature from Rice University A Companion to the Medieval Theatre Ronald W. Vince, 1989-03-27 Vince has provided a useful and for the most part usable reference work His introduction should be required reading for anyone approaching medieval theater Choice Scholars increasingly see medieval theatre as a complex and vital performance medium related more closely to political religious and social life than to literature as we know it Reflecting the current interest in performance A Companion to the Medieval Theatre presents 250 alphabetically arranged entries offering a panoramic view of European and British theatrical productions between the years 900 and 1550 The volume features 30 essays contributed by an international group of specialists and includes many shorter entries as well as systematic cross referencing a chronology a bibliography and a full complement of indexes Major entries focus on the theatres of the principal linguistic areas the British Isles France Germany Iberia Italy Scandinavia the Low Countries and Eastern Europe and on dramatic forms and genres such as liturgical drama Passion and saint plays morality plays folk drama and Humanist drama Other articles examine costume acting pageantry and music and explore the theatrical dimension of courtly entertainment the dance and the tournament Short entries supply information on over one hundred playwrights directors actors and antiquarians whose contributions to the theatre have been documented This informative guide brings new depth to our appreciation of the richness and color of medieval public entertainments and the symbolism and pageantry that were a part of daily life in the Middle Ages Designed to appeal to general reader this volume is also an attractive choice for libraries serving students and scholars of theatre history English and European literatures medieval history cultural history drama and performance **Medieval English Theatre 46** Meg Twycross, Sarah Carpenter, Elisabeth Dutton, Gordon Kipling, 2025-06-24 Newest research into drama and performance from the Middle Ages and the Tudor period Medieval English Theatre is the premier journal in early theatre studies Its name belies its wide range of interest it publishes articles on theatre and pageantry from across the British Isles up to the opening of the London playhouses and the suppression of the civic religious plays and also includes contributions on European and Latin drama together with analyses of modern survivals or equivalents and of research productions of medieval plays This volume is testament to the lively range of current research across the field of medieval theatre It investigates different traditions of performance through a variety of theatrical theological and material approaches It opens with an analysis of a fascinating Dutch rhetoricians play text revealing how its engagingly disruptive female character Everyday Chitchat proves central to a serious discussion of censorship in a play which was itself censored Although no play text survives from medieval Beverley the next contribution shows how local records of its Corpus Christi plays offer rich details of a range of pageants and organisation not dissimilar from its more famous neighbour York The two following articles investigate theological issues A nuanced re reading of The Treatise of

Miracles Playing considers how priestly involvement in performance raised anxieties about the role and authority of priests including at the Mass Attitudes to dread revealed through the taxonomies of fear developed by medieval theologians then illuminate the didactic role of fear engendered in the protagonists and audiences of the Macro morality plays The volume closes with the second part of an investigation into John Blanke s Hat Following the first part s demonstration in the previous volume of METh that the Black trumpeter s headgear was not a marker of his faith this uncovers the true identity of the hat asking how far it can offer evidence for his history The present volume thus throws new light on familiar texts and questions offering important contributions to newly developing fields of study

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

Dancing Naturally A. Carter,R. Fensham,2011-12-02 A renewed interest in nature the ancient Greeks and the freedom of the body was to transform dance and physical culture in the early twentieth century The book discusses the creative individuals and developments in science and other art forms that shaped the evolution of modern dance in its international context

The Art of Commedia M. A. Katritzky,2006 Italian comedians attracted audiences to performances at every level from the magnificent Italian German and French court festival appearances of Orlando di Lasso or Isabella Andreini to the humble street trestle lazzi of anonymous quacks The characters they inspired continue to exercise a profound cultural influence and an understanding of the commedia dell arte and its visual record is fundamental for scholars of post 1550 European drama literature art and music The 340 plates presented here are considered in the light of the rise and spread of commedia stock types and especially Harlequin Zanni and the actresses

Fashion in the Middle Ages Margaret Scott,2018-12-18 Explore medieval fashions through illuminated manuscripts from the luxurious garments worn by royalty to the modest clothes of the peasantry From the costly velvets and furs worn by kings to the undyed wools and rough linens of the peasantry the clothing worn by the various classes in the Middle Ages played an integral role in medieval society In addition to providing clues to status profession and or geographic origin textiles were a crucial element in the economies of many countries and cities Much of what is known about medieval fashion is gleaned from the pages of manuscripts which serve as a rich source of imagery This volume provides a detailed look at both the actual fabrics and composition of medieval clothing as well as the

period's attitude toward fashion through an exploration of illuminated manuscripts in the collection of the J Paul Getty Museum. The last portion of the book is dedicated to the depiction of clothing in biblical times and the ancient world as seen through a medieval lens. Throughout excerpts from literary sources of the period help shed light on the perceived role and function of fashion in daily life.

Push Me, Pull You, 2011-05-10 Late Medieval and Renaissance art was surprisingly pushy: its architecture demanded that people move through it in prescribed patterns; its sculptures played elaborate games alternating between concealment and revelation while its paintings charged viewers with imaginatively moving through them. Viewers wanted to interact with artwork in emotional and/or performative ways. This inventive and personal interface between viewers and artists sometimes conflicted with the Church's prescribed devotional models and in some cases it complemented them. Artists and patrons responded to the desire for both spontaneous and sanctioned interactions by creating original ways to amplify devotional experiences. The authors included here study the provocation and the reactions associated with medieval and Renaissance art and architecture. These essays trace the impetus towards interactivity from the points of view of their creators and those who used them. Contributors include Mickey Abel, Alfred Acres, Kathleen Ashley, Viola Belghaus, Sarah Blick, Erika Boeckeler, Robert L. A. Clark, Lloyd DeWitt, Michelle Erhardt, Megan H. Foster, Campbell Juan Luis, Gonz lez Garc a, Laura D. Gelfand, Elina Gertsman, Walter S. Gibson, Margaret Goehring, Lex Hermans, Fredrika Jacobs, Annette LeZotte, Jane C. Long, Henry Luttikhuis, Elizabeth Monroe, Scott B. Montgomery, Amy M. Morris, Vibeke Olson, Katherine Poole, Alexa Sand, Donna L. Sadler, Pamela Sheingorn, Suzanne Karr Schmidt, Anne Rudloff Stanton, Janet Snyder, Rita Tekippe, Mark Trowbridge, Mark S. Tucker, Kristen Van Ausdall, Susan Ward.

Masks and Masking in Medieval and Early Tudor England, Meg Twycross, Sarah Carpenter, 2017-03-02 Drawing on broad research, this study explores the different social and theatrical masking activities in England during the Middle Ages and the early 16th century. The authors present a coherent explanation of the many functions of masking, emphasizing the important links among festive practice, specialized ceremonial and drama. They elucidate the intellectual, moral and social contexts for masking and they examine the purposes and rewards for participants in the activity. The authors' insight into the masking games and performances of England's medieval and early Tudor periods illuminates many aspects of the thinking and culture of the times: issues of identity and community, performance and role play, conceptions of the psyche and of the individual's position in social and spiritual structures. *Masks and Masking in Medieval and Early Tudor England* presents a broad overview of masking practices, demonstrating how active and prominent an element of medieval and pre-modern culture masking was. It has obvious interest for drama and literature critics of the medieval and early modern periods but is also useful for historians of culture, theatre and anthropology. Through its analysis of masked play, this study engages both with the history of theatre and performance and with broader cultural and historical questions of social organization, identity and the self, the performance of power and shifting spiritual understanding.

Gender, Sexuality, and Early Music, Todd C. Borgerding, 2013-10-28 This collection

addresses questions of gender and sexuality as they relate to music from the middle ages to the early seventeenth century These essays present a body of scholarship that considers music as part of the history of sexuality stimulating conversation within musicology as well as bringing music studies into dialogue with feminist gender and queer theory Also includes 20 musical examples

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