



# Shakespeares Globe Rebuilt

**Joe Falocco**



## **Shakespeare's Globe Rebuilt:**

**Shakespeare's Globe Rebuilt** J. R. Mulryne, Margaret Shewring, Andrew Gurr, 1997-06-12 The rebuilding of the Globe theatre 1599-1613 on London's Bankside a few yards from the site of the playhouse in which many of Shakespeare's plays were first performed must rank as one of the most imaginative enterprises of recent decades. It has aroused intense interest among scholars and the general public worldwide. This book offers a fully illustrated account of the research that has gone into the Globe reconstruction drawing on the work of leading scholars, theatre people and craftsmen to provide an authoritative view of the twenty years of research and the hundreds of practical decisions entailed. Documents of the period are explored afresh, the techniques of timber-framed building and the decorative practices of Elizabethan craftsmen explained, and all of this reconciled with the requirements of the actors and restrictions of modern architectural design. The result is a book that will fascinate scholarly readers and laymen alike. Rebuilding Shakespeare's Globe Andrew Gurr, Francis Reid, John Orrell, 1989 Describes the recent undertaking to rebuild the Globe theatre in London and the intense research required for the search for the real Globe. **New Playwriting at Shakespeare's Globe** Vera Cantoni, 2017-12-14 Shakespeare's Globe Theatre is recognised worldwide as both a monument to and significant producer of the dramatic art of Shakespeare and his contemporaries. But it has established a reputation too for commissioning innovative and distinctive new plays that respond to the unique characteristics and identity of the theatre. This is the first book to focus on the new drama commissioned and produced at the Globe to analyse how the specific qualities of the venue have shaped those works and to assess the influences of both past and present in the work staged. The author argues that far from being simply a monument to the past, the reconstructed theatre fosters creativity in the present, creativity that must respond to the theatre's characteristic architecture, the complex set of cultural references it carries and the heterogeneous audience it attracts. Just like the reconstructed wooden O, the Globe's new plays highlight the relevance of the past for the present and give the spectators a prominent position. In examining the score of new plays it has produced since 1995, the author considers how they illuminate issues of staging, space, spectators' identity and history, issues that are key to an understanding of much contemporary theatre. Howard Brenton's *In Extremis* and Anne Boleyn receive detailed consideration as examples of a richly productive connection between the playwright's creativity and the theatre's potential. For readers interested in new writing for the stage and in the work of one of London's totemic theatre spaces, *New Playwriting at Shakespeare's Globe* offers a fascinating study of the fruitful influences of both past and present in today's theatre. Rebuilding Shakespeare's Globe, 1997\* This Wooden 'O' Barry Day, 1996-12-23 The story of the twenty-five years it has taken Sam Wannamaker to rebuild the Globe Theatre on its original site. The Constructed Past Philippe Planel, Peter G. Stone, 2003-09-02 The Constructed Past presents a group of powerful images of the past, termed in the book 'construction sites'. At these sites, full-scale three-dimensional images of the past have been created for a variety of reasons, including archaeological experimentation, tourism,

and education Using various case studies the contributors frankly discuss the aims problems and mistakes experienced with reconstruction They encourage the need for on going experimentation and examine the various uses of the sites political economical and educational

**Shakespeare in the Theatre: Mark Rylance at the Globe** Stephen Purcell, 2017-08-10

Shakespeare in the Theatre Mark Rylance at the Globe Each volume in the Shakespeare in the Theatre series focuses on a director or theatre company who has made a significant contribution to Shakespeare production identifying the artistic and political social contexts of their work The series introduces readers to the work of significant theatre directors and companies whose Shakespeare productions have been transformative in our understanding of his plays in performance Each volume examines a single figure or company considering their key productions rehearsal approaches and their work with other artists Since its opening in the late 1990s the reconstructed Shakespeare's Globe Theatre has made an indelible impression on the contemporary British theatre scene This book explores the theatre's first decade of productions under the pioneering leadership of Sir Mark Rylance Drawing upon an extensive range of material from the theatre's archive interviews with Globe practitioners and Rylance's own personal archive this book argues that the Rylance era was a ground breaking and important period of recent theatre history It concludes with an in depth interview with Rylance himself The book gives a unique insight into Rylance's practice and impact and will be of interest to anyone studying Shakespeare in performance Stephen Purcell is Associate Professor of English at the University of Warwick His research focuses on the performance of the work of Shakespeare and his contemporaries on the modern stage and screen and his publications include the books *Popular Shakespeare* and *Shakespeare and Audience in Practice* He also directs for the open air theatre company The Pantaloons Series Editors Bridget Escolme Queen Mary University of London UK Peter Holland University of Notre Dame USA and Farah Karim Cooper *Shakespeare's Globe* London UK

*Reimagining Shakespeare's Playhouse* Joe Falocco, 2010

Numerous attempts have been made in the modern and postmodern era to recreate the staging conventions of Shakespeare's theatre from William Poel to the founders of the New Globe This volume examines the work of these directors analyzing their practical successes and failures it also engages with the ideological critiques of early modern staging advanced by scholars such as W B Worthen and Ric Knowles The author argues that rather than indulging in archaism for its own sake the movement looked backward in a progressive attempt to address the challenges of the twentieth century The book begins with a re examination of the conventional view of Poel as an antiquarian crank Subsequent chapters are devoted to Harley Granville Barker and Nugent Monck the author argues that while Barker's major contribution was the dubious achievement of establishing the movement's reputation as an essentially literary phenomenon Monck took the first tentative steps toward an architectural reimagining of modern performance space an advance which led to later triumphs in early modern staging The book then traces the sporadic and irregular development of Tyrone Guthrie's commitment to early modern practices The final chapter looks at how competing historical theories of playhouse design influenced the construction of the Globe while

the conclusion discusses the ongoing potential of early modern staging in the new millennium

**The Routledge Guide to William Shakespeare** Robert Shaughnessy, 2013-05-13 Demystifying and contextualising Shakespeare for the twenty first century this book offers both an introduction to the subject for beginners as well as an invaluable resource for more experienced Shakespeareans In this friendly structured guide Robert Shaughnessy introduces Shakespeare's life and works in context providing crucial historical background looks at each of Shakespeare's plays in turn considering issues of historical context contemporary criticism and performance history provides detailed discussion of twentieth century Shakespearean criticism exploring the theories debates and discoveries that shape our understanding of Shakespeare today looks at contemporary performances of Shakespeare on stage and screen provides further critical reading by play outlines detailed chronologies of Shakespeare's life and works and also of twentieth century criticism The companion website at [www.routledge.com/textbooks/shaughnessy](http://www.routledge.com/textbooks/shaughnessy) contains student focused materials and resources including an interactive timeline and annotated weblinks

**Shakespeare and the Force of Modern Performance** William B. Worthen, 2003-01-30 This book analyses how Shakespeare is recreated in historical performance

**A Companion to Shakespeare and Performance** Barbara Hodgdon, W. B. Worthen, 2008-04-15 A Companion to Shakespeare and Performance provides a state of the art engagement with the rapidly developing field of Shakespeare performance studies Redraws the boundaries of Shakespeare performance studies Considers performance in a range of media including in print in the classroom in the theatre in film on television and video in multimedia and digital forms Introduces important terms and contemporary areas of enquiry in Shakespeare and performance Raises questions about the dynamic interplay between Shakespearean writing and the practices of contemporary performance and performance studies Written by an international group of major scholars teachers and professional theatre makers

**Stage Matters** Annalisa Castaldo, Rhonda Knight, 2018-03-13 The collection edited by Annalisa Castaldo and Rhonda Knight features essays by scholars interested in exploring how the material culture of sixteenth and early seventeenth English theatrical culture influenced the creation and presentation of drama and how understanding this culture can enrich scholars current interactions with these plays as well as offer insights to actors and directors The essays include discussions of plays by Shakespeare Marlowe and Middleton as well as lesser known works and playwrights This collection is unique in that it includes the body of the actor as a material object that is encountered and manipulated by other actors on the stage These essays demonstrate how props bodies and the architectural dimensions of early modern stages have both practical and symbolic registers

**The Cambridge Companion to Shakespeare on Stage** Stanley Wells, Sarah Stanton, 2002-05-30 This 2002 Companion is designed for readers interested in past and present productions of Shakespeare's plays both in and beyond Britain The first six chapters describe aspects of the British performing tradition in chronological sequence from the early staging of Shakespeare's own time through to the present day Each relates Shakespearean developments to broader cultural concerns and adopts an individual approach and focus on

textual adaptation acting stages scenery or theatre management These are followed by three explorations of acting tragic and comic actors and women performers of Shakespeare roles A section on international performance includes chapters on interculturalism on touring companies and on political theatre with separate accounts of the performing traditions of North America Asia and Africa Over forty pictures illustrate performers and productions of Shakespeare from around the world An amalgamated list of items for further reading completes the book *Great Shakespeareans Set IV* Adrian Poole, Peter Holland, 2014-09-11 *Great Shakespeareans* presents a systematic account of those figures who have had the greatest influence on the interpretation understanding and cultural reception of Shakespeare both nationally and internationally This major project offers an unprecedented scholarly analysis of the contribution made by the most important Shakespearean critics editors actors and directors as well as novelists poets composers and thinkers from the seventeenth to the twentieth century An essential resource for students and scholars in Shakespeare studies **Courts, Patrons and Poets** David Mateer, 2000-01-01 This sequence of three course texts and two anthologies published in association with the Open University explores the Renaissance from the interdisciplinary perspective of history literature drama religion the history of art philosophy music and political thought Shakespeare Survey Stanley Wells, Stanley W. Wells, Jonathan Bate, 2003-10-16 This year's volume is devoted to the theme of Shakespeare and the Globe including the original Globe playhouse of Shakespeare's time the new Globe Theatre on Bankside and the notion of a global Shakespeare **Heterotropic Theatres** Russell West-Pavlov, 2025-05-26 This book seeks to elaborate a theory of troping that expands the purview of linguistic work and agency parsing its transformative work beyond the limits usually set by theories of language It registers a sea change in the theorization of theatrical art from representation to intervention The book thereby seeks to lay bare the activity of language as a heterotopology It focuses on early modern theatre from Shakespeare Hamlet Macbeth Romeo and Juliet Troilus and Cressida and other theatrical forms of the same era the Court Masque dramas by Ford or Johnson through to the Restoration it also reads a number of contemporary avatars of Shakespearean texts from Stoppard to Jones and of early modern and postmodern performance spaces such as the New Globe Theatre In a dozen readings of early modern theatre it asks how the remarkable energy and social purchase ascribed to theatrical language by contemporary commentators can be reconceptualized mobilized anew and thus harnessed for our own turbulent times *Shakespeare: Text, Stage & Canon* Richard Proudfoot, 2015-03-29 Based on three lectures given by Professor Richard Proudfoot in October 1999 to celebrate the 400th anniversary of The Globe The Arden Shakespeare's centenary and Professor Proudfoot's retirement from King's College this enjoyable volume aims to give a general and non specialist audience some sense of what scholarship has achieved in three critical areas of Shakespeare studies at the end of the twentieth century Freshly and engagingly written this lively volume will appeal to all those with an interest in Shakespeare studies **Shakespeare's Face** Stephanie Nolen, 2011-04-13 On May 11 2001 Globe and Mail reporter Stephanie Nolen announced a stunning discovery to the world an

attractive portrait held by an Ontario family for twelve generations which may well be the only known portrait of Shakespeare painted during his lifetime Shakespeare's Face is the biography of a portrait a literary mystery story and the furious debate that has ensued since its discovery A slip of paper affixed to the back proclaims Shakespere This likeness taken 1603 Age at that time 39 ys But is it really Shakespeare who peers at us from the small oil on wood painting The twinkling eyes reddish hair and green jacket are not in keeping with the duller traditional images of the bard But they are more suggestive of the humorous and humane man who wrote the greatest plays in the English language Shakespeare's Face tells the riveting story of how the painting came to reside in the home of a retired engineer in a mid sized Ontario town The painting is reputed to be by John Sanders of Worcester England As a retirement project the engineer whose grandmother kept the family treasure under her bed embarked on authenticating the portrait the forensic analyses that followed have proven it without doubt to the period In a remarkable publishing coup Knopf Canada has gathered around Stephanie Nolen's story a group of the world's leading Shakespeare scholars and art and cultural historians to delve into one of the most fascinating literary mysteries of our times Is this the face of genius Excerpt from Chapter 1 of Shakespeare's Face by Stephanie Nolen By the late afternoon I was beginning to go a little cross eyed I had examined countless documents and read the test results from the painting's painstaking forensic analysis I now had everything I needed to write my story except for one crucial item Is he here I asked almost in a whisper The owner laid the package carefully on the cluttered table He gently pulled back the kraft paper wrapping underneath which was a layer of bubble wrap Then he peeled back this second layer to reveal his treasure I was caught off guard by how small the portrait was and how vivid The colours in the paint seemed too rich to be 400 years old Except for the hairline cracks in the varnish the face could have been painted yesterday And there was nothing austere or haughty about it nothing of the great man being painted for posterity It was a rogue's face a charmer's face that looked back at me with a tolerant mischievous slightly world weary air It was painted on two pieces of solid board so expertly joined that the seam was barely visible A date Ano 1603 was painted in small red letters in the top right hand corner The right side had been nibbled by woodworms I stood and gazed quelling an instinctive urge to pick the portrait up and hold it in my hands And as my professional skepticism crumpled for a moment I found myself wanting desperately to believe that this was indeed Shakespeare's face

**The Oxford Companion to Shakespeare ,**

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