Shakespeare on the University Stage

Andrew James Hartley



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JA Banks

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and national or racial identity and aesthetic issues disguise as an emblem of theatre and the significance of disguise for the dramatic artist The study serves to examine the significant ways in which disguise devices have been used in early modern Stage Directions and Shakespearean Theatre Gillian Woods, Sarah Dustagheer, 2017-12-14 What drama in England 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 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's Dramatic Persons Travis Curtright, 2016-12-05 In Shakespeare's Dramatic Persons Travis Curtright examines the influence of the classical rhetorical tradition on early modern theories of acting in a careful study of and selection from Shakespeare's most famous characters and successful plays Curtright demonstrates that personation the early modern term for playing a role is a rhetorical acting style that could provide audiences with lifelike characters and action including the theatrical illusion that dramatic persons possess interiority or inwardness Shakespeare s Dramatic Persons focuses on major characters such as Richard III Katherina Benedick and Iago and ranges from Shakespeare's early to late work exploring particular rhetorical forms and how they function in five different plays At the end of this study Curtright envisions how Richard Burbage Shakespeare's best actor might have employed the theatrical convention of directly addressing audience members Though personation clearly differs from the realism aspired to in modern approaches to the stage Curtright reveals how Shakespeare's sophisticated use and development of persuasion s arts would have provided early modern actors with their own means and sense of performing lifelike dramatic persons Stage and Screen Bert Cardullo, 2011-11-17 Classic and new essays examining the historical cultural and aesthetic relationships between theater and film Shakespeare's Letters Alan Stewart, 2008-11-13 Shakespeare s plays are stuffed with letters 111 appear on stage in all but five of his dramas But for modern actors directors and critics they are frequently an awkward embarrassment Alan Stewart shows how and why Shakespeare put letters on stage in virtually all of his plays By reconstructing the very different uses to which letters were put in Shakespeare s time and recapturing what it meant to write send receive read and archive a letter it throws new light on some of his most familiar dramas Early modern letters were not private missives sent through an anonymous postal system but a vital sometimes the only means of maintaining contact and sending news between distant locations Penning a letter was a serious business in a period when writers made their own pen and ink letter writing protocols were strict letters were dispatched by personal messengers or carriers often received and read in public and Shakespeare exploited all these features to dramatic effect

Surveying the vast range of letters in Shakespeare's oeuvre the book also features sustained new readings of Hamlet King The Shakespearean World Jill L Lear Antony and Cleopatra The Merchant of Venice and Henry IV Part One Levenson, Robert Ormsby, 2017-03-27 The Shakespearean World takes a global view of Shakespeare and his works especially their afterlives Constantly changing the Shakespeare central to this volume has acquired an array of meanings over the past four centuries Shakespeare signifies the historical person as well as the plays and verse attributed to him It also signifies the attitudes towards both author and works determined by their receptions Throughout the book specialists aim to situate Shakespeare s world and what the world is because of him In adopting a global perspective the volume arranges thirty six chapters in five parts Shakespeare on stage internationally since the late seventeenth century Shakespeare on film throughout the world Shakespeare in the arts beyond drama and performance Shakespeare in everyday life Shakespeare and critical practice Through its coverage The Shakespearean World offers a comprehensive transhistorical and international view of the ways this Shakespeare has not only influenced but has also been influenced by diverse cultures during 400 years of performance adaptation criticism and citation While each chapter is a freshly conceived introduction to a significant topic all of the chapters move beyond the level of survey suggesting new directions in Shakespeare studies such as ecology tourism and new media and making substantial contributions to the field This volume is an essential resource for all those studying Shakespeare from beginners to advanced specialists **The Age of Milton** Alan Hager, 2004-03-30 The 17th century was a time of significant cultural and political change The era saw the rise of exploration and travel the growth of the scientific method and the spread of challenges to conventional religion Many of these developments occurred in England and North America and literature of the period reflects the intellectual and emotional fervor of the age This reference chronicles the lives and works of more than 75 British and American writers of the 17th century Included are entries on such major canonical authors as Donne Milton and Jonson The volume also covers the writings of such leading thinkers as Hobbes and Locke along with the works of leading European figures like Galileo and Descartes Also profiled are numerous significant women writers including Mary Astell Aphra Behn and Anne Killigrew Each entry is written by an expert contributor and includes a biography a discussion of major works and themes a survey of the writer s critical reception and primary and secondary bibliographies The volume additionally includes entries on several artists who significantly influenced British and Shakespeare's Props Sophie Duncan, 2019-01-30 Cognitive approaches to drama have enriched American literary culture our understanding of Early Modern playtexts acting and spectatorship This monograph is the first full length study of Shakespeare s props and their cognitive impact Shakespeare s most iconic props have become transhistorical transnational metonyms for their plays a strawberry spotted handkerchief instantly recalls Othello a skull Hamlet One reason for stage properties neglect by cognitive theorists may be the longstanding tendency to conceptualise props as detachable body parts instead this monograph argues for props as detachable parts of the mind Through props Shakespeare's characters offload

reveal and intervene in each other's cognition illuminating and extending their affect Shakespeare's props are neither static icons nor substitutes for the body but volatile malleable and dangerously exposed extensions of his characters minds. Recognising them as such offers new readings of the plays from the way memory becomes a weapon in Hamlet's Elsinore to the pleasures and perils of Early Modern gift culture in Othello The monograph illuminates Shakespeare's exploration of extended cognition recollection and remembrance at a time when the growth of printing was forcing Renaissance culture to rethink the relationship between memory and the object Readings in Shakespearean stage history reveal how props both carry audience affect and reveal cultural priorities some accrue cultural memories while others decay and are forgotten as detritus of the stage

A Companion to English Renaissance Literature and Culture Michael Hattaway, 2008-04-15. This is a one volume up to date collection of more than fifty wide ranging essays which will inspire and guide students of the Renaissance and provide course leaders with a substantial and helpful frame of reference Provides new perspectives on established texts Orientates the new student while providing advanced students with current and new directions Pioneered by leading scholars Occupies a unique niche in Renaissance studies Illustrated with 12 single page black and white prints

Intermedial Shakespeares on European Stages A. Mancewicz, 2014-08-06 Intermedial Shakespeares argues that intermediality has refashioned performances of Shakespeare's plays over the last two decades in Europe It describes ways in which text and author time and space actor and audience have been redefined in Shakespearean productions that incorporate digital media and it traces transformations in practice Antony and Cleopatra Bridget Escolme, 2006-03-29 This handbook offers a way in to reading Anthony and Cleopatra theatrically Through analyses of key productions an account of the historical conditions in which the play was first produced and a scene by scene account of how the play might be approached in performance this book focuses on the challenges of staging the notorious lovers Women on Southern Stages, 1800-1865 Robin O. Warren, 2016-10-24 Women played an integral role in the theater of the Antebellum and Civil War South Yet their contributions have largely been overlooked by history Southern actresses were important public figures who helped mold gender identity through their theatrical performances Although cast in parts written by men they subverted the norms of femininity in their public personas and in their personal lives Educated and often wealthy but never accepted by the landed elite women distinguished themselves by carving out an in between class status and many proved to be sophisticated entrepreneurs Southern actresses also helped shape racial perceptions and regional politics as the South entered the Civil War Imagining Shakespeare's Original Audience, 1660-2000 Bettina Boecker, 2016-04-29 Comparatively little is known about Shakespeare's first audiences. This study argues that the Elizabethan audience is an essential part of Shakespeare as a site of cultural meaning and that the way criticism thinks of early modern theatregoers is directly related to the way it thinks of and uses the Bard himself **Shakespeare's Boys** K. Knowles, 2014-01-02 Shakespeare's Boys A Cultural History offers the first extensive exploration of boy characters in Shakespeare's plays

examining a range of characters from across the Shakespearean canon in their original early modern contexts and surveying their subsequent performance histories on stage and screen from the Restoration until the present day Barker, Guthrie, Wanamaker Cary M. Mazer, 2013-12-04 All four figures in this volume have been canonized as central to stage centred Shakespearean scholarship and stage practice From William Poel's reproductions of early modern stages in the late nineteenth century to Sam Wanamaker's reconstruction of the Globe on London's South Bank they all viewed Shakespeare's plays as being enmeshed in the social and historical dynamics of theatremaking and theatregoing The volume considers how their attempts to recapture early modern performance conditions can be considered progressive Languages on England's Stages, 1590-1620 Marianne Montgomery, 2016-04-22 Though representations of alien languages on the early modern stage have usually been read as mocking xenophobic or at the very least extremely anxious listening closely to these languages in the drama of Shakespeare and his contemporaries Marianne Montgomery discerns a more complex reality She argues instead that the drama of the early modern period holds up linguistic variety as a source of strength and offers playgoers a cosmopolitan engagement with the foreign that while still sometimes anxious complicates easy national distinctions The study surveys six of the European languages heard on London's commercial stages during the three decades between 1590 and 1620 Welsh French Dutch Spanish Irish and Latin and the distinct sets of cultural issues that they made audible Exploring issues of culture and performance raised by representations of European languages on the stage this book joins and advances two critical conversations on early modern drama It both works to recover English relations with alien cultures in the period by looking at how such encounters were staged and treats sound and performance as essential to understanding what Europe's languages meant in the theater Europe's Languages on England's Stages 1590 1620 contributes to our emerging sense of how local identities and global knowledge in early modern England were necessarily shaped by encounters with nearby lands particularly encounters staged for aural consumption

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