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**Rare Sir William Davenant Poet Laureate Playwright  
Civil War General Restoration Theatre Manager**

**Raymond A. Anselment**



## **Rare Sir William Davenant Poet Laureate Playwright Civil War General Restoration Theatre Manager:**

Rare Sir William Davenant Mary Edmond,1987      The Cambridge Companion to English Restoration Theatre Deborah Payne Fisk,2000-05-11 This rich and varied portrait of the drama from 1660 to 1714 provides students with essential information about playwrights staging and genres situating them in the social and political culture of the time No longer seen as a privileged arena for select dramatists and elite courtiers the Restoration theatre is revealed in all of its tumult energy and conflict The fourteen newly commissioned essays examine the theatre paying attention to major playwrights such as Dryden Wycherly and Congreve and also to more minor works and to plays by the first professional female dramatists The book begins with chapters on the performance of the drama in its own time on theatres acting and staging and continues with the main dramatic genres and themes with a final chapter on the critical history of the drama The volume also includes a thorough chronology and biographies and bibliographies of dramatists      **The Business of English Restoration**

**Theatre, 1660-1700** Deborah C. Payne,2024-06-13 Deborah C Payne explores how the duopoly of 1660 impacted company practices stagecraft the box office and actors and writers      The London Charterhouse Stephen Porter,2009 Thomas Sutton's reputation as the wealthiest commoner in England at the time of his death in 1611 was matched by the scale of the charity which he founded at the Charterhouse in Clerkenwell This work examines the Charterhouse's significance as England's leading charity and the support and opposition that it attracted      *Shakespeare Studies* Leeds Barroll,Susan Zimmerman,2003 Shakespeare Studies edited by Leeds Barroll a Scholar in Residence at the Folger Shakespeare Library is an international volume published every year in hardcover containing essays and studies by critics and cultural historians from both hemispheres It includes substantial reviews of significant books and essays dealing with the cultural history of early modern England as well as the place of Shakespeare's productions and those of his contemporaries within it Volume XXXI presents a new feature the first in an annual series of articles on Early Modern Drama around the World Specialists in each national drama being presented in other areas of the globe during the time of Shakespeare will discuss the state of scholarly study in each area In this volume Grant Shen discusses late Ming drama in China and Richard Pym writes on drama in Golden Age Spain Full length articles by Gustave Ungerer Patricia Parker Thomas Moisan and Jennifer Lewin deal with The Merchant of Venice Hamlet Much Ado about Nothing and Shakespeare's final plays These are supplemented by review articles by Raphael Falco and David Harris Sacks Is the Renaissance an Aesthetic Category and Imagination in History Volume XXXI also includes twenty one reviews of books written by distinguished scholars on topics such as witchcraft vagrancy public devotion in early modern England as well as on editions of the collected works of Elizabeth I      **Poets Laureate in the Holy Roman Empire** John Flood,2011-09-08 Petrarch's revival of the ancient practice of laureation in 1341 led to the laurel being conferred on poets throughout Europe in the later Middle Ages and the Early Modern period Within the Holy Roman Empire Maximilian I conferred the title of Imperial Poet Laureate especially frequently and later it was

bestowed with unbridled liberality by Counts Palatine and university rectors too This handbook identifies more than 1300 poets laureated within the Empire and adjacent territories between 1355 and 1804 giving wherever possible a sketch of their lives a list of their published works and a note of relevant scholarly literature The introduction and various indexes provide a detailed account of a now largely forgotten but once significant literary sociological phenomenon and illuminate literary networks in the Early Modern period A supplementary Volume 5 of Poets Laureate in the Holy Roman Empire A Bio bibliographical Handbook will be published in June 2019

**Shakespeare, Court Dramatist** Richard Dutton, 2016-04-07 Shakespeare Court Dramatist centres around the contention that the courts of both Elizabeth I and James I loomed much larger in Shakespeare's creative life than is usually appreciated Richard Dutton argues that many perhaps most of Shakespeare's plays have survived in versions adapted for court presentation where length was no object and indeed encouraged and rhetorical virtuosity was appreciated The first half of the study examines the court's patronage of the theatre during Shakespeare's lifetime and the crucial role of its Masters of the Revels who supervised all performances there as well as censoring plays for public performance Dutton examines the emergence of the Lord Chamberlain's Men and the King's Men to whom Shakespeare was attached as their ordinary poet and reviews what is known about the revision of plays in the early modern period The second half of the study focuses in detail on six of Shakespeare's plays which exist in shorter less polished texts as well as longer more familiar ones Henry VI Part II and III Romeo and Juliet Henry V Hamlet and The Merry Wives of Windsor Dutton argues that they are not cut down from those familiar versions but poorly reported originals which Shakespeare revised for court performance into what we know best today More localized revisions in such plays as Titus Andronicus Richard II and Henry IV Part II can also best be explained in this context The court Richard Dutton argues is what made Shakespeare Shakespeare

**The Oxford English Literary History** Margaret J. M. Ezell, 2017-09-15 The Oxford English Literary History is the new century's definitive account of a rich and diverse literary heritage that stretches back for a millennium and more Each of these thirteen groundbreaking volumes offers a leading scholar's considered assessment of the author's works cultural traditions events and ideas that shaped the literary voices of their age The series will enlighten and inspire not only everyone studying teaching and researching in English Literature but all serious readers This volume covers the period 1645-1714 and removes the traditional literary period labels and boundaries used in earlier studies to categorize the literary culture of late seventeenth century England It invites readers to explore the continuities and the literary innovations occurring during six turbulent decades as English readers and writers lived through unprecedented events including a King tried and executed by Parliament and another exiled the creation of the national entity Great Britain and an expanding English awareness of the New World as well as encounters with the cultures of Asia and the subcontinent The period saw the establishment of new concepts of authorship and it saw a dramatic increase of women working as professional commercial writers London theatres closed by law in 1642 reopened with new forms of entertainments from

musical theatrical spectacles to contemporary comedies of manners with celebrity actors and actresses Emerging literary forms such as epistolary fictions and topical essays were circulated and promoted by new media including newspapers periodical publications and advertising and laws were changing governing censorship and taking the initial steps in the development of copyright It was a period which produced some of the most profound and influential literary expressions of religious faith from John Milton's *Paradise Lost* and John Bunyan's *Pilgrim's Progress* while simultaneously giving rise to a culture of libertinism and savage polemical satire as well as fostering the new dispassionate discourses of experimental sciences and the conventions of popular romance

**Surgery and Selfhood in Early Modern England** Alanna Skuse, 2021-02-18 Implements stories of surgical alteration to consider how early modern individuals conceived the relationship between body mind and self

*Political Magic* Christopher F. Loar, 2014-06-05 *Political Magic* examines early modern British fictions of exploration and colonialism arguing that narratives of intercultural contact reimagine ideas of sovereignty and popular power These fictions reveal aspects of political thought in this period that official discourse typically shunted aside particularly the political status of the commoner whose liberty was often proclaimed even as it was undermined both in theory and in practice Like the Hobbesian sovereign the colonist appears to the colonized as a giver of rules who remains unruly At the heart of many texts are moments of savage wonder provoked by European displays of technological prowess In particular the trope of the first gunshot articulates an origin of consent and political legitimacy in colonial showmanship Yet as manifestations of force held in abeyance these technologies also signal the ultimate reliance of sovereigns on extreme violence as the less than mystical foundation of their authority By examining works by Cavendish Defoe Behn Swift and Haywood in conjunction with contemporary political writing and travelogues *Political Magic* locates a subterranean discourse of sovereignty in the century after Hobbes finding surprising affinities between the government of savages and of Britons

**The Realms of Apollo** Raymond A. Anselment, 1995-07 In *The Realms of Apollo* literary scholar Raymond A. Anselment examines how seventeenth century English authors confronted the physical and psychological realities of death Focusing on the dangers of childbirth and the terrors of bubonic plague venereal disease and smallpox the book reveals in the discourse of literary and medical texts the meanings of sickness and death in both the daily life and culture of seventeenth century England These perspectives show each realm anew as the domain of Apollo the deity widely celebrated in myth as the god of poetry and the god of medicine Authors of both formal elegies and simple broadsides saw themselves as healers who tried to find in language the solace physicians could not find in medicine Within the context of the suffering so unmistakable in the medical treatises and in the personal diaries memoirs and letters the poets' struggles illuminate a new cultural consciousness of sickness and death

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*Milton among Spaniards* Angelica Duran, 2020-04-14 Firmly grounded in literary studies but drawing on religious studies translation studies drama and visual art *Milton among Spaniards* is the first book length exploration of the

afterlife of John Milton in Spanish culture illuminating underexamined Anglo Hispanic cultural relations This study calls attention to a series of powerful engagements by Spaniards with Milton's works and legend following a general chronology from the eighteenth to the early twenty first century tracing the overall story of Milton's presence from indices of prohibited works during the Inquisition through the many Spanish translations of *Paradise Lost* to the author's depiction on stage in the nineteenth century play *Milton* and finally to the representation of *Paradise Lost* by Spanish visual artists *Making Milton* Emma Depledge, John S. Garrison, Marissa Nicosia, 2021 A collection of essays exploring John Milton's rise to popularity and his status as a canonical author The volume considers Milton's authorial persona in the context of his relationships with his contemporary writers stationers and readers *The Horse in Early Modern English Culture* Kevin De Ornellas, 2013-11-18 Kevin De Ornellas argues that in Renaissance England the relationship between horse and rider works as an unambiguous symbol of domination by the strong over the weak There was little sentimental concern for animal welfare leading to the routine abuse of the material animal This unproblematic practical exploitation of the horse led to the currency of the horse rider relationship as a trope or symbol of exploitation in the literature of the period Engaging with fiction plays poems and non fictional prose works of late Tudor and early Stuart England De Ornellas demonstrates that the horse a bridled unwilling slave becomes a yardstick against which the oppression of England's poor women increasingly influential clergyman and deluded gamblers is measured The status of the bitted harnessed horse was a low one in early modern England to be compared to such a beast is a demonstration of inferiority and subjugation To think anything else is to be naïve about the realities of horse management in the period and is to be naïve about the realities of the exploitation of horses and other mammals in the present day world *Performing Restoration Shakespeare* Amanda Eubanks Winkler, Claude Fretz, Richard Schoch, 2023-01-26 *Performing Restoration Shakespeare* embraces the performative and musical qualities of Restoration Shakespeare 1660-1714 drawing on the expertise of theatre historians musicologists literary critics and importantly theatre and music practitioners The volume advances methodological debates in theatre studies and musicology by advocating an alternative to performance practices aimed at reviving original styles or conventions adopting a dialectical process that situates past performances within their historical and aesthetic contexts and then using that understanding to transform them into new performances for new audiences By deploying these methodologies the volume invites scholars from different disciplines to understand Restoration Shakespeare on its own terms discarding inhibiting preconceptions that Restoration Shakespeare debased Shakespeare's precursor texts It also equips scholars and practitioners in theatre and music with new and much needed methods for studying and reviving past performances of any kind not just Shakespearean ones *Family Politics in Early Modern Literature* Hannah Crawforth, Sarah Lewis, 2017-01-03 This book considers the ways that family relationships parental marital sibling or other mimic and stand in for political ones in the Early Modern period and vice versa Bringing together leading international scholars in literary historical fields to produce scholarship informed by the

perspective of contemporary politics the volume examines the ways in which the family defines itself in transformative moments of potential crisis birth and death maturation marriage moments when the family is negotiating its position within and through broader cultural frameworks and when as a result family politics become most apparent English Dramatick Opera, 1661-1706 Andrew R. Walkling, 2019-03-19 English Dramatick Opera 1661 1706 is the first comprehensive examination of the distinctively English form known as dramatick opera which appeared on the London stage in the mid 1670s and lasted until its displacement by Italian through composed opera in the first decade of the eighteenth century Andrew Walkling argues that while the musical elements of this form are crucial to its definition and history the origins of the genre lie principally in a tradition of spectacular stagecraft that first manifested itself in England in the mid 1660s as part of a hitherto unidentified dramatic sub genre to which Walkling gives the name spectacle tragedy Armed with this new understanding the book explores a number of historical and interpretive issues including the physical and rhetorical configurations of performative spectacle the administrative maneuverings of the two patent theatre companies the construction and deployment of the technologically advanced Dorset Garden Theatre in 1670 71 the critical response to generic technical and ideological developments in Restoration drama and the shifting balance between machine spectacle and song and dance entertainment throughout the later decades of the seventeenth century including in the dramatick operas of Henry Purcell This study combines the materials and methodologies of music history theatre history literary studies and bibliography to fashion an entirely new approach to the history of spectacular and musical drama on the English Restoration stage This book serves as a companion to the Routledge publication *Masque and Opera in England 1656 1688* 2017 **Shakespeare as Literary Dramatist** Lukas Erne, 2003-03-13 In this 2003 study Lukas Erne argues that Shakespeare apart from being a playwright who wrote theatrical texts for the stage was also a literary dramatist who produced reading texts for the page The usual distinction that has been set up between Ben Jonson on the one hand carefully preparing his manuscripts for publication and Shakespeare the man of the theatre writing for his actors and audience indifferent to his plays as literature is questioned in this book Examining the evidence from early published playbooks Erne argues that Shakespeare wrote many of his plays with a readership in mind and that these literary texts would have been abridged for the stage because they were too long for performance The variant early texts of *Romeo and Juliet* *Henry V* and *Hamlet* are shown to reveal important insights into the different media for which Shakespeare designed his plays

**Richard Brome** Matthew Steggle, 2004 Richard Brome was the leading comic playwright of 1630s London Starting his career as a manservant to Ben Jonson he wrote a string of highly successful comedies which were influential in British theatre long after Brome's own playwriting career was cut short by the closure of the theatres in 1642 This book offers the first full length chronological account of Brome's life and works drawing on a wide range of recently rediscovered manuscript sources Each of the surviving plays is discussed in relation to its social and political context and its sense of place A final

chapter reviews Brome's enduring stageworthiness into the eighteenth and nineteenth centuries and the most recent Brome revivals

**Who Killed William Shakespeare?** Simon Andrew Stirling, 2013-08-05 William Shakespeare lived in violent times his death passed without comment By the time he was adopted as the national poet of England the details of his life had been concealed He had become an invisible man the humble Warwickshire lad who entertained royalty and then faded into obscurity But his story has been carefully manipulated In reality he was a dissident whose works were highly critical of the regimes of Elizabeth I and James I Who Killed William Shakespeare examines the means motive and the opportunity that led to his murder and explains why Will Shakespeare had to be stopped From forensic analysis of his death mask to the hunt for his missing skull the circumstances of Shakespeare's death are reconstructed and his life reconsidered in the light of fresh discoveries What emerges is a portrait of a genius who spoke his mind and was silenced by his greatest literary rival



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