Dagtantry on the Shakespearean Stage



By ALICE V. GRIFFIN



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Alice Sylvia Venezky

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Puritan opposition to the stage and other such topics The terminal date of 1979 reflects the date of original production but with this tool it is a simple matter for the scholar to update his or her review of the literature The comprehensive Index is invaluable and Stevens also provides a preface and introduction **Lighting the Shakespearean Stage, 1567 - 1642 R. B. Graves, 1999-12-08 In Lighting the Shakespearean Stage 1567 1642 R. B. Graves examines the lighting of early modern English drama from both historical and aesthetic perspectives He traces the contrasting traditions of sunlit amphitheaters and candlelit hall playhouses describes the different lighting techniques and estimates the effect of these techniques both indoors and outdoors Graves discusses the importance of stage lighting in determining the dramatic effect even in cases where the manipulation of light was not under the direct control of the theater artists He devotes a chapter to the early modern lighting equipment available to English Renaissance actors and surveys theatrical lighting before the construction of permanent playhouses in London Elizabethan stage lighting he argues drew on both classical and medieval precedents

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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 Shakespeare and the Visual impact on the creation of such figures as Henry V Shylock Isabella King Lear and Coriolanus Arts Michele Marrapodi, 2017-02-17 Critical investigation into the rubric of Shakespeare and the visual arts has generally focused on the influence exerted by the works of Shakespeare on a number of artists painters and sculptors in the course of the centuries Drawing on the poetics of intertextuality and profiting from the more recent concepts of cultural mobility and permeability between cultures in the early modern period this volume s tripartite structure considers instead the relationship between Renaissance material arts theatre and emblems as an integrated and intermedial genre explores the use and function of Italian visual culture in Shakespeare's oeuvre and questions the appropriation of the arts in the production of the drama of Shakespeare and his contemporaries By studying the intermediality between theatre and the visual arts the volume extols drama as a hybrid genre combining the figurative power of imagery with the plasticity of the acting process and explains the tri dimensional quality of the dramatic discourse in the verbal visual interaction the stagecraft of the performance and the natural legacy of the iconographical topoi of painting s cognitive structures This methodolical approach opens up a new perspective in the intermedial construction of Shakespearean and early modern drama extending the concept of theatrical intertextuality to the field of pictorial arts and their social cultural resonance An afterword written by an expert in the field a rich bibliography of primary and secondary literature and a detailed Index round off the volume

Shakespeare and the Traditions of Comedy Leo Salingar,1974 For students of English and European literature renaissance studies comparative literature drama and classics Shakespeare's Visual Theatre Frederick Kiefer,2003-09-25 In this study of Shakespeare s visual culture Frederick Kiefer looks at the personified characters created by Shakespeare in his plays his walking talking abstractions These include Rumour in 2 Henry IV Time in The Winter's Tale Spring and Winter in Love's Labour's Lost Revenge in Titus Andronicus and the deities in the late plays All these personae take physical form on the stage the actors performing the roles wear distinctive attire and carry appropriate props The book seeks to reconstruct the appearance of Shakespeare's personified characters to explain the symbolism of their costumes and props and to assess the significance of these symbolic characters for the plays in which they appear To accomplish this reconstruction Kiefer brings together a wealth of visual and literary evidence including engravings woodcuts paintings drawings tapestries emblems civic pageants masques poetry and plays The book contains over forty illustrations of personified characters in

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