

Dieter Mehl
The Elizabethan
Dumb Show
The History of a Dramatic Convention



Elizabethan Dumb Show

Minjie Lin



Elizabethan Dumb Show:

The Elizabethan Dumb Show Dieter Mehl, 1965 **The Elizabethan Dumb Show** Dieter Mehl, 2010-10-22 First published in English in 1965 this book discusses the roots and development of the dumb show as a device in Elizabethan drama The work provides not only a useful manual for those who wish to check the occurrence of dumb shows and the uses to which they are put it also makes a real contribution to a better understanding of the progress of Elizabethan drama and sheds new light on some of the lesser known plays of the period *The Dumb Show in Elizabethan Drama* Samuel Weingarten, 1928 *Hogarth and the Shows of London* Andrew Stevens, 1996 *Poets, Players, and Preachers* Anne James, 2016-08-12 On the night of November 4th 1605 the English authorities uncovered an alleged plot by a group of discontented Catholics to blow up the Houses of Parliament with the lords princes queen and king in attendance The failure of the plot is celebrated to this day and is known as Guy Fawkes Day In *Poets Players and Preachers* Anne James explores the literary responses to the discovery of the Gunpowder Plot in poetry drama and sermons This book is the first full length study of the literary repercussions of the conspiracy By analyzing the genres of poems plays and sermons produced between 1605 and 1688 the author argues that not only did the continuous reinterpretation of the conspiracy serve religious and political purposes but that such literary reinterpretations produced generic changes What's the Worst Thing You Can Do to Shakespeare? R. Burt, J. Yates, 2013-07-17 What s the worst thing you can do to Shakespeare The answer is simple don t read him To that end Richard Burt and Julian Yates embark on a project of un reading the Bard turning the conventional challenges into a roadmap for textual analysis and a thorough reconsideration of the plays in light of their absorption into global culture *The Drama Dictionary* Terry Hodgson, 1998-04-21 This comprehensive reference work is designed to be a single source to which readers may turn for guidance on dramatic theory and practice It therefore concentrates on critical and technical concepts and terms rather than on theatre history or biography The book contains some 1300 entries varying in length from a few words to several hundred The terms included relate to the forms of drama e g epic mime farce comedy of manners tragi comedy etc to different kinds of stage thrust picture frame arena etc to technical stage terms tabs proscenium arch sightlines etc to acting terms including colloquialisms fluff corpse as well as duologue soliloquy cross below upstage etc They also include the critical terms of important theoreticians e g superobjective magic if throughline alienation montage and the obvious foreign terms hamartia peripeteia etc Dramatic movements and styles are described naturalism expressionism neo classical Jacobean etc together with terms relating to costume e g buskins character types of say the Commedia dell Arte and dramatic structure climax curtain pace and tempo episode chorus etc The entries are fully cross referenced and are supported by ample suggestions for further reading and a selection of line drawings illustrating key points in the text *Early Modern Theatricality* Henry S. Turner, 2013-12 *Early Modern Theatricality* brings together some of the most innovative critics in the field to examine the many conventions that characterized early modern theatricality It

generates fresh possibilities for criticism combining historical formal and philosophical questions in order to provoke our rediscovery of early modern drama

Tragedy as Philosophy in the Reformation World Russ Leo, 2019-01-24 Tragedy as Philosophy in the Reformation World examines how sixteenth and seventeenth century poets theologians and humanist critics turned to tragedy to understand providence and agencies human and divine in the crucible of the Reformation Rejecting familiar assumptions about tragedy vital figures like Philipp Melanchthon David Pareus Lodovico Castelvetro John Rainolds and Daniel Heinsius developed distinctly philosophical ideas of tragedy irreducible to drama or performance inextricable from rhetoric dialectic and metaphysics In its proximity to philosophy tragedy afforded careful readers crucial insight into causality probability necessity and the terms of human affect and action With these resources at hand poets and critics produced a series of daring and influential theses on tragedy between the 1550s and the 1630s all directly related to pressing Reformation debates concerning providence predestination faith and devotional practice Under the influence of Aristotle's Poetics they presented tragedy as an exacting forensic tool enabling attentive readers to apprehend totality And while some poets employed tragedy to render sacred history palpable with new energy and urgency others marshalled a precise philosophical notion of tragedy directly against spectacle and stage playing endorsing anti theatrical theses on tragedy inflected by the antique Poetics In other words this work illustrates the degree to which some of the influential poets and critics in the period emphasized philosophical precision at the expense of even to the exclusion of dramatic presentation In turn the work also explores the impact of scholarly debates on more familiar works of vernacular tragedy illustrating how William Shakespeare's Hamlet and John Milton's 1671 poems take shape in conversation with philosophical and philological investigations of tragedy Tragedy as Philosophy in the Reformation World demonstrates how Reformation took shape in poetic as well as theological and political terms while simultaneously exposing the importance of tragedy to the history of philosophy

Stage Directions and Shakespearean Theatre Gillian Woods, Sarah Dustagheer, 2017-12-14 What 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 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

Beyond "The Spanish Tragedy" Lukas Erne, 2001 This is the first book in more than thirty years on the playwright who is arguably Shakespeare's most important tragic predecessor In Lukas Erne's book The Spanish Tragedy the most popular of all plays on the English Renaissance stage receives the extensive scholarly and critical treatment it deserves including a full reception and modern stage history Yet as

Erne shows Thomas Kyd is much more than the author of a single masterpiece Don Horatio partly extant in The First Part of Hieronimo the lost early Hamlet Soliman and Perseda and Cornelia all belong to what emerges in this study for the first time as a coherent dramatic oeuvre

Elizabethan Popular Theatre Michael Hattaway, 2013-04-15 Elizabethan Popular Theatre surveys the Golden Age of English popular theatre the 1590s the age of Marlowe and the young Shakespeare The book describes the staging practices performance conditions and acting techniques of the period focusing on five popular dramas The Spanish Tragedy Mucedorus Edward II Doctor Faustus and Titus Andronicus as well as providing a comprehensive history of a variety of contemporary playhouse stages performances and players

Portraits in Early Modern English Drama Emanuel Stelzer, 2019-05-14 Portraits in Early Modern English Drama studies the complex web of interconnections that grows out of the presentation of portraits as props in early modern English drama Emanuel Stelzer considers this theory from the Elizabethan age up to the closing of the theatres This book examines how the dramatic text and the subjectivities of the dramatis personae are shaped and changed through the process of observation and interpretation of pictures in the dramatic actions and dialogues Unlike any previous study it confronts when a portrait is clearly meant not to be a miniature This also has bearings on the effect of the picture on the audience and in terms of genre expectation Two important questions are interrogated in the book What were the price and value of these portraits and What were the strategies deployed by the playing companies to show women's portraits in a theatre without actresses This book will be of interest to different areas of research dealing with the history of drama and literature material and visual culture studies art history gender studies and performance studies

Law and Representation in Early Modern Drama Subha Mukherji, 2006-10-26 This examination of the relation between law and drama in Renaissance England establishes the diversity of their dialogue encompassing critique and complicity comment and analogy but argues that the way in which drama addresses legal problems and dilemmas is nevertheless distinctive As the resemblance between law and theatre concerns their formal structures rather than their methods and aims an interdisciplinary approach must be alive to distinctions as well as affinities Alert to issues of representation without losing sight of a lived culture of litigation this study primarily focuses on early modern implications of the connection between legal and dramatic evidence but expands to address a wider range of issues which stretch the representational capacities of both courtroom and theatre The book does not shy away from drama's composite vision of legal realities but engages with the fictionality itself as significant and negotiates the methodological challenges it posits

A Warning for Fair Women Charles D. Cannon, 2013-11-05 No detailed description available for A Warning for Fair Women

Death and Drama in Renaissance England William E. Engel, 2002 Table of contents

The Story of Elizabethan Drama George Bagshawe Harrison, 1924

The Story of Elizabethan Drama George B. Harrison,

Spectacle & image in Renaissance Europe / Spectacle & image dans l'Europe de la Renaissance Andre Lascombes, 2023-08-14 This collection of nineteen essays focuses on the ways in which

in England France and Spain the Renaissance made propagandistic or aesthetic use of the image in various spectacles Under surface differences between genres what emerges is a surprising similarity in tactics and response which invites further questioning about image elaboration and its reception **A Companion to British Literature, Volume 2** Robert DeMaria, Jr., Heesok Chang, Samantha Zacher, 2013-12-13 A Companion to British Literature Early Modern Literature 1450 1660

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