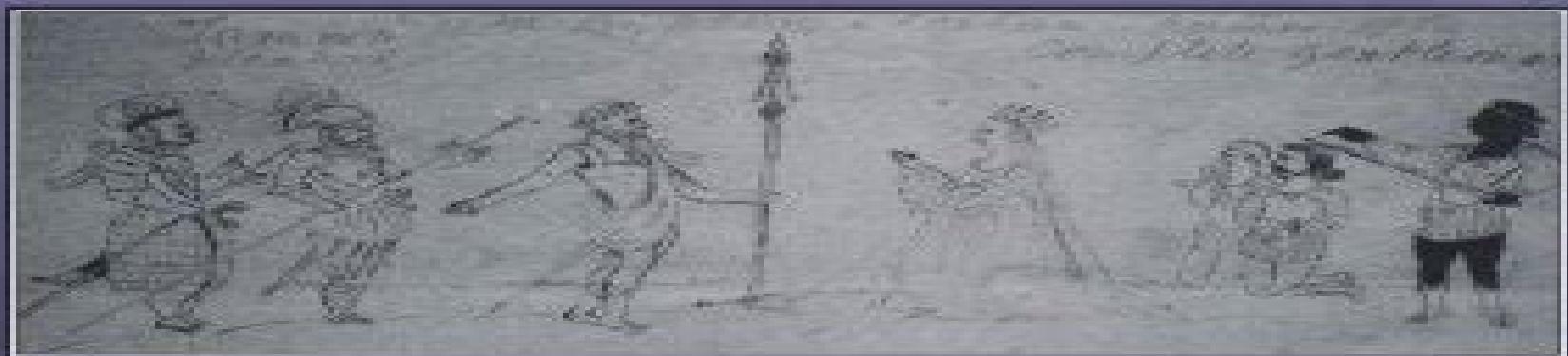


# Costumining the Shakespearean Stage

Visual Codes of Representation in  
Early Modern Theatre and Culture

ROBERT I. LUBLIN



Studies in Performance and Early Modern Drama

# Costuming The Shakespearean Stage Studies In Performance And Early Modern Drama

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## **Costuming The Shakespearean Stage Studies In Performance And Early Modern Drama:**

Costuming the Shakespearean Stage Robert I. Lublin,2011 What was worn on the Shakespearean stage and more importantly how were articles of apparel understood when seen by contemporary audiences Considering royal proclamations religious writings paintings woodcuts plays historical accounts sermons and legal documents of early modern England Robert Lublin investigates what Shakespearean actors actually wore in production as well as what cultural information was conveyed by those costumes    *Costuming the Shakespearean Stage* Robert I. Lublin,2011    Costuming the

Shakespearean Stage Robert I. Lublin,2016-05-13 Although scholars have long considered the material conditions surrounding the production of early modern drama until now no book length examination has sought to explain what was worn on the period s stages and more importantly how articles of apparel were understood when seen by contemporary audiences Robert Lublin s new study considers royal proclamations religious writings paintings woodcuts plays historical accounts sermons and legal documents to investigate what Shakespearean actors actually wore in production and what cultural information those costumes conveyed Four of the chapters of Costuming the Shakespearean Stage address categories of seeing visually based semiotic systems according to which costumes constructed and conveyed information on the early modern stage The four categories include gender social station nationality and religion The fifth chapter examines one play Thomas Middleton s A Game at Chess to show how costumes signified across the categories of seeing to establish a play s distinctive semiotics and visual aesthetic    Shakespeare and Costume in Practice Bridget Escolme,2020-12-23 What

is the role of costume in Shakespeare production Shakespeare and Costume in Practice argues that costume design choices are central not only to the creation of period setting and the actor s work on character but to the cultural political and psychological meanings that the theatre makes of Shakespeare The book explores questions about what the first Hamlet looked like in his mourning cloak how costumes for a Shakespeare comedy can reflect or critique the collective nostalgias a culture has for its past how costume and casting work together to ask new questions about Shakespeare and race Using production case studies of Hamlet Much Ado About Nothing and The Tempest the book demonstrates that costume design can be a site of experimentation playfulness and transgression in the theatre and that it can provoke audiences to think again about what power race and gender look like on the Shakespearean stage    **Shakespeare in Elizabethan Costume** Ella Hawkins,2022-05-19 The meanings originally communicated by Elizabethan and Jacobean dress have long been confined to history Why then have doublets hose ruffs and farthingales featured in many Shakespeare productions staged since the turn of the 21st century This book scrutinizes the popular practice of costuming Shakespeare s plays in Elizabethan and Jacobean dress It considers why this approach to design appeals to contemporary directors designers and audiences and how it has shaped the meaning of Shakespeare s works in specific performance contexts Informed by original interviews with several prominent theatre practitioners including Emma Rice Gregory Doran Jenny Tiramani Simon Godwin Stephen Brimson Lewis

and Tom Piper Shakespeare in Elizabethan Costume explores how various 21st century Shakespeare productions have drawn on myths and desires associated with early modern clothing. Its discussions range from the practicalities of historical reconstruction to the appeal of early modern sartorial culture as an embodiment of wonder, spectacle and the supernatural. Productions discussed include Shakespeare's Globe's production of *Henry V* 1997, the National Theatre's *Twelfth Night* 2017 and the Royal Shakespeare Company's *The Tempest* 2016. Ella Hawkins examines the minutiae of modern design: how seams are sewn, whence fabrics are sourced as well as the widespread cultural movements that have produced our modern relationship with the period of Shakespeare's lifetime. This is the first book to explore fully the significance of Elizabethan inspired design in contemporary Shakespearean performance. *Shakespeare in Elizabethan Costume* reframes so-called period costuming as a dynamic collection of practices capable of refashioning textual meanings reflecting present day political and societal shifts and confronting contemporary injustices.

**The Oxford Handbook of Shakespearean Comedy** Heather Hirschfeld, 2018-09-06. The Oxford Handbook of Shakespearean Comedy offers critical and contemporary resources for studying Shakespeare's comic enterprises. It engages with perennial yet still urgent questions raised by the comedies and looks at them from a range of new perspectives that represent the most recent methodological approaches to Shakespeare genre and early modern drama. Several chapters take up firmly established topics of inquiry such as Shakespeare's source materials, gender and sexuality, hetero and homoerotic desire, race and religion, and they reformulate these topics in the materialist, formalist, phenomenological or revisionist terms of current scholarship and critical debate. Others explore subjects that have only relatively recently become pressing concerns for sustained scholarly interrogation such as ecology, cross-species interaction and humoral theory. Some contributions informed by increasingly sophisticated approaches to the material conditions and embodied experience of theatrical practice speak to a resurgence of interest in performance from Shakespeare's period through the first decades of the twenty first century. Others still investigate distinct sets of plays from unexpected and often polemical angles, noting connections between the comedies under inventive unpredicted banners such as the theology of adultery, early modern pedagogy, global exploration or monarchical rule. The Handbook situates these approaches against the long history of criticism and provides a valuable overview of the most up to date work in the field.

**Disguise on the Early Modern English Stage** Peter Hyland, 2011. This is a study of the role of disguise devices in early modern English drama that focuses on the theatrical or material performance of spectacle or disguise which Hyland early modern literature and drama. U of Western Ontario Canada argues other scholars have tended to neglect in favor of looking through the performance of disguise to its social or metaphorical meanings. He presents a catalog of disguise plays and devices including many obscure plays, describes the technology of disguise and how it was staged, addresses aesthetic issues such as the way disguise fundamentally a comic device affects different dramatic genres and the metadramatic implications of disguise plays. He considers the ways audience's prejudices and expectations would influence the reception of disguise plays.

and considers the ways that disguise reflects ideas about the self *Shakespeare and Costume* Patricia Lennox, Bella Mirabella, 2015-02-26 Inspired by new approaches in performance studies theatre history research in material culture and dress history a rich discussion of the many aspects of costume in Shakespearean performance has begun *Shakespeare and Costume* furthers this research bringing together varied and stimulating essays by leading scholars that consider costume from literary dramatic design performative and theatrical perspectives as well as interviews with renowned theatre practitioners Jane Greenwood and Robert Morgan The volume amply demonstrates how an analysis of the meaning of costume enriches our understanding of Shakespeare's plays Beginning with an overview of the stage history of Shakespeare and costume the volume looks at the historical context of clothing in the plays considering topics such as royal self fashioning festive livery practices and conceptions of race and gender exhibited in clothing choice as well as costume in performance Drawing on documentary evidence in designers renderings illustrations in periodicals paintings photographs newspaper reviews and actors memoirs the volume also explores costume designs in specific Shakespeare productions from the re opening of the London theatres in 1660 to the present day

**Forthcoming Books** Rose Arny, 2003-04 **Cahiers**

**Élisabéthains**, 2005 études sur la période renaissance et la renaissance anglaises

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*Scholars of Early Modern Studies*, 1999 Catalog of the Theatre and Drama Collections: Theatre Collection: books on the theatre. 9 v New York Public Library. Research Libraries, 1967 *The Complete Signet Classic Shakespeare* William Shakespeare, 1972 Brings together in one volume editions of all the plays poems and sonnets originally published as individual paperbacks in the New American Library's Signet Classic Shakespeare series With a General Introduction by Professor Barnet introductions to the individual plays by the contributing editors **Shakespeare and the Renaissance Stage to 1616** Hugh M. Richmond, 1999 *Modern Drama*, 2000 Handel's National Directory for the Performing Arts, 1992 **Plays International**, 2006 **Shakespeare Survey** Allardyce Nicoll, 2007 An annual survey of Shakespearian study and production

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