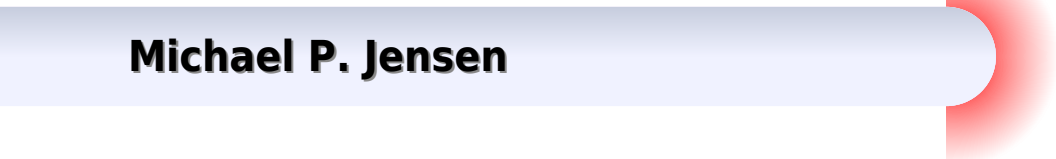




Rebuilding Shakespeares Globe

Michael P. Jensen



Rebuilding Shakespeares Globe:

Rebuilding Shakespeare's Globe Andrew Gurr, Francis Reid, John Orrell, 1989 Describes the recent undertaking to rebuild the Globe theater in London and the intense research required for the search for the real Globe *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 , 1997* **Shakespeare's Globe Playhouse** Irwin Smith, John Cranford Adams, 1956 Based on the reconstruction of the Globe Playhouse detailed plans of the model contains a complete set of scale drawings of the reconstruction for study and for the guidance of model builders plus the most comprehensive collection of contemporary views and maps of the Bankside district There is also a survey of the design of the Globe s multiple stage and of its practical influence on the writing of Shakespeare s plays Dustjacket *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 **Rebuilding Shakespeare's Globe** Francis Reid, 2002-01-02 First Published in 2002 Routledge is an imprint of Taylor Francis an informa company **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 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.

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 contains student-focused materials and resources, including an interactive timeline and annotated weblinks.

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 as 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 ongoing experimentation and examine the various uses of the sites, political, economical, and educational.

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 *Documents of the Rose Playhouse* Carol Chillington Rutter, 1999 Philip Henslowe's Rose was Elizabethan London's first South Bank playhouse This book sets the background of a working theatre against which the plays of Shakespeare and his contemporaries can be understood *Playing Indoors* Will Tosh, 2018-02-22 What have we discovered about performance practice in the Sam Wanamaker Playhouse since the opening of the intimate candlelit theatre at Shakespeare's Globe *Playing Indoors* reveals the results of a two year study into the performance of Elizabethan and Jacobean drama in this unique theatre drawing together insights into early modern stage practice and the observations of today's actors and spectators A history of the experiences of artists and audience members who experienced the space first the book is also a study of the significance of reimagined theatres like the Sam Wanamaker Playhouse and the Globe Accessibly written and intended for a wide audience of students scholars artists and theatre goers *Playing Indoors* is a valuable contribution to the young field of early modern practice as research *The Cambridge Companion to Shakespeare on Stage* Stanley Wells, Stanley W. 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

Shakespeare in Elizabethan Costume Ella Hawkins, 2022-05-19 The meanings originally communicated by Elizabethan and Jacobean dress have long been confined to history Why then have doublets hose ruffs and farthingales featured in many Shakespeare productions staged since the turn of the 21st century This book scrutinizes the popular practice of costuming Shakespeare's plays in Elizabethan and Jacobean dress It considers why this approach to design appeals to contemporary directors designers and audiences and how it has shaped the meaning of Shakespeare's works in specific performance contexts Informed by original interviews with several prominent theatre practitioners including Emma Rice Gregory Doran Jenny Tiramani Simon Godwin Stephen Brimson Lewis and Tom Piper *Shakespeare in Elizabethan Costume* explores how various 21st century Shakespeare productions have drawn on myths and desires associated with early modern clothing Its discussions range from the practicalities of historical reconstruction to the appeal of early modern sartorial culture as an embodiment of wonder spectacle and the supernatural Productions discussed include Shakespeare's Globe's production of

Henry V 1997 the National Theatre's Twelfth Night 2017 and the Royal Shakespeare Company's The Tempest 2016 Ella Hawkins examines the minutiae of modern design how seams are sewn whence fabrics are sourced as well as the widespread cultural movements that have produced our modern relationship with the period of Shakespeare's lifetime This is the first book to explore fully the significance of Elizabethan inspired design in contemporary Shakespearean performance Shakespeare in Elizabethan Costume reframes so called period costuming as a dynamic collection of practices capable of refashioning textual meanings reflecting present day political and societal shifts and confronting contemporary injustices

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 New Theatre Quarterly 51: Volume 13, Part 3
Clive Barker, Simon Trussler, 1997-11-06 Provides an international forum where theatrical scholarship and practice can meet
to question dramatic assumptions English Year 6 Victoria Burrill, 2017-05-01 Exam Board Non Specific Level KS2 Subject
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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
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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 Scholars in Conversation* Michael P.
Jensen, 2019-07-29 Twenty four of today's most prominent Shakespeare scholars discuss the best known works in
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