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Speeding up Shakespeare

W. J. LAWRENCE



NEW PORTRAIT OF RICHARD TARLETON

(From the old ballad, "The New Medley, or a Messie of All together")

Speeding Up Shakespeare

Stephen Wisker

Speeding Up Shakespeare:

Shakespearean Stage Production Cécile de Banke, 2014-08-13 An absorbing and original addition to Shakespeareana this handbook of production is for all lovers of Shakespeare whether producer player scholar or spectator In four sections Staging Actors and Acting Costume Music and Dance it traces Shakespearean production from Elizabethan times to the 1950s when the book was originally published This book suggests that Shakespeare should be performed today on the type of stage for which his plays were written It analyses the development of the Elizabethan stage from crude inn yard performances to the building and use of the famous Globe Since the Globe saw the enactment of some of the Bard s greatest dramas its construction properties stage devices and sound effects are reviewed in detail with suggestions on how a producer can create the same effects on a modern or reconstructed Elizabethan stage Shakespeare s plays were written to fit particular groups of actors The book gives descriptions of the men who formed the acting companies of Elizabethan London and of the actors of Shakespeare s own company giving insights into the training and acting that Shakespeare advocated With full descriptions and pages of reproductions the costume section shows the types of dress necessary for each play along with accessories and trimmings A table of Elizabethan fabrics and colours is included The final section explores the little known and interesting story of the integral part of music and dance in Shakespeare s works Scene by scene the section discusses appropriate music or song for each play and supplies substitute ideas for Elizabethan instruments Various dances are described among them the pavan gaillard canary and courante This book is an invaluable wealth of research with extensive bibliographies and extra information

A Companion to Shakespeare's Sonnets Michael

Schoenfeldt, 2010-03-08 This Companion represents the myriad ways of thinking about the remarkable achievement of Shakespeare s sonnets An authoritative reference guide and extended introduction to Shakespeare s sonnets Contains more than 20 newly commissioned essays by both established and younger scholars Considers the form sequence content literary context editing and printing of the sonnets Shows how the sonnets provide a mirror in which cultures can read their own critical biases Informed by the latest theoretical cultural and archival work

An Introduction to Shakespeare's Comedies Patrick Swinden, 1976-06-01 **Embracing Disruption** Stephen Wisker, 2025-07-23 This volume celebrates the centrality of clowning in Shakespeare s conception of theatre and explores how he purposefully invited the clown s anarchic energy into the heart of his dramaturgy Clowning was a potent but divisive force in the theater of Shakespeare s time challenging the emerging tyranny of decorum and the developing notion of the authorial voice As such the figure of the clown is key to understanding the pervasive tension between existing and emergent forms of Elizabethan theater and unlocks forgotten levels of meaning in Shakespeare s plays meanings that were only fully experienced in performance rather than on the page The great clown Dick Tarleton dominated the London theater of the 1580 s and deeply informed Shakespeare s understanding of the anarchic power of performance By the 1590 s however the clown s voice was increasingly silenced by

emerging theater practice intent on authorial control and Elizabethan codes of decorum Against the dominant critical tide Shakespeare continued to embrace clowning and worked closely with Will Kemp Tarleton s successor as the greatest clown of his age specifically and deliberately placing him alongside his leading man Richard Burbage the originator of the roles of Romeo Hal Hamlet and many others Through an analysis of key scenes in Romeo and Juliet and Henry IV Embracing Disruption illustrates the enormously generative unstable and compelling relationship between these two actors Burbage and Kemp the hero and the clown and how their extraordinary dynamic was experienced on the stage rather than on the page This hero clown dynamic continues even after Kemp s departure from Shakespeare s company Hamlet features the ghosts of Tarleton and Kemp two clowns deeply informing Burbage s performance as the hero Then a similar dynamic emerges between Kemp s replacement a very different clown in Robert Armin playing the Fool opposite Burbage in King Lear In each instance the presence of the clown crucially informs the audience s understanding of the hero Moreover Shakespeare s increasingly sophisticated deployment of clowning comments on and resists the transformation and gentrification of the theater that defined the Elizabethan era This study will be of great interest to students and scholars in Performance studies and Shakespeare studies

Speeding up Shakespeare William John Lawrence,1968 **Shakespeare's Sources** Kenneth Muir,2013-10-11 First published in 1957 This book finds discovers what the sources to Shakespeare s Comedies and Tragedies really were considers the dramatic reasons for Shakespeare s departure from them and provides many examples of the way in which he made use of his general reading for particular scenes and speeches Kenneth Muir shows that Shakespeare frequently uses more than one source and sometimes as many as eight *Shakespeare's King Lear* S.

S. Nagarajan,2017-05-11 Shakespeare s King Lear is often called his mightiest play This comprehensive edition by S Nagarajan who edited the evergreen Signet edition of Measure for Measure presents a lifetime of scholarship on Shakespeare and fifteen years of research specifically on Lear Accessibly written this edition serves the reader who has access to well stocked libraries and lively theatres as well as the student whose resources are more limited The play text is a conflation of the Quarto text and the First Folio text and the notes provide a generous but discreet selection of alternative readings of lines and contexts In ten erudite essays Nagarajan provides a thoroughly researched picture of Shakespeare s sources for the play his unique use of language Elizabethan theatre history and values of the play analysis of enigmatic scenes glimpses into its performance history and other subjects with special attention to Indian dramatic art theory This edition is the first to bring together both the best scholarship on Lear to date and perspectives from Indian poetics and philosophy The result is a text that robustly includes but goes beyond Anglophone cultures and Euro American experiences making it truly representative of Lear s global stage Speeding Up Shakespeare William J. Lawrence,1973-01-01 **Drama** Geoffrey Whitworth,1937

Performing Arts/books in Print: an Annotated Bibliography Ralph Newman Schoolcraft,1973 **Parliamentary Debates** Great Britain. Parliament. House of Commons,1933 Contains the 4th session of the 28th Parliament through the

session of the Parliament A Concordance to Shakespeare's Poems Mrs. Horace Howard Furness,1875 The Parliamentary Debates (official Report). Great Britain. Parliament. House of Commons,1933 Classified Catalogue of Selected Accessions University of London. Library,1943 **Guide to Reprints** ,2008 **Shakespeare's Comedies** Cliffs Notes,1999-02 Finally Summaries and Commentaries for All of Shakespeare s comedies are available in one easy to access volume The Comedy of Errors probably Shakespeare s earliest work features a plot both romantic and melodramatic juggling mistaken identities and the confusion of twins The Two Gentlemen of Verona is peppered with mercurial motivations and bittersweet romance playfully laced with comic resolution Love s Labour s Lost one of Shakespeare s most original plots uses irony and satire to gently mock young lovers inviting us to laugh at our own youthful follies A Midsummer Night s Dream features fairies playing magical havoc with woeful lovers until all is resolved with wedding celebrations and broad comic entertainment by rustic well meaning bumpkins The Merchant of Venice more serious than comedic investigates various attitudes toward money and wealth The Taming of the Shrew relying heavily on physical appearance and visual effect uses mistaken identities puns and a play within a play Whether the shrew is actually transformed through a cunning use of psychology is still debatable Much Ado About Nothing a witty battle of the sexes in more earthy and naturalistic language than some of Shakespeare s other romantic comedies concludes with dancing and a celebration of blissful wedded love As You Like It contains the evergreen Forest of Arden ripe for satiric caricaturing of shepherds philosophers and the dreaded curse of banishment The Merry Wives of Windsor one of Shakespeare s most frivolous stage offerings gives a delightful glimpse of the England of his own time and features the amoral Sir John Falstaff one of the playwright s comedic masterpieces Twelfth Night revolves around twins separated by a shipwreck and the irrationality of young lovers a favorite theme of Shakespeare the comic subplot poking fun at gloomy conservative types adds welcome panache Troilus and Cressida usually labeled a tragicomedy because of its theme of moral corruption and disintegration contains comedy that is more wry than bawdy or clever All s Well That Ends Well like Shakespeare s other dark comedies treats in typical fashion the standard romantic theme of love triumphant Measure for Measure uses disguise and comedy to lighten the theme of moral decay Pericles represents Shakespeare s unique blend of comedy and tragedy Cymbeline showcases a panorama of popular romantic motifs and themes The Winter s Tale one of Shakespeare s more naturalistic pieces is rich and romantic and concludes with marriage and the promise of happiness The Tempest is a visual feast of magic and theatrical spectacle emphasizing resolution after deception It is commonly believed to be the last play that Shakespeare wrote **Studies in Philology** ,1954 The Amateur Theatre and Playwrights' Journal ,1938 Performing Arts Books, 1876-1981 ,1981 **Catalog of Printed Books of the Folger Shakespeare Library, Washington, D.C.** Folger Shakespeare Library,1970

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