



Painted Faces on the Renaissance Stage

The Moral Significance
of Face-Painting Conventions

Annette Drew-Bear

Painted Faces On The Renaissance Stage The Moral Significance Of Face Painting Conventions

Randall Martin



Painted Faces On The Renaissance Stage The Moral Significance Of Face Painting Conventions:

Painted Faces on the Renaissance Stage Annette Drew-Bear, 1994 She also shows that in Renaissance comedy playwrights exploited the many bawdy meanings of fucus or cosmetic paint to dramatize that theres knauery in dawbing

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

Imagining the Soul in Premodern Literature Abe Davies, 2021-06-28 This book is a study of ghostly matters of the soul in literature spanning the tenth century and the age of Shakespeare All people according to John Donne constantly beleieve that they have an immortal soul But he also reflects that in fact there is nothing so well established as constrains us to beleieve both that the soul is immortall and that every particular man hath such a soul In understanding the question of man s disembodied part as at once fundamental and fundamentally uncertain he was entirely of his time and Imagining the Soul in Premodern Literature considers this fraught shifting yet uniquely compelling entity in the context of the literary forms and effects involved in its representation Gruesome medieval dialogues between damned souls and worm eaten bodies verse and prose works by Donne Ren Descartes Margaret Cavendish and Andrew Marvell a profusion of sonnet sequences sermons manuals of instruction and travelogues Hamlet and its natural philosophical thinking about the apparently disembodied soul haunting Elsinore these chapters range across all this and more offering a rigorous yet accessible account of an essential aspect of premodern literature that will be of interest to scholars students and the general reader alike

Plain ugly Naomi Baker, 2021-06-15 Plain ugly examines depictions of physically repellent characters in a striking range of early modern literary and visual texts offering fascinating insights into the ways in which ugliness and deformity were perceived and represented particularly with regard to gender and the construction of identity Available in paperback for the first time the book focuses closely on English literary culture but also engages with wider European perspectives drawing on a wide array of primary sources including Italian and other European visual art Offering illuminating close readings of texts from both high and low culture it will interest scholars in English literature cultural studies women s studies history and art history as well as postgraduate and undergraduate students in these disciplines As an accessible and absorbing account of the power dynamics informing depictions of ugliness and beauty in relation to some of the quirkiest literary and visual material to be found in early modern culture it will also appeal to a wider audience

Shakespeare's Things Brett Gamboa, Lawrence Switzky, 2019-11-19 Floating daggers enchanted handkerchiefs supernatural storms and moving statues have tantalized Shakespeare s readers and audiences for centuries The essays in Shakespeare s Things Shakespearean Theatre and the Non Human World in History Theory and Performance renew attention to non human influence and agency in the plays exploring how Shakespeare anticipates new materialist thought thing theory and object studies while presenting accounts of intention action and expression that we have not yet noticed or named By

focusing on the things that populate the plays from commodities to props corpses to relics they find that canonical Shakespeare inventor of the human gives way to a lesser known figure a chronicler of the ceaseless collaboration among persons language the stage the object world audiences the weather the earth and the heavens *Theater of a City* Jean E. Howard, 2011-06-03 Arguing that the commercial stage depended on the unprecedented demographic growth and commercial vibrancy of London to fuel its own development Jean E Howard posits a particular synergy between the early modern stage and the city in which it flourished In London comedy place functions as the material arena in which social relations are regulated urban problems negotiated and city space rendered socially intelligible Rather than simply describing London the stage participated in interpreting it and giving it social meaning Each chapter of this book focuses on a particular place within the city the Royal Exchange the Counters London s whorehouses and its academies of manners and examines the theater s role in creating distinctive narratives about each In these stories specific locations are transformed into venues defined by particular kinds of interactions whether between citizen and alien debtor and creditor prostitute and client or dancing master and country gentleman Collectively they suggest how city space could be used and by whom and they make place the arena for addressing pressing urban problems demographic change and the influx of foreigners and strangers into the city new ways of making money and losing it changing gender roles within the metropolis and the rise of a distinctive town culture in the West End Drawing on a wide range of familiar and little studied plays from four decades of a defining era of theater history *Theater of a City* shows how the stage imaginatively shaped and responded to the changing face of early modern London *The Absence of America* Gavin Hollis, 2015-09-17 *The Absence of America* the London Stage 1576 1642 examines why early modern drama s response to English settlement in the New World was muted even though the so called golden age of Shakespeare coincided with the so called golden age of exploration no play is set in the Americas few plays treat colonization as central to the plot a handful features Native American characters most of whom are Europeans in disguise However advocates of colonialism in the seventeenth century denounced playing companies as enemies on a par with the Pope and the Devil Instead of writing off these accusers as paranoid cranks this book takes as its starting point the possibility that they were astute playgoers By so doing we can begin to see the emergence of a picture of America and of the Virginia colony in particular across a number of plays performed for London audiences Jonson s Bartholomew Fair The Staple of News and his collaboration with Marston and Chapman *Eastward Ho* Robert Greene s *Orlando Furioso* Massinger s *The City Madam* Massinger and Fletcher s *The Sea Voyage* Middleton and Dekker s *The Roaring Girl* Shakespeare s *The Tempest* and Fletcher and Shakespeare s *Henry VIII* We can glean the significance of this picture not only for the troubled Virginia Company but also for London theater audiences And we can see that the picture that was beginning to form was as the anti theatricalists surmised often slanderous condemnatory and as it were anti American **Shakespeare Survey: Volume 65, A Midsummer Night's Dream** Peter Holland, 2012-11-08 *Shakespeare Survey* is a yearbook of Shakespeare studies and

production Since 1948 the Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism Each volume is devoted to a theme or play or group of plays each also contains a section of reviews of that year s textual and critical studies and of the year s major British performances The theme for Volume 65 is A Midsummer Night s Dream The complete set of Survey volumes is also available online at <http://www.cambridge.org/online/shakespearesurvey> This fully searchable resource enables users to browse by author essay and volume search by play theme and topic and save and bookmark their results

Face/On Sharrona Pearl, 2017-04-12 Are our identities attached to our faces If so what happens when the face connected to the self is gone forever or replaced In Face On Sharrona Pearl investigates the stakes for changing the face and the changing stakes for the face in both contemporary society and the sciences The first comprehensive cultural study of face transplant surgery Face On reveals our true relationships to faces and facelessness explains the significance we place on facial manipulation and decodes how we understand loss reconstruction and transplantation of the face To achieve this Pearl draws on a vast array of sources bioethical and medical reports newspaper and television coverage performances by pop culture icons hospital records personal interviews films and military files She argues that we are on the cusp of a new ethics in an opportune moment for reframing essentialist ideas about appearance in favor of a more expansive form of interpersonal interaction Accessibly written and respectfully illustrated Face On offers a new perspective on face transplant surgery as a way to consider the self and its representation as constantly present and evolving Highly interdisciplinary this study will appeal to anyone wishing to know more about critical interventions into recent medicine makeover culture and the beauty industry

Othello: The State of Play Lena Cowen Orlin, 2014-04-24 Othello has a long history of provoking profound emotion in its audiences and readers This freeze frame volume showcases current debates and ideas about the play s provocative effects Each chapter has been carefully selected for its originality and relevance to the needs of students teachers and researchers Key issues and themes include Gender Love and Desire Race Ethnicity and Difference Social Relations Status and Ambition Tragedy Comedy and Parody Language Expression and Characterization All the essays offer new perspectives and combine to give readers an up to date understanding of what s exciting and challenging about Othello The approach based on an individual play unlike that of topic based series reflects how Shakespeare is most commonly studied and taught

Staging Spectatorship in the Plays of Philip Massinger Professor Joanne Rochester, 2013-04-28 The playwrights composing for the London stage between 1580 and 1642 repeatedly staged plays within and other metatheatrical inserts Such works present fictionalized spectators as well as performers providing images of the audience stage interaction within the theatre They are as much enactments of the interpretive work of a spectator as of acting and as such they are a potential source of information about early modern conceptions of audiences spectatorship and perception This study examines on stage spectatorship in three plays by Philip Massinger head playwright for the King s Men from 1625 to 1640 Each play presents a different form of

metatheatrical inset from the plays within of *The Roman Actor* 1626 to the masques within of *The City Madam* 1632 to the titular miniature portrait of *The Picture* 1629 moving thematically from spectator interpretations of dramatic performance the visual spectacle of the masque to staged readings of static visual art All three forms present a dramatization of the process of examination and allow an analysis of Massinger's assumptions about interpretation perception and spectator response

The Politics of Court Scandal in Early Modern England Alastair Bellany, 2007-01-29 This is a detailed 2002 study of the political significance of the murder of Sir Thomas Overbury 1613

Labors Lost Natasha Korda, 2011-09-21 *Labors Lost* offers a fascinating and wide ranging account of working women's behind the scenes and hitherto unacknowledged contributions to theatrical production in Shakespeare's time Natasha Korda reveals that the purportedly all male professional stage relied on the labor wares ingenuity and capital of women of all stripes including ordinary crafts and tradeswomen who supplied costumes props and comestibles wealthy heiresses and widows who provided much needed capital and credit wives daughters and widows of theater people who worked actively alongside their male kin and immigrant women who fueled the fashion driven stage with a range of newfangled skills and commodities Combining archival research on these and other women who worked in and around the playhouses with revisionist readings of canonical and lesser known plays *Labors Lost* retrieves this lost history by detailing the diverse ways women participated in the work of playing and the ways male players and playwrights in turn helped to shape the cultural meanings of women's work Far from a marginal phenomenon the gendered division of theatrical labor was crucial to the rise of the commercial theaters in London and had an influence on the material culture of the stage and the dramatic works of Shakespeare and his contemporaries

Poison's Dark Works in Renaissance England Miranda Wilson, 2013-12-24 *Poison's Dark Works in Renaissance England* considers the ways sixteenth and seventeenth century fears of poisoning prompt new models for understanding the world even as the fictive qualities of poisoning frustrate attempts at certainty Whether English writers invoke literal poisons as they do in so many revenge dramas homicide cases and medical documents or whether poisoning appears more metaphorically as it does in a host of theological legal philosophical popular and literary works this particular invisible weapon easily comes to embody the darkest elements of a more general English appetite for imagining the hidden correlations between the seen and the unseen This book is an inherently interdisciplinary project This book works from the premise that accounts of poisons and their operations in Renaissance texts are neither incidental nor purely sensational rather they do moral political and religious work which can best be assessed when we consider poisoning as part of the texture of Renaissance culture Placing little known or less studied texts medical reports legal accounts or anonymous pamphlets alongside those most familiar to scholars and the larger public such as poetry by Edmund Spenser and plays by William Shakespeare and Thomas Middleton allows us to appreciate the almost gravitational pull exerted by the notion of poison in the Renaissance Considering a variety of texts written for disparate audiences and with diverse purposes makes

apparent the ways this crime functions as both a local problem to be solved and as an apt metaphor for the complications of epistemology White People in Shakespeare Arthur L. Little, Jr., 2022-12-29 What part did Shakespeare play in the construction of a white people and how has his work been enlisted to define and bolster a white cultural and racial identity Since the court of Queen Elizabeth I through the early modern English theatre to the storming of the United States Capitol on 6 January 2021 white people have used Shakespeare to define their cultural and racial identity and authority White People in Shakespeare unravels this complex cultural history to examine just how crucial Shakespeare's work was to the early modern development of whiteness as an embodied identity as well as the institutional dissemination of a white Shakespeare in contemporary theatres politics classrooms and other key sites of culture Featuring contributors from a wide range of disciplines the collection moves across Shakespeare's plays and poetry and between the early modern and our own time to interrogate these relationships Split into two parts Shakespeare's White People and White People's Shakespeare it explores a variety of topics ranging from the education of the white self in *Hamlet* or affective piety and racial violence in *Measure for Measure* to Shakespearean education and the civil rights era and interpretations of whiteness in more contemporary work such as *American Moor* and *Desdemona* New Turkes Matthew Dimmock, 2017-03-02 Early Modern England was obsessed with the turke Following the first Ottoman siege of Vienna in 1529 the printing presses brought endless prayer sheets pamphlets and books concerning this infidel threat before the public in the vernacular for the first time As this body of knowledge increased stimulated by a potent combination of domestic politics further Ottoman incursions and trade English notions of Islam and of the turke became nuanced in a way that begins to question the rigid assumptions of traditional critical enquiry New Turkes Dramatizing Islam and the Ottomans in Early Modern England explores the ways in which print culture helped define and promulgate a European construction of Turkishness that was nebulous and ever shifting By placing in context the developing encounters between the Ottoman and Christian worlds it shows how ongoing engagements reflected the nature of the Turke in sixteenth century English literature By offering readings of texts by artists poets and playwrights especially canonical figures like Kyd Marlowe and Shakespeare a bewildering variety of approaches to Islam and the turke is revealed fundamentally questioning any dominant defining narrative of otherness In so doing this book demonstrates how continuing English encounters both real and fictional with Muslims complicated the notion of the Turke It also shows how the Anglo Ottoman relationship which was at its peak in the mid 1590s was viewed with suspicion by Catholic Europe particularly the apparent ritual and devotional similarities between England's reformed church and Islam That the new turkes were not Ottoman Muslims but English Protestants serves as a timely riposte to the decisive rhetoric of contemporary conflicts and modern scholarly assumption **The Comedy of Errors** William Shakespeare, 2016-12-15 Shakespeare's dextrous comedy of two twin masters and two twin servants continually mistaken for one another is both farce and more than farce The Comedy of Errors examines the interplay between personal and commercial relationships and the breakdown of

social order that follows the disruption of identity As well as detailed on page commentary notes this new edition has a long illustrated introduction exploring the play's performance and critical history as well as its place in the comic tradition from Classical to modern times

Scripturalizing the Human Vincent L. Wimbush, 2015-07-16 Scripturalizing the Human is a transdisciplinary collection of essays that reconceptualizes and models scriptural studies as a critical comparative set of practices with broad ramifications for scholars of religion and biblical studies This critical historical and ethnographic project is focused on scriptures scripturalization scripturalizing as shorthand for the psycho cultural and socio political work we make language do for and to us Each essay focuses on an instance of or situation involving such work engaging with the Bible Book of Mormon Bhagavata Purana and other sacred texts artifacts and practices in order to explore historical and ongoing constructions of the human Contributors use the category of scriptures understood not simply as texts but as freighted shorthand for the dynamics and ultimate politics of language as tools for self illumination and self analysis The significance of the collection lies in the window it opens to the rich and complex view of the highs and lows of human un making as it establishes the connections between a seemingly basic and apolitical religious category and a set of larger social cultural phenomena and dynamics

Women, Murder, and Equity in Early Modern England Randall Martin, 2007-12-12 This book presents the first comprehensive study of over 120 printed news reports of murders and infanticides committed by early modern women It offers an interdisciplinary analysis of female homicide in post Reformation news formats ranging from ballads to newspapers Individual cases are illuminated in relation to changing legal religious and political contexts as well as the dynamic growth of commercial crime news and readership

Glorious Bodies Colby Gordon, 2024-09-06 A prehistory of transness that recovers early modern theological resources for trans lifeworlds In this striking contribution to trans history Colby Gordon challenges the prevailing assumption that trans life is a byproduct of recent medical innovation by locating a cultural imaginary of transition in the religious writing of the English Renaissance Marking a major intervention in early modern gender studies Glorious Bodies insists that transition happened both socially and surgically hundreds of years before the nineteenth century advent of sexology Pairing literary texts by Shakespeare Webster Donne and Milton with a broad range of primary sources Gordon examines the religious tropes available to early modern subjects for imagining how gender could change From George Herbert's invaginated Jesus and Milton's gestational Adam to the ungendered glorious body of the resurrection early modern theology offers a rich conceptual reservoir of trans imagery In uncovering early modern trans theology Glorious Bodies mounts a critique of the broad consensus that secularism is a necessary precondition for trans life while also combating contemporary transphobia and the right wing Christian culture war seeking to criminalize transition Developing a rehabilitative account of theology's value for positing trans lifeworlds this book leverages premodern religion to imagine a postsecular transness in the present

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