



Restoration Plays

David J. Latt, Samuel Holt Monk



Restoration Plays:

Restoration Plays and Players David Roberts, 2014-10-30 Introducing readers to the key texts theatrical practice and context of late seventeenth century drama David Roberts combines literary and theatrical approaches to show how Restoration plays were written performed received and printed Structured according to the life cycle of the dramatic text this book reproduces extracts from twenty four of the most influential Restoration plays to provide readers with a comprehensive and colourful introduction to the period s drama Roberts encourages readers to look beyond a limited canon of established plays and practice and to see how Restoration Drama has been revived and adapted on the modern stage *Restoration Plays and Players* is of great interest to undergraduate and non specialist readers of seventeenth century drama Restoration literature and theatre studies

Ottomiller's Index to Plays in Collections Denise L. Montgomery, 2011-08-11 The standard location tool for full length plays published in collections and anthologies in England and the United States since the beginning of the 20th century Ottomiller s Index to Plays in Collections has undergone seven previous editions the latest in 1988 covering 1900 through 1985 In this new edition Denise Montgomery has expanded the volume to include collections published in the entire English speaking world through 2000 and beyond This new volume lists more than 3 500 new plays and 2 000 new authors as well as birth and or death information for hundreds of authors Representing the largest expansion between editions this updated volume is a valuable resource for libraries worldwide

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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 *Restoration Plays from Dryden to Farquhar*, 1929 *Restoration Plays, Etc. (New Edition Reprinted.)*. RESTORATION PLAYS., 1953 **Scepticism and belief in English witchcraft drama, 1538-1681** Eric Pudney, 2019-03-14 Winner of the 2019 Warburg Prize from the Royal Swedish Academy of Letters History and Antiquities for an outstanding work of literary history This is a study of the representation of witches in early modern English drama organised around the themes of scepticism and belief It covers the entire early modern period including the Restoration and pays particular attention to three plays in which witchcraft is

central The Witch of Edmonton 1621 The Late Lancashire Witches 1634 and The Lancashire Witches 1681 Always a controversial issue witchcraft has traditionally been seen in terms of a debate between sceptics and believers This book argues instead that while the concepts of scepticism and belief are central to an understanding of early modern witchcraft they are more fruitfully understood not as static and mutually exclusive positions within the witchcraft debate but as rhetorical tools used by both sides

Theatre Closure and the Paradoxical Rise of English Renaissance Drama in the Civil Wars Heidi Craig, 2023-03-09 Heidi Craig demonstrates how dramatic and theatrical activity paradoxically thrived during the English theatre closures 1642 1660

Performing the Politics of Translation in Modern Japan Aragorn Quinn, 2019-12-09 Performing the Politics of Translation in Modern Japan sheds new light on the adoption of concepts that motivated political theatres of resistance for nearly a century and even now underpin the collective understanding of the Japanese nation Grounded in the aftermath of the Meiji Restoration in 1868 and analyzing its legacy on stage this book tells the story of the crucial role that performance and specifically embodied memory played in the changing understanding of the imported Western concepts of liberty jiy and revolution kakumei Tracing the role of the post Restoration movement itself as an important touchstone for later performances it examines two key moments of political crisis The first of these is the Proletarian Theatre Movement of the 1920s and 30s in which the post Restoration years were important for theorizing the Japanese communist revolution The second is in the postwar years when Rights Movement theatre and thought again featured as a vehicle for understanding the present through the past As such this book presents the translation of liberty and revolution not through a one to one correspondence model but rather as a many to many relationship In doing so it presents a century of evolution in the dramaturgy of resistance in Japan This book will be useful to students and scholars of Japanese history society and culture as well as literature and translation studies alike

Perspectives on English Revolutionary Republicanism Dirk Wiemann, 2016-05-13 Perspectives on English Revolutionary Republicanism takes stock of developments in the scholarship of seventeenth century English republicanism by looking at the movements and schools of thought that have shaped the field over the decades the linguistic turn the cultural turn and the religious turn While scholars of seventeenth century republicanism share their enthusiasm for their field they have approached their subject in diverse ways The contributors to the present volume have taken the opportunity to bring these approaches together in a number of case studies covering republican language republican literary and political culture and republican religion to paint a lively picture of the state of the art in republican scholarship The volume begins with three chapters influenced by the theory and methodology of the linguistic turn before moving on to address cultural history approaches to English republicanism including both literary culture and practical political culture The final section of the volume looks at how religion intersected with ideas of republican thought Taken together the essays demonstrate the vitality and diversity of what was once regarded as a narrow topic of political research

Thomas Killigrew and the Seventeenth-Century English Stage Philip

Major, 2016-02-24 Despite his significant influence as a courtier diplomat playwright and theatre manager Thomas Killigrew 1612 1683 remains a comparatively elusive and neglected figure The original essays in this interdisciplinary volume shine new light on a singular contradictory Englishman 400 years after his birth They increase our knowledge and deepen our understanding not only of Killigrew himself but of seventeenth century dramaturgy and its complex relationship to court culture and to evolving aesthetic tastes The first book on Killigrew since 1930 this study re examines the significant phases of his life and career the little known playwriting years of the 1630s his long exile during the 1640s and 1650s and its personal political and literary repercussions and the period following the Restoration when with Sir William Davenant he enjoyed a monopoly of the London stage These fresh accounts of Killigrew build on the recent resurgence of interest in royalists and the royalist exile and underscore literary scholars continued fascination with the Restoration stage In the process they question dominant assumptions about neatly demarcated seventeenth century chronological geographic and cultural boundaries What emerges is a figure who confounds as often as he justifies traditional labels of dilettante cavalier wit and swindler

Shaw - "The Chucker Out" Allan Chappelow, 2025-09-24 Originally published in 1969 in Shaw The Chucker Out Allan Chappelow quotes much entirely new and previously unpublished Shaw material the fruits of six years research at the British Museum and elsewhere as the basis for his aim of assisting towards a better understanding of Shaw s controversial character and his paradoxical attitude to life with reference particularly to certain fallacies and misconceptions voiced by the villagers of Ayot St Lawrence during their otherwise favourable memoirs in Shaw the Villager and shared by the world at large This book threw a flood of new light on Shaw and the world in which he lived It included new examples of Shaw s finest and noblest pronouncements as well as of his more controversial obiter dicta and a special feature is the way in which the development of Shaw s ideas is shown during his exceptionally long career occupying three quarters of a century from his first published and unpublished writings in 1875 till his last in 1950 Here is Shaw at his most stimulating and entertaining even when deliberately shocking for effect and many of his views on stage censorship for example or on making strikes illegal were as topical and relevant in 1969 as when he propounded them In Shaw The Chucker Out the reader will find in addition to the opening chapter which presents Shaw s printed postcards and stock letter replies much new material on Shaw s attitude to peace and war on his new alphabet and his succession of Wills rare love letters and other evidence of Shaw s attitude to sex unique speeches on the art of the theatre and on the conduct of life and perhaps most important of all a most fascinating panorama of Shaw s views on the full gamut of political themes The subjects range through Socialism and Capitalism Christian Economics Democracy and Dictators Fascism and Equality of Income Sedition Trade Unionism Women in Politics and Communism The book s appeal is not only to those interested in Shaw and literature but also as a general sociological and philosophical study of the main political social and moral outlooks of the world at the time in which little known views of many of Shaw s contemporaries and critics are given as well as his own Most people are bewildered by the

conflict in life between ideals and illusions and not a few have been perplexed by the contrast between the unquestionable brilliance of many of Bernard Shaw's views and the sometimes facetious statements of the clown in him Allan Chappelow skilfully sifts the wheat from the chaff as Vera Brittain points out this book goes a long way towards clarification and it seemed likely to become a standard work *Drama, Theatre, and Identity in the American New Republic* Jeffrey H.

Richards, 2005-10-27 *Drama Theatre and Identity in the American New Republic* investigates the way in which theatre both reflects and shapes the question of identity in post revolutionary American culture In this 2005 book Richards examines a variety of phenomena connected to the stage including closet Revolutionary political plays British drama on American boards American authored stage plays and poetry and fiction by early Republican writers American theatre is viewed by Richards as a transatlantic hybrid in which British theatrical traditions in writing and acting provide material and templates by which Americans see and express themselves and their relationship to others Through intensive analyses of plays both inside and outside of the early American canon this book confronts matters of political ethnic and cultural identity by moving from play text to theatrical context and from historical event to audience demography **Drama**, 1921 **The First English**

Actresses Elizabeth Howe, 1992-06-04 This book describes how and why women were permitted to act on the public stage after 1660 in England **The Guitar in Stuart England** Christopher Page, 2017-11-16 This is the first history of the guitar during the reign of the Stuarts a time of great political and social upheaval in England In this engaging and original volume Christopher Page gathers a rich array of portraits literary works and other previously unpublished archival materials in order to create a comprehensive picture of the guitar from its early appearances in Jacobean records through its heyday at the Restoration court in Whitehall to its decline in the first decades of the eighteenth century The book explores the passion of Charles II himself for the guitar and that of Samuel Pepys who commissioned the largest repertoire of guitar accompanied song to survive from baroque Europe Written in Page's characteristically approachable style this volume will appeal to general readers as well as to music historians and guitar specialists *The Re-Imagined Text* Jean I. Marsden, 2014-07-15

Shakespeare's plays were not always the inviolable texts they are almost universally considered to be today The Restoration and eighteenth century committed what many critics view as one of the most subversive acts in literary history the rewriting and restructuring of Shakespeare's plays Many of us are familiar with Nahum Tate's audacious adaptation of *King Lear* with its resoundingly happy ending but Tate was only one of a score of playwrights who adapted Shakespeare's plays Between 1660 and 1777 more than fifty adaptations appeared in print and on the stage works in which playwrights augmented substantially cut or completely rewrote the original plays The plays were staged with new characters new scenes new endings and underlying all this novelty new words Why did this happen And why in the later eighteenth century did it stop These questions have serious implications regarding both the aesthetics of the literary text and its treatment for the adaptations manifest the period's perceptions of Shakespeare As such they demonstrate an important evolution in the

definition of poetic language and in the idea of what constitutes a literary work In *The Re Imagined Text* Jean I Marsden examines both the adaptations and the network of literary theory that surrounds them thereby exploring the problems of textual sanctity and of the author's relationship to the text As she demonstrates Shakespeare's works and English literature in general came to be defined by their words rather than by the plots and morality on which the older aesthetic theory focused a clear step toward our modern concern for the word and its varying levels of signification

Marketing the Bard Don-John Dugas, 2006 Dugas credits the reemergence of Shakespeare's plays and his rise to fame in the 1700s to economic factors surrounding the theater business including the acquisition and adaptation of Shakespeare's plays by the Tonson publishing firm which marketed collector's editions of his work spurring a price war and rousing public interest Provided by publisher

John Dryden David J. Latt, Samuel Holt Monk, 1976-04-12 John Dryden was first published in 1976 Minnesota Archive Editions uses digital technology to make long unavailable books once again accessible and are published unaltered from the original University of Minnesota Press editions This annotated bibliography represents a comprehensive updating of Samuel Holt Monk's earlier work also published by the University of Minnesota Press John Dryden A List of Critical Studies Published from 1895 to 1948 out of print Since the publication of that earlier bibliography the number of studies devoted to Dryden has more than tripled and thus this new bibliography is essential for scholars of Dryden or related aspects of seventeenth and eighteenth century English literature This volume contains four times as many entries as the earlier volume and there is an extensive introduction by Professor Latt which surveys the historical shifts in critical opinion of Dryden The new volume incorporates all of the listings contained in the first one The entries include works that focus directly on Dryden those that discuss Dryden's works in the context of other writers and those that investigate material of general importance to Dryden studies Dissertations from American German English and French universities are included Complete bibliographic information is provided for virtually every entry The listings are grouped in nine categories and there is an additional section which covers *Festschriften* and other collections of essays Works of exceptional value and those which develop new points of view are so designated The publishing history of each item is included along with the standard bibliographic information The index includes topical as well as author entries

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