

Stillness In Motion In The Seventeenth Century Theatre

**Catherine Richardson, Tara
Hamling, David Gaimster**



Stillness In Motion In The Seventeenth Century Theatre:

Stillness in Motion in the Seventeenth-Century Theatre P.A. Skantze, 2003-09-02 Stillness in Motion in the Seventeenth Century Theatre provides a comprehensive examination of this aesthetic theory The author investigates this aesthetic history as a form of artistic creation philosophical investigation a way of representing and manipulating ideas about gender and a way of acknowledging reinforcing and making a critique of social values for the still and moving the permanent and elapsing The book s analysis covers the entire seventeenth century with chapters on the work of Ben Jonson John Milton the pamphletheatre Aphra Behn John Vanbrugh and Jeremy Collier and will be of interest to scholars in the areas of literary and performance studies

Stillness in Motion in the Seventeenth-century Theatre P. A. Skantze, 2003 In the seventeenth century emerging practices such as print collecting and performance influenced early modern discussions of stillness and motion

Renaissance Drama 35 Mary Floyd-Wilson, Garrett A. Sullivan, 2006-06-22 Renaissance Drama an annual and interdisciplinary publication is devoted to drama and performance as a central feature of Renaissance culture The essays in each volume explore traditional canons of drama the significance of performance broadly construed to early modern culture and the impact of new forms of interpretation on the study of Renaissance plays theatre and performance This special issue of Renaissance Drama Embodiment and Environment in Early Modern Drama and Performance is guest edited by Mary Floyd Wilson and Garrett A Sullivan Jr Anatomized fragmented and embarrassed the body has long been fruitful ground for scholars of early modern literature and culture The contributors suggest however that period conceptions of embodiment cannot be understood without attending to transactional relations between body and environment The volume explores the environmentally situated nature of early modern psychology and physiology both as depicted in dramatic texts and as a condition of theatrical performance Individual essays shed new light on the ways that travel and climatic conditions were understood to shape and reshape class status gender ethnicity national identity and subjectivity they focus on theatrical ecologies identifying the playhouse as a special environment or its own ecosystem where performances have material formative effects on the bodies of actors and audience members and they consider transactions between theatrical political and cosmological environments For the contributors to this volume the early modern body is examined primarily through its engagements with and operations in specific environments that it both shapes and is shaped by Embodiment these essays show is without borders

The Routledge Handbook of Material Culture in Early Modern Europe Catherine Richardson, Tara Hamling, David Gaimster, 2016-09-13 The Routledge Handbook of Material Culture in Early Modern Europe marks the arrival of early modern material culture studies as a vibrant fully established field of multi disciplinary research The volume provides a rounded accessible collection of work on the nature and significance of materiality in early modern Europe a term that embraces a vast range of objects as well as addressing a wide variety of human interactions with their physical environments This stimulating view of materiality is distinctive in asking questions about the whole material world

as a context for lived experience and the book considers material interactions at all social levels There are 27 chapters by leading experts as well as 13 feature object studies to highlight specific items that have survived from this period defined broadly as c 1500 c 1800 These contributions explore the things people acquired owned treasured displayed and discarded the spaces in which people used and thought about things the social relationships which cluster around goods between producers vendors and consumers of various kinds and the way knowledge travels around those circuits of connection The content also engages with wider issues such as the relationship between public and private life the changing connections between the sacred and the profane or the effects of gender and social status upon lived experience Constructed as an accessible wide ranging guide to research practice the book describes and represents the methods which have been developed within various disciplines for analysing pre modern material culture It comprises four sections which open up the approaches of various disciplines to non specialists Definitions disciplines new directions Contexts and categories Object studies and Material culture in action This volume addresses the need for sustained coherent comment on the state breadth and potential of this lively new field including the work of historians art historians museum curators archaeologists social scientists and literary scholars It consolidates and communicates recent developments and considers how we might take forward a multi disciplinary research agenda for the study of material culture in periods before the mass production of goods

Metropolitan Tragedy Marissa Greenberg, 2015-01-01 Breaking new ground in the study of tragedy early modern theatre and literary London *Metropolitan Tragedy* demonstrates that early modern tragedy emerged from the juncture of radical changes in London s urban fabric and the city s judicial procedures Marissa Greenberg argues that plays by Shakespeare Milton Massinger and others rework classical conventions to represent the city as a locus of suffering and loss while they reflect on actual sources of injustice in sixteenth and seventeenth century London structural upheaval imperial ambition and political tyranny Drawing on a rich archive of printed and manuscript sources including numerous images of England s capital Greenberg reveals the competing ideas about the metropolis that mediated responses to theatrical tragedy The first study of early modern tragedy as an urban genre *Metropolitan Tragedy* advances our understanding of the intersections between genre and history *Moving Shakespeare Indoors* Andrew Gurr, Farah Karim-Cooper, 2014-03-06 This book examines the conditions of the original performances in seventeenth century indoor theatres

Shakespeare beyond English Susan Bennett, Christie Carson, 2013-08-29 Tackling vital issues of politics identity and experience in performance this book asks what Shakespeare s plays mean when extended beyond the English language From April to June 2012 the Globe to Globe Festival offered the unprecedented opportunity to see all of Shakespeare s plays performed in many different world languages Thirty eight productions from around the globe were presented in six weeks as part of the World Shakespeare Festival which formed a cornerstone of the Cultural Olympics This book provides the only complete critical record of that event drawing together an internationally renowned group of scholars of Shakespeare and world theatre with a

selection of the UK's most celebrated Shakespearean actors. Featuring a foreword by Artistic Director Dominic Dromgoole and an interview with the Festival Director Tom Bird, this volume highlights the energy and dedication that was necessary to mount this extraordinary cultural experiment.

Voice in Motion Gina Bloom, 2013-04-19

Voice in Motion explores the human voice as a literary, historical, and performative motif in early modern English drama and culture, where the voice was frequently represented as struggling, even failing to work. In a compelling and original argument, Gina Bloom demonstrates that early modern ideas about the efficacy of spoken communication spring from an understanding of the voice's materiality. Voices can be cracked by the bodies that produce them, scattered by winds when transmitted as breath through their acoustic environment, stopped by clogged ears meant to receive them, and displaced by echoic resonances. The early modern theater underscored the voice's volatility through the use of pubescent boy actors whose vocal organs were especially vulnerable to malfunction. Reading plays by Shakespeare, Marston, and their contemporaries alongside a wide range of late sixteenth and early seventeenth-century texts, including anatomy books, acoustic science treatises, Protestant sermons, music manuals, and even translations of Ovid, Bloom maintains that cultural representations and theatrical enactments of the voice as unruly matter undermined early modern hierarchies of gender. The uncontrollable physical voice creates anxiety for men whose masculinity is contingent on their capacity to discipline their voices and the voices of their subordinates. By contrast, for women, the voice is most effective not when it is owned and mastered but when it is relinquished to the environment. Beyond there, the voice's fragile material form assumes its full destabilizing potential and becomes a surprising source of female power. Indeed, Bloom goes further to query the boundary between the production and reception of vocal sound, suggesting provocatively that it is through active listening, not just speaking, that women on and off the stage reshape their world. Bringing together performance theory, theater history, theories of embodiment, and sound studies, this book makes a significant contribution to gender studies and feminist theory by challenging traditional conceptions of the links among voice, body, and self.

Early Modern Performance Beyond the Public Stage Amrita Sen, Jennifer Linhart Wood, 2025-09-18

The first major work to explore and analyze the popular extra-theatrical performances in late medieval and Renaissance England. This wider, heterogeneous category of early modern performance included puppetry, fireworks, shows, rope dancing, minstrelsy, performing animals, games, civic drama, court masques, university drama, morris dances, and ceremonial rituals, all taking place in a variety of venues. The volume reveals how these extra-theatrical productions shaped urban and rural life and conveyed a sense of spectacular excess, of exceeding traditional genres, conventional modes of performance, and the typical bounds of theatrical space. The spaces where medieval and early modern drama flourished include pageant carts, convents, private homes, universities, waterways, and the streets of both urban and rural communities. Much like public theatres, these performance spaces also played a pivotal role in articulating individual, communal, and national aspirations. Spanning the medieval period to the late 17th century, this volume engages with questions of spatiality, gender, religion, transcontinental

exchanges and colonialism presenting the latest research from scholars across the globe The Style of the State in French Theater, 1630-1660 Katherine Ibbett, 2016-12-05 Engaging with recent thinking about performance political theory and canon formation this study addresses the significance of the formal changes in seventeenth century French theater Each chapter takes up a particularity of seventeenth century theatrical style and staging for example the clearing of violence from the stage and shows how the conceptualization of these French stylistic shifts appropriates a rich body of Italian political writing on questions of action temporality and law The theater's appropriation of political concerns and vocabularies the author argues proffers an astute reflection on the practices of government that draws attention to questions obscured in reason of state such as the instrumentalization of women's bodies In a new reading of tragedies about government the author shows how the canonical figure of Pierre Corneille is formally engaged with the political strategizing he often appears to repudiate and in so doing challenges a literary history that has read neoclassicism largely as a display of pure French style

Theatre's Heterotopias J. Tompkins, 2014-11-04 Theatre's Heterotopias analyses performance space using the concept of heterotopia a location that when apparent in performance refers to the actual world thus activating performance in its culture Case studies cover site specific and multimedia performance and selected productions from the National Theatre of Scotland and the Globe Theatre **Ivo van Hove** Susan Bennett, Sonia Massai, 2018-07-12 This book offers a wealth of

resources critical overviews and detailed analysis of Ivo van Hove's internationally acclaimed work as the foremost director of theatre opera and musicals in our time Stunning production photos capture the power of van Hove's directorial vision his innovative use of theatrical spaces and the arresting stage images that have made his productions so popular among audiences worldwide over the last 30 years Van Hove's own contribution to the book which includes a foreword interview and his director's notes for some of his most popular shows makes this book a unique resource for students scholars and for his fans across the different art forms in which he works An informative introduction provides an overview of van Hove's unique approach to directing while five sections individually curated by experts in the respective fields of Shakespeare classical theatre modern theatre opera musicals film and international festival curatorship offer readers a combination of critical insight and short excerpts by van Hove's collaborators the actors in the ensemble companies van Hove works with in Amsterdam and New York and by arts critics and reviewers The Oxford Handbook of Dance and Reenactment Mark

Franko, 2017-11-15 The Oxford Handbook of Dance and Reenactment brings together a cross section of artists and scholars engaged with the phenomenon of reenactment in dance from a practical and theoretical standpoint Synthesizing myriad views on danced reenactment and the manner in which this branch of choreographic performance intersects with important cultural concerns around appropriation this Handbook addresses originality plagiarism historicity and spatiality as it relates to cultural geography Others topics treated include transmission as a heuristic device the notion of the archive as it relates to dance and as it is frequently contrasted with embodied cultural memory pedagogy theory of history reconstruction as a

methodology testimony and witnessing theories of history as narrative and the impact of dance on modernist literature and relations of reenactment to historical knowledge and new media **Blood and Home in Early Modern Drama** Ariane M. Balizet, 2014-04-24 In this volume the author argues that blood was crucially a means by which dramatists negotiated shifting contours of domesticity in 16th and 17th century England Early modern English drama vividly addressed contemporary debates over an expanding idea of the domestic which encompassed the domus as well as sex parenthood household order the relationship between home and state and the connections between family honor and national identity The author contends that the domestic ideology expressed by theatrical depictions of marriage and household order is one built on the simultaneous familiarity and violence inherent to blood The theatrical relation between blood and home is far more intricate than the idealized language of the familial bloodline the home was itself a bloody place with domestic bloodstains signifying a range of experiences including religious worship sex murder birth healing and holy justice Focusing on four bleeding figures the Bleeding Bride Bleeding Husband Bleeding Child and Bleeding Patient the author argues that the household blood of the early modern stage not only expressed the violence and conflict occasioned by domestic ideology but also established the home as a site that alternately reified and challenged patriarchal authority **Dance as Text** Mark Franko, 2015-07-28 Dance as Text Ideologies of the Baroque Body is a historical and theoretical examination of French court ballet over a hundred year period beginning in 1573 that spans the late Renaissance and early baroque Utilizing aesthetic and ideological criteria author Mark Franko analyzes court ballet librettos contemporary performance theory and related commentary on dance and movement in the literature of this period Examining the formal choreographic apparatus that characterizes late Valois and early Bourbon ballet spectacle Franko postulates that the evolving aesthetic ultimately reflected the political situation of the noble class which devised and performed court ballets He shows how the body emerged from verbal theater as a self sufficient text whose autonomy had varied ideological connotations most important among which was the expression of noble resistance to the increasingly absolutist monarchy Franko's analysis blends archival research with critical and cultural theory in order to resituate the burlesque tradition in its politically volatile context Dance as Text thus provides a picture of the complex theoretical underpinnings of composite spectacle the ideological tensions underlying experiments with autonomous dance and finally the subversiveness of Molière's use of court ballet traditions **Cinematic Journeys** Dimitris Eleftheriotis, 2010-04-30 Cinematic Journeys explores the interconnected histories theories and aesthetics of mobile vision and cinematic movement It traces the links between certain types of movement of in the frame and broader cultural trends that have historically informed Western sensibilities It contextualises that genealogy with detailed analysis of contemporary and recent travel films as well as older works The book investigates how movements of exploration discovery and revelation are activated in specific cinematic narratives of travelling and displacement Such narratives are analysed with attention to the mass population movements and displacements that form their referential background Cinematic Journeys also examines

the ways in which travelling affects film itself Case studies focus on films as travelling commodities with the popularity of Indian films in Greece in the 1950s and 60s as case study and through a study of subtitles on the category of the foreign spectator who in the encounter with foreign films moves across cultural borders Films considered in the book include Sunrise Slow Motion Huckle Death in Venice Voyage to Italy The Motorcycle Diaries Koktebel Japon Blackboards Ulysses Gaze and the work of directors Tony Gatliff and Fatih Akin A Cultural History of Tragedy in the Modern Age Jennifer

Wallace,2021-05-20 In this book leading scholars come together to provide a comprehensive wide ranging overview of tragedy in theatre and other media from 1920 to the present The 20th century is often considered to have witnessed the death of tragedy as a theatrical genre but it was marked by many tragic events and historical catastrophes from two world wars and genocide to the proliferation of nuclear weapons and the anticipation and onset of climate change The authors in this volume wrestle with this paradox and consider the degree to which the definitions forms and media of tragedy were transformed in the modern period and how far the tragic tradition updated in performance still spoke to 20th and 21st century challenges While theater remains the primary focus of investigation in this strikingly illustrated book the essays also cover tragic representation often re mediated fragmented and provocatively questioned in film art and installation photography fiction and creative non fiction documentary reporting political theory and activism Since 24 7 news cycles travel fast and modern crises cross borders and are reported across the globe more swiftly than in previous centuries this volume includes intercultural encounters various forms of hybridity and postcolonial tragic representations Each chapter takes a different theme as its focus forms and media sites of performance and circulation communities of production and consumption philosophy and social theory religion ritual and myth politics of city and nation society and family and gender and sexuality **Writing Performative Shakespeares** Rob Conkie,2016-02-24 This original and innovative study offers the

reader an inventive analysis of Shakespeare in performance Family and the State in Early Modern Revenge Drama Chris McMahon,2012 This book considers Early Modern revenge plays from a political science perspective paying particular attention to the construction of family and state institutions Exploring whether or not the plays see revenge as justified McMahon argues that they suggest the private family should become an informal state apparatus and considers the pertinence of this conclusion for contemporary politics By mapping transactions of capital in and around the plays this book discovers new ways of looking at traditional problematics Considerations of plays such as The Spanish Tragedy Hamlet and The Revenger s Tragedy depart from the tradition of moral criticism by taking an anthropological stance mapping capital transactions to come to a better understanding of the plays in all their brilliance and complexity McMahon responds to deconstructionist Marxist and feminist readings as he studies symbolic and material forms of capital in exemplary Early Modern plays Dark Matter Andrew Sofer,2013-10-28 Dark Matter maps the invisible dimension of theater whose effects are felt everywhere in performance Examining phenomena such as hallucination offstage character offstage action sexuality

masking technology and trauma Andrew Sofer engagingly illuminates the invisible in different periods of postclassical western theater and drama He reveals how the invisible continually structures and focuses an audience's theatrical experience whether it's black magic in *Doctor Faustus* offstage sex in *A Midsummer Night's Dream* masked women in *The Rover* self-consuming bodies in *Suddenly Last Summer* or surveillance technology in *The Archbishop's Ceiling* Each discussion pinpoints new and striking facets of drama and performance that escape sight Taken together Sofer's lively case studies illuminate how dark matter is woven into the very fabric of theatrical representation Written in an accessible style and grounded in theater studies but interdisciplinary by design *Dark Matter* will appeal to theater and performance scholars literary critics students and theater practitioners particularly playwrights and directors

The book delves into Stillness In Motion In The Seventeenth Century Theatre. Stillness In Motion In The Seventeenth Century Theatre is a vital topic that needs to be grasped by everyone, ranging from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Stillness In Motion In The Seventeenth Century Theatre, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:
 - Chapter 1: Introduction to Stillness In Motion In The Seventeenth Century Theatre
 - Chapter 2: Essential Elements of Stillness In Motion In The Seventeenth Century Theatre
 - Chapter 3: Stillness In Motion In The Seventeenth Century Theatre in Everyday Life
 - Chapter 4: Stillness In Motion In The Seventeenth Century Theatre in Specific Contexts
 - Chapter 5: Conclusion
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 3. In chapter 2, the author will delve into the foundational concepts of Stillness In Motion In The Seventeenth Century Theatre. The second chapter will elucidate the essential principles that need to be understood to grasp Stillness In Motion In The Seventeenth Century Theatre in its entirety.
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 5. In chapter 4, this book will scrutinize the relevance of Stillness In Motion In The Seventeenth Century Theatre in specific contexts. The fourth chapter will explore how Stillness In Motion In The Seventeenth Century Theatre is applied in specialized fields, such as education, business, and technology.
 6. In chapter 5, the author will draw a conclusion about Stillness In Motion In The Seventeenth Century Theatre. This chapter will summarize the key points that have been discussed throughout the book.
- The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Stillness In Motion In The Seventeenth Century Theatre.

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