

Shakespearean Staging, 1599–1642

T. J. King



Harvard University Press

Shakespearean Staging 1599 1642

Siobhan Keenan



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Shakespearean Staging, 1599-1642 Thomas James King, 1971 This unique survey of pre Restoration staging techniques examines all the extant plays first performed by English professional actors during the years 1599 1642 T J King has assembled material from 276 texts including promptbooks printed plays with manuscript prompter s markings and playbooks printed from playhouse copy in order to show how Shakespeare s plays and those of his contemporaries were staged during this period He finds that all texts that depend on playhouse copy could be acted with commonplace stage properties in front of such unlocalized facades as those shown in the extant pictorial evidence **Shakespearean Staging, 1599-1642** T. J. King, 1971 *Stage Directions and Shakespearean Theatre* Gillian Woods, Sarah Dustagheer, 2017-12-14 What do stage directions do in early modern drama Who or what are they directing action on the stage or imagination via the page Is the label stage direction helpful or misleading Do these directions provide evidence of Renaissance playhouse practice What happens when we put them at the centre of literary close readings of early modern plays *Stage Directions and Shakespearean Theatre* investigates these problems through innovative research by a range of international experts This collection of essays examines the creative possibilities of stage directions and their implications for actors and audiences readers and editors historians and contemporary critics Looking at the different ways stage directions make meaning this volume provides new insights into a range of Renaissance plays *Shakespeare and Cognition* Arthur F. Kinney, 2013-10-31 *Shakespeare and Cognition* examines the essential relationship between vision knowledge and memory in Renaissance models of cognition as seen in Shakespeare s plays Drawing on both Aristotle s *Metaphysics* and contemporary cognitive literary theory Arthur F Kinney explores five key objects images in Shakespeare s plays crowns bells rings graves and ghosts that are not actually seen or in the case of the latter not meant to be seen but are central to the imagination of both the playwright and the playgoers **European Theatre Performance Practice, 1580-1750** Robert Henke, 2016-12-05 This volume presents foundational and representative essays of the last half century on theatre performance practice during the period 1580 to 1750 The particular focus is on the nature of playing spaces staging acting and audience response in professional theatre and the selection of previously published research articles and book chapters includes significant works on topics such as Shakespearean staging French and Spanish theatre audiences the challenging aspects of the evolution of Italian renaissance acting practice and the hidden dimensions of performance The essays provide coherent transnational coverage as well as detailed treatments of their individual topics Considerations of theatre practice in Italy Spain and France as well as England place Shakespeare s theatre in its European context to reveal surprising commonalities and salient differences in the performance practice of early modern Europe s major professional theatres This volume is an indispensable reference work for university libraries lecturers researchers and practitioners and offers a coherent overview of early modern comparative performance practice and a deeper understanding of the field s major topics and developments *The*

Shakespearean Stage Space Mariko Ichikawa, 2013 The Shakespearean Stage Space explores the original staging of plays by Shakespeare and his contemporaries in Renaissance playhouses *Elizabethan Popular Theatre* Michael Hattaway, 2013-04-15 Elizabethan Popular Theatre surveys the Golden Age of English popular theatre the 1590s the age of Marlowe and the young Shakespeare The book describes the staging practices performance conditions and acting techniques of the period focusing on five popular dramas The Spanish Tragedy Mucedorus Edward II Doctor Faustus and Titus Andronicus as well as providing a comprehensive history of a variety of contemporary playhouse stages performances and players

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

Elizabethan Stage Conventions and Modern Interpreters Alan C. Dessen, 1984 Alan Dessen reconstructs the stage in the Elizabethan era from scrutinising four hundred manuscripts *The Cambridge Shakespeare Library: Shakespeare's times, texts, and stages* Catherine M. S. Alexander, 2003 Publisher Description

Acting Companies and their Plays in Shakespeare's London Siobhan Keenan, 2014-05-08 Acting Companies and their Plays in Shakespeare s London explores the intimate and dynamic relationship between acting companies and playwrights in this seminal era in English theatre history Siobhan Keenan s analysis includes chapters on the traditions and workings of contemporary acting companies playwriting practices stages and staging audiences and patrons each illustrated with detailed case studies of individual acting companies and their plays including troupes such as Lady Elizabeth s players Beeston s Boys and the King s Men and works by Shakespeare Jonson Middleton Brome and Heywood We are accustomed to focusing on individual playwrights Acting Companies and their Plays in Shakespeare s London makes the case that we also need to think about the companies for which dramatists wrote and with whose members they collaborated if we wish to better understand the dramas of the English Renaissance stage

Shakespeare and the Making of Theatre Paul Edmondson, Bridget Escolme, 2012-10-18 A highly engaging text that approaches Shakespeare as a maker of theatre as well as a writer of literature Leading performance critics dismantle Shakespeare s texts identifying theatrical cues in ways which develop understanding of the underlying theatricality of Shakespeare s plays and stimulate further performances *Playwright, Space and Place in Early Modern Performance* Tim Fitzpatrick, 2016-04-22 Analyzing Elizabethan and Jacobean playtexts for their spatial implications this innovative study

discloses the extent to which the resources and constraints of public playhouse buildings affected the construction of the fictional worlds of early modern plays The study argues that playwrights were writing with foresight inscribing the constraints and resources of the stages into their texts It goes further to posit that Shakespeare and his playwright contemporaries adhered to a set of generic conventions rather than specific local company practices about how space and place were to be related in performance the playwrights constituted thus an overarching virtual company producing playtexts that shared features across the acting companies and playhouses By clarifying a sixteenth to seventeenth century conception of theatrical place Tim Fitzpatrick adds a new layer of meaning to our understanding of the plays His approach adds a new dimension to these particular documents which though many of them are considered of great literary worth were not originally generated for any other reason than to be performed within a specific performance context The fact that the playwrights were aware of the features of this performance tradition makes their texts a potential mine of performance information and casts light back on the texts themselves if some of their meanings are spatial these will have been missed by purely literary tools of analysis

The Masks of Anthony and Cleopatra Marvin Rosenberg, Mary Rosenberg, 2006 In his analysis Marvin Rosenberg sets out to steer a path between the extremes of Rome and Egypt and all they stand for and to explore the relentless to and back confrontation of their different sets of values which leads ultimately to destruction

The Second Maiden's Tragedy Thomas Middleton, 1978 Attributed to Thomas Middleton

Stages and Playgoers Janet Hill, 2002 Stages and Playgoers demonstrates the long vital tradition of dialogue between stage and audience from medieval through Tudor to Jacobean drama Janet Hill offers new insights into techniques of addressing playgoers from the stage and how they might have operated under particular staging conditions Hill calls this dialogue open address a term that takes in a range of speeches often called asides monologues and soliloquies She argues that open address is a strategy that challenges playgoers asking for answers that lie outside the stage in the playgoer playhouse world

The Shakespeare Play as Poem S. Viswanathan, 1980-11-20 A balanced critique of the reading of Shakespeare's plays as dramatic poems

Pursuing Shakespeare's Dramaturgy John C. Meagher, 2003-09 The Shakespeare studied in this book is Shakespeare the playmaker engaged in every step of the process from the first draft of the text to the performance before a live audience This the author contends is the Shakespeare that is most essential the Shakespeare who should be known as the foundation underlying any other treatment of the plays and the Shakespeare most exciting and rewarding to pursue Jacket

The Cambridge Companion to Shakespeare Margreta de Grazia, Stanley Wells, 2001-04-05 This book offers a comprehensive readable and authoritative introduction to the study of Shakespeare by means of nineteen newly commissioned essays An international team of prominent scholars provide a broadly cultural approach to the chief literary performative and historical aspects of Shakespeare's work They bring the latest scholarship to bear on traditional subjects of Shakespeare study such as biography the transmission of the texts the main dramatic and poetic genres the stage in Shakespeare's time and the history of criticism

and performance In addition authors engage with more recently defined topics gender and sexuality Shakespeare on film the presence of foreigners in Shakespeare s England and his impact on other cultures Helpful reference features include chronologies of the life and works illustrations detailed reading lists and a bibliographical essay **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

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