

Restoration Tragedy: Form and the Process of Change

Rothstein, Eric

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Restoration Tragedy Form The Process Of Change

Kathryn Lowerre



Restoration Tragedy Form The Process Of Change:

Restoration Tragedy: Form and the Process of Change Eric Rothstein, 1967 *Restoration Tragedy: Form and the Process of Change* Eric Rothstein, 1967 *The Lively Arts of the London Stage, 1675-1725* Kathryn Lowerre, 2016-12-05

Unlike collections of essays which focus on a single century or whose authors are drawn from a single discipline this collection reflects the myriad performance options available to London audiences offering readers a composite portrait of the music drama and dance productions that characterized this rich period Just as the performing arts were deeply interrelated the essays presented here by scholars from a range of fields engage in dialogue with others in the volume The opening section examines a famous series of 1701 performances based on the competition between composers to set William Congreve's masque *The Judgment of Paris* to music The essays in the central section the mainpiece showcase performers and productions on the London stage from a variety of perspectives including English tastes in art and music the use of dance the depiction of madness and masculinity in both spoken and musical performances and genres and modes in the context of contemporary criticism and theatrical practice A brief afterpiece looks at comic pieces in relation to satire parody and homage By bringing together work by scholars of music dance and drama this cross disciplinary collection illuminates the interconnecting strands that shaped a vibrant theatrical world *Genre in English Literature, 1650-1700: Transitions in Drama and Fiction* Pilar Cuder-Dominguez, 2014-09-26 This book examines the theories and practices of narrative and drama in England between 1650 and 1700 a period that in bridging the Renaissance and the Enlightenment has been comparatively neglected and on which at the time of writing there is a dearth of new approaches Critical consensus over these two genres has failed to account for its main features and evolution throughout the period in at least two ways First most approaches omit the manifold contradictions between the practice and the theory of a genre Writers were generally aware of working within a tradition of representation which they nevertheless often challenged even while the theory was being drafted e g by John Dryden The ideal and the real were in unacknowledged conflict Second critical readings of these late Stuart texts have fitted them proactively into a neat evolutionary pattern that reached eighteenth century genres without detours or disjunctions or else they have oversimplified the wealth of generic conventions deployed in the period so that to the present day reader for instance Restoration drama consists only of either city comedies or Dryden's tragedies A cursory survey of the critical history of seventeenth century drama and fiction confirms these views Although the 1970s and 1980s brought about a crop of interesting reassessments of the field fiction continues to be seen as a genre that emerged in the eighteenth century Most critics still treat earlier manifestations as marginal or as prenovelistic experiments and in most instances it is even possible to discern a sexist bias to justify this treatment as these works were written by women unlike much of the canonical fiction of the eighteenth century A revision of the critical foundations hitherto held and a re evaluation of the works of fiction written in the seventeenth century is therefore in order This study adopts as a basic and essential methodological tenet the

need to decenter the analysis of Restoration fiction and drama from the traditional canon too limited and conservative and featuring works that are not always suitable as paradigmatic instances of the literary production of the period These studies have thus been based on a larger than usual if not on a full corpus of works produced within the period and have sought to ascertain the role played in the development of each of the genres under consideration by works topics or even by authors hitherto somewhat outside mainstream literary criticism This opens the field of English literature further through the framing of new questions or revising of old ones as well as to beginning a dialogue yet again as to the meanings of these literary works and also to their circulation from their inception up to the present time In addition the rare attention given to works by women makes this all the more an important book for collections in English literature of the period *William Shakespeare* Brian Vickers, 2024-11-01

The Critical Heritage gathers together a large body of critical sources on major figures in literature Each volume presents contemporary responses to a writer's work enabling students and researchers to read for themselves for example comments on early performances of Shakespeare's plays or reactions to the first publication of Jane Austen's novels The carefully selected sources range from landmark essays in the history of criticism to journalism and contemporary opinion and little published documentary material such as letters and diaries Significant pieces of criticism from later periods are also included in order to demonstrate the fluctuations in an author's reputation Each volume contains an introduction to the writer's published works a selected bibliography and an index of works authors and subjects The Collected Critical Heritage set will be available as a set of 68 volumes and the series will also be available in mini sets selected by period in slipcase boxes and as individual volumes **The Making of British Bourgeois Tragedy** Alex Eric Hernandez, 2019-10-03

The rise of the middle class in the eighteenth century has long been taken to usher in a prosaic age synonymous with the death of tragedy an age in which the sheer ordinariness of bourgeois life was both antithetical and inured to the tragic But the period's literature tells a very different story Re-assembling a body of print and performance concerned with the misfortunes of the middling sort *The Making of British Bourgeois Tragedy* argues that these works imagined a particularly modern sort of affliction an ordinary suffering proper to ordinary life divested of the sorts of meanings rhetorics and affective resonances once deployed to understand it Whereas neoclassical aesthetics aligned tragedy with the heroic and the admirable this bourgeois and domestic tragedy treated the pain of common people with dignity and seriousness meditating upon a suffering that was homely familiar entangled in the nascent values of capitalism yet no less haunted by God Hence where many have seen aesthetic stagnation misfiring emotion and the absence of an idealized tragicness in the genre this volume sees instead a sustained engagement in the emotional processes and representational techniques through which the middle rank feels its way into modernity By attending closely to this long neglected subject *The Making of British Bourgeois Tragedy* turns the critical account of eighteenth century tragedy on its head It reads the genre's emergence in the period as a vigorous cultural conversation on whose life and whose way of life is grievable as well as how mourning might be

performed **New Perspectives on Handel's Music** David Vickers,2022 Much like a baroque drama per musica this book is divided into a three parts Part I introduces the principal characters Handel s musical works in different genres and diverse aspects of his musical style and creative practices Part II develops complications to the plot there is new information about the authenticity and chronology of works and analysis of musical literary and documentary sources Part III brings all of these scholarly strands together and leads to a set of outcomes a fresh examination of the broader context of Handel s music in relation to his contemporaries and collaborators sits alongside reception studies This collection will be essential reading for baroque music admirers performers experts and students David Vickers is Lecturer in Academic Studies at Royal

Northern College of Music Manchester and Council Member of the Handel Institute **English Literature, 1660-1800** Curt Arno Zimansky,2015-03-08 The Philological Quarterly s annual bibliographies of modern studies in English neoclassical literature published originally from 1961 to 1970 are reproduced in two volumes Readers will find the same features that distinguished earlier compilations in the series inclusive listing of significant works published in each year including sections on the historical and cultural background as well as literature authoritative reviews of important works critical comments and a full index that is in itself an indispensable reference tool Originally published in 1972 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Dramatic Character in the English Romantic Age Joseph W. Donohue Jr.,2015-03-08 This was the age of the star For the first time in the history of the theater the playwright took second place to the actor the interpretation of the role assumed primary importance in a assessing a performance It was Mr Kean s Hamlet first and Mr Shakespeare s second What effects did this highly subjective interpretive emphasis have on the drama Where did it originate and how did it evolve These questions are considered at length in the author s analysis of the nature of Romanticism itself as revealed in essays novels criticism and by the actors themselves The Jacobean origins of this revolutionary period are reviewed followed by a close scrutiny of the critical writing of such contemporary thinkers as Hazlitt Coleridge Shelley and Keats This entirely new concept provides an important link between the practical theater and the contemporary philosophical thought of the time Originally published in 1970 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 **Colonizer and Colonized** ,2021-11-08 Over the last

two decades the experiences of colonization and decolonization once safely relegated to the margins of what occupied students of history and literature have shifted into the latter's center of attention in the West as elsewhere. This attention does not restrict itself to the historical dimension of colonization and decolonization but also focuses upon their impact upon the present for both colonizers and colonized. The nearly fifty essays here gathered examine how literature now and in the past keeps and has kept alive the experiences both individual and collective of colonization and decolonization. The contributors to this volume hail from the four corners of the earth: East and West, North and South. The authors discussed range from international luminaries past and present such as Aphra Behn, Racine, Blaise Cendrars, Salman Rushdie, Graham Greene, Derek Walcott, Guimarães Rosa, J. M. Coetzee, Andrzej Brink, and Assia Djebar to less known but certainly not lesser authors like Gioconda Belli, Ren Depestre, Amadou Kon, Elisa Chimenti, Sappho, Arthur Nortje, Es'kia Mphahlele, Mark Behr, Viktor Paskov, Evelyn Wilwert, and Leïla Houari. Issues addressed include the role of travel writing in forging images of foreign lands for domestic consumption, the reception and translation of Western classics in the East, the impact of contemporary Chinese cinema upon both native and Western audiences, and the use of Western generic novel conventions in modern Egyptian literature.

Spenser, Milton, and the Redemption of the Epic Hero Christopher Bond, 2011-04-29. This book studies the interplay of theology and poetics in the three great epics of early modern England: the Faerie Queene, Paradise Lost, and Paradise Regained. Bond examines the relationship between the poems' primary heroes, Arthur and the Son, who are godlike, virtuous, and powerful, and the secondary heroes, Redcrosse and Adam, who are human, fallible, and weak. He looks back at the development of this pattern of dual heroism in classical, Medieval, and Italian Renaissance literature, investigates the ways in which Spenser and Milton adapted the model, and demonstrates how the Jesus of Paradise Regained can be seen as the culmination of this tradition. Challenging the opposition between Calvinist allegorical Spenser and Arminian dramatic Milton, this book offers a new account of their doctrinal and literary affinities within the European epic tradition. Arguing that Spenser influenced Milton in fundamental ways, Bond establishes a firmer structural and thematic link between the two authors and shows how they transformed a strongly antifeminist genre by the addition of a crucial, although at times ambivalent, heroine. He also proposes solutions to some of the most difficult and controversial theological cruxes posed by these poems, in particular Spenser's attitude to free will and Milton's to the Trinity. By providing a deeper understanding of the religious agendas of these epics, this book encourages a rapprochement between scholarly approaches that are too narrowly concerned with either theology or poetics.

Partisan Politics, Narrative Realism, and the Rise of the British Novel R. Carnell, 2006-08-19. This book considers why narrative realism in literature is seen as a full account of real life and the individual self. Unconventionally, Carnell shows that the formal conventions of narrative realism emerged in the seventeenth century in response to an explosion of partisan writings that put into play competing versions of political selfhood.

Staging the Ottoman Turk Esin Akalin, 2016-10-11. In the wake of the fear that gripped Europe after the fall of

Constantinople in 1453 English dramatists like their continental counterparts began representing the Ottoman Turks in plays inspired by historical events The Ottoman milieu as a dramatic setting provided English audiences with a common experience of fascination and fear of the Other The stereotyping of the Turks in these plays revolving around complex themes such as tyranny captivity war and conquests arose from their perception of Islam The Ottomans failure in the second siege of Vienna in 1683 led to the reversal of trends in the representation of the Turks on stage As the ascending strength of a web of European alliances began to check Ottoman expansion what then began to dazzle the aesthetic imagination of eighteenth century England was the sultan's seraglio with images of extravaganza and decadence In this book Esin Akalin draws upon a selective range of seventeenth and eighteenth century plays to reach an understanding both from a non European perspective and Western standpoint how one culture represents the other through discourse historiography and drama The book explores a cluster of issues revolving around identity and difference in terms of history ideology and the politics of representation In contextualizing political cultural and intellectual roots in the ideology of representing the Ottoman Muslim as the West's Other the author tackles with the questions of how history serves literature and to what extent literature creates history

A Race Of Female Patriots Brett Wilson, 2012 A Race of Female Patriots is a study of tragic drama after the Glorious Revolution of 1688 that yields new insight into women's involvement in the public sphere and the political and aesthetic significance of feeling

Aphra Behn Mary Ann O'Donnell, 2017-03-02 This annotated bibliography constitutes a thoroughly revised and more easily readable study of Behn's publications of those edited or translated by her of publications that included her works and of writings ascribed to her along with an annotated bibliography of over 1600 works about her from 1671 to 2001 with an unannotated update covering 2002 The augmented primary bibliography describes all known editions and issues of her works to 1702 and adds a catalogue of editions to 2002 including on line sources The secondary bibliography adds close to 1000 items published since 1984 to the original 600 of the first edition along with about 175 more from 1671 to 1984 with attention to materials not in English New appendices include a list of dedicatees actors recent productions with reviews and provenances This volume will be invaluable for book dealers collectors and librarians as well as students and scholars of Aphra Behn and of Restoration literature

Arms and the Imagination Robert C

Gordon, 2009-07-16 From the time of John Milton to that of William Blake the literature of Britain absorbed the impact of two major military developments In the early modern era the military revolution strove to establish permanent armies under state discipline and in England the resistance to this development exhibited in the controversy over standing armies In this penetrating and highly original study Gordon demonstrates that military debate encouraged by Britain's semi secure insular situation had a remarkable impact on the British imagination and its narratives Affected were structure and closure character evaluation heroic and mock heroic styles attitudes toward love and marriage and the roles of locality and environment in the shaping of the national and personal character More remarkable still these effects signaled the

emergence of a civilian consciousness that still influences our literary preference and expectations

Translating Molière for the English-speaking Stage Cédric Ploix, 2020-05-01 This book critically analyzes the body of English language translations of Molière's work for the stage demonstrating the importance of rhyme and verse forms the creative work of the translator and the changing relationship with source texts in these translations and their reception The volume questions prevailing notions about Molière's legacy on the stage and the prevalence of comedy in his works pointing to the high volume of English language translations for the stage of his work that have emerged since the 1950s Adopting a computer aided method of analysis Ploix illustrates the role prosody plays in verse translation for the stage more broadly highlighting the implementation of self consciously comic rhyme and conspicuous verse forms in translations of Molière's work by way of example The book also addresses the question of the interplay between translation and source text in these works and the influence of the stage in overcoming formal infelicities in verse systems that may arise from the process of translation In so doing Ploix considers translations as texts in and of themselves in these works and the translator as a more visible creative agent in shaping the voice of these texts independent of the source material paving the way for similar methods of analysis to be applied to other canonical playwrights work The book will be of particular interest to students and scholars in translation studies adaptation studies and theatre studies

Influence and Intertextuality in Literary History Jay Clayton, Eric Rothstein, 1991 This important collection explores and clarifies two of the most contested ideas in literary theory today influence and intertextuality The study of influence tends to center on major authors and canonical works identifying prior documents as sources or contexts for a given author Intertextuality on the other hand is a concept unconcerned with authors as individuals it treats all texts as part of a network of discourse that includes culture history and social practices as well as other literary works In thirteen essays drawing on the entire spectrum of English and American literary history this volume considers the relationship between these two terms their rivalry their kinship their range of uses Debates about these two concepts have been crucial to the new historicism and the resurgence of interest in literary history The essays in this volume employ a refreshing array of examples from that history poetry of the Renaissance and the twentieth century novels of the eighteenth through twentieth centuries Old English texts and postmodernist productions that have served as recurrent intertexts for contemporary theory The contributors treat such currently vital questions as the role of the author canon formation gender causality and the social dimension of texts They illuminate old assumptions and new ideas about agency that lie behind notions of influence and they examine models of an anonymous textual field that lie behind notions of intertextuality The volume takes much of its character from its own intertextual origin as a group project of the English faculty at the University of Wisconsin Madison Though diverse in their academic interests concerns and experience the contributors participated in an ongoing intellectual exchange that is a model of how new scholarship can arise from dialogue

Theoretical Issues in Literary History David Perkins, 1991 Literary history the dominant form of literary scholarship

throughout the nineteenth century is currently recapturing the imaginations of a new generation of scholars eager to focus on the context of literature after a half century or more of close readings of isolated texts This book represents current thinking on some of the theoretical issues and dilemmas in the conception and writing of literary history expressed by a group of scholars from North America Europe and Australia They consider afresh a broad range of topics the role of literary history in new societies the problem of finding a starting point for literary history the problem of literary classification problems of ideology of institutional mediation periodization and the attack on literary history The Rival Sirens Suzanne Aspden, 2013-04-18 The tale of the onstage fight between prima donnas Francesca Cuzzoni and Faustina Bordoni is notorious appearing in music histories to this day but it is a fiction Starting from this misunderstanding The Rival Sirens suggests that the rivalry fostered between the singers in 1720s London was in large part a social construction one conditioned by local theatrical context and audience expectations and heightened by manipulations of plot and music This book offers readings of operas by Handel and Bononcini as performance events inflected by the audience's perceptions of singer persona and contemporary theatrical and cultural contexts Through examining the case of these two women Suzanne Aspden demonstrates that the personae of star performers as well as their voices were of crucial importance in determining the shape of an opera during the early part of the eighteenth century

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