

THE MAKING OF THE NATIONAL POET

*Shakespeare, Adaptation,
and Authorship, 1660–1769*



MICHAEL DOBSON

CLARENDON



PAPERBACKS

Making Of The National Poet Shakespeare Adaptation And Authorship 1660 1769

Patrick Cheney



Making Of The National Poet Shakespeare Adaptation And Authorship 1660 1769:

The Making of the National Poet : Shakespeare, Adaptation and Authorship, 1660-1769 Michael Dobson, 1992-10-22 The first full length study since the 1920s of the Restoration and eighteenth century s revisions and revaluations of Shakespeare and the first to consider the period s much reviled stage adaptations in the context of the profound cultural changes of their times Drawing on a wide range of evidence Dobson examines how and why Shakespeare was retrospectively claimed as both a respectable Enlightenment author and a crucial and contested symbol of British national identity The book provides thorough analysis both engaging and informative the definitive account of the theatre s role in establishing Shakespeare as Britain s National Poet The century between the Restoration and David Garrick s Stratford Jubilee saw William Shakespeare s promotion from the status of archaic rustic playwright to that of England s timeless Bard and with it the complete transformation of the ways in which his plays were staged published and read But why Shakespeare and what different interests did this process serve The Making of the National Poet is the first full length study since the 1920s of the Restoration and eighteenth century s revisions and revaluations of Shakespeare and the first to consider the period s much reviled stage adaptations in the context of the profound cultural changes in which they participate Drawing on a wide range of evidence including engravings prompt books diaries statuary and previously unpublished poems among them traces of the hitherto mysterious Shakespeare Ladies Club it examines how and why Shakespeare was retrospectively claimed as both a respectable Enlightenment author and a crucial and contested symbol of British national identity It shows in particular how the deification of Shakespeare co existed with and even demanded the drastic and sometimes bizarre rewriting of his plays for which the period is notorious The book provides thorough analysis both engaging and informative the definitive account of the theatre s role in establishing Shakespeare as Britain s National Poet

The Cambridge Companion to Shakespearean Tragedy Claire McEachern, 2002 The Cambridge Companion to Shakespearean Tragedy acquaints the student reader with the forms contexts critical and theatrical lives of the ten plays considered to be Shakespeare s tragedies Shakespearean tragedy is a highly complex and demanding theatre genre but the thirteen essays written by leading scholars in Britain and North America are clear concise and informative They address the ways in which Shakespearean tragedy originated developed and diversified as well as how it has fared on stage as text and in criticism Topics covered include the literary precursors of Shakespearean tragedies medieval classical and contemporary cultural backgrounds political religious social and psychological and the subgenres of Shakespeare s tragedy love tragedy revenge tragedy and classical tragedy as well as the critical and theatrical receptions of the plays The book examines the four major tragedies and in addition Titus Andronicus Romeo and Juliet Julius Caesar Antony and Cleopatra Coriolanus and Timon of Athens

The Re-imagined Text Jean I. Marsden, 1995 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

Romantic Shakespeare Youngrim Han, 2001 These two criticisms are based on the presumption that only a socially and intellectually elite reader is able to view the author's language in terms of its organic relationship with the text as a whole The Romantics focused on the interpretive reproduction of Shakespeare through sympathetic identification with his characters **BOOK JACKET** *Bourgeois and Aristocratic Cultural Encounters in Garden Art, 1550-1850* Michel Conan, 2002 Developments in garden art cannot be isolated from the social changes upon which they either depend or have some bearing *Bourgeois and Aristocratic Cultural Encounters in Garden Art 1550-1850* offers an unparalleled opportunity to discover how complex relationships between bourgeois and aristocrats have led to developments in garden art from the Renaissance into the Industrial Revolution irrespective of stylistic differences These essays show how garden creation has contributed to the blurring of social boundaries and to the ongoing redefinition of the bourgeoisie and the aristocracy Also illustrated is the aggressive use of gardens by bourgeois in more or less successful attempts at subverting existing social hierarchies in renaissance Genoa and eighteenth century Bristol England as well as the opposite as demonstrated by the king of France Louis XIV who claimed to rule the arts but imitated the curieux fleuristes a group of amateurs from diverse strata of French society Essays in this volume explore this complex framework of relationships in diverse settings in Britain France Biedermeier Vienna and renaissance Genoa The volume confirms that gardens were objects of conspicuous consumption but also challenges the theories of consumption set forth by Thorstein Veblen and Pierre Bourdieu and explores the contributions of gardens to major cultural changes like the rise of public opinion gender and family relationships and capitalism Garden history then informs many of the debates of contemporary cultural history ranging from rural management practices in early seventeenth century France to the development of a sense of British pride at the expansive Vauxhall Gardens favored equally

by the legendary Frederick Prince of Wales and by the teeming London masses This volume amply demonstrates the varied and extensive contributions of garden creation to cultural exchange between 1550 and 1850 Publisher s description

Shakespeare, National Poet-Playwright Patrick Cheney,2004-11-25 Shakespeare National Poet Playwright is an important book which reassesses Shakespeare as a poet and dramatist Patrick Cheney contests critical preoccupation with Shakespeare as a man of the theatre by recovering his original standing as an early modern author he is a working dramatist who composes some of the most extraordinary poems in English The book accounts for this form of authorship by reconstructing the historical preconditions for its emergence in England as in Europe including the building of the commercial theatres and the consolidation of the printing press Cheney traces the literary origin to Shakespeare s favourite author Ovid who wrote the Amores and Metamorphoses alongside the tragedy Medea Cheney also examines Shakespeare s literary relations with his contemporary authors Edmund Spenser and Christopher Marlowe The book concentrates on Shakespeare s freestanding poems but makes frequent reference to the plays and ranges widely through the work of other Renaissance writers **Texts and Cultural Change in Early Modern England** Cedric C. Brown,Arthur F.

Marotti,1997-12-13 This is a wide ranging closely researched collection written by scholars from both sides of the Atlantic on the cultural placement and transmission of texts between 1520 and 1750 Material and historical conditions of texts are analysed and the range of works is wide including plays and the Lucrece of Shakespeare with adaptations and a discussion of reading playtexts Sidney s Arcadia Greene s popular Pandosto both discussed in the contexts of changing readerships and forms of fiction Hakluyt s travel books funerary verse and the writings of Katherine Parr and Elizabethan Catholic martyrs

Shakespeare's Rise to Cultural Prominence Emma Depledge,2018-07-26 Shakespeare s rise to prominence was by no means inevitable While he was popular in his lifetime the number of new editions and revivals of his plays declined over the following decades Emma Depledge uses the methodologies of book and theatre history to provide a re assessment of the reputation and dissemination of Shakespeare during the Interregnum and Restoration She demonstrates the crucial role of the Exclusion Crisis 1678 1682 a political crisis over the royal succession as a foundational moment in Shakespeare s canonisation The period saw a sudden surge of theatrical alterations and a significantly increased rate of new editions and stage revivals In the wake of the Exclusion Crisis Shakespeare s plays were made available on a scale not witnessed since the early seventeenth century thus reversing what might otherwise have been a permanent disappearance of his drama from canonical familiarity and firmly establishing Shakespeare s work in the national cultural imagination *From Plunder to Preservation* Astrid Swenson,Peter Mandler,2013-05-30 This book looks at the effect of the British Empire on the cultures and civilisations of the peoples it ruled by considering the impact of empire on the idea of heritage Case studies and illustrations show how our understanding of the diverse heritages of world history was forged in the crucible of the British Empire *Materializing the East in Early Modern English Drama* Murat Ögütcü,Aisha Hussain,2023-02-09 Despite the

popularity of plays about the East the representation of the East in early modern drama has been either overlooked marginalized as footnotes or generalized into stereotypes Materializing the East in Early Modern English Drama focuses on the multi layered often conflicting and changing perceptions of the East and how dramatic works made use of their respective theatrical space to represent the concept of the East in drama This volume re examines the mis representation of the East on the early modern English outdoor and indoor stage and broadens our understanding of early modern theatrical productions beyond Shakespeare and the European continent It traces the origin of conventional depictions of the East to university dramas and explores how they influenced the commercial stage Chapters uncover how conflicting representations of the East were communicated on stage through the material aspects of stage architecture costumes and performance effects The collection emphasizes these material aspects of dramatic performances and showcases neglected plays including George Salterne s Tomumbeius Robert Greene s The Historie of Orlando Furioso and Joseph Simons Leo the Armenian and puts them in conversation with William Shakespeare s The Tempest and John Fletcher s The Island Princess Shakespeare and the Eighteenth Century Peter Sabor,Paul Yachnin,2016-12-05 In 1700 Shakespeare was viewed as one of the leading Renaissance playwrights but not as supreme By 1800 he was not only widely performed and read but celebrated as a universal genius and a national literary hero What happened during the intervening years is the subject of this fascinating volume which brings together Renaissance and eighteenth century scholars who examine how Shakespeare gradually penetrated and came to dominate the culture and intellectual life of people in the English speaking world The contributors approach Shakespeare from a wide range of perspectives to illuminate the way contemporary philosophy science and medicine textual practice theatre studies and literature both informed and were influenced by eighteenth century interpretations of his works Among the topics are Falstaff and eighteenth century ideas of the sublime David Garrick s 1756 adaptation of The Winter s Tale and its relationship to medical theories of femininity the textual practices of George Steevens Shakespeare s importance in furthering the careers of actors on the eighteenth century stage and the influence of Shakespeare on writers as diverse as Edmund Burke Horace Walpole and Ann Radcliff Together the essays paint a vivid picture of the relationship between eighteenth century Shakespeare and ideas about shared nationhood knowledge morality history and the self **The Routledge Anthology of Restoration and Eighteenth-Century Drama** Kristina Straub,Misty G Anderson,Daniel O'Quinn,2017-04-07 The Routledge Anthology of Restoration and Eighteenth Century Drama brings together the work of key playwrights from 1660 to 1800 divided into three main sections Restoring the Theatre 1660 1700 Managing Entertainment 1700 1760 Entertainment in an Age of Revolutions 1760 1800 Each of the 20 plays featured is accompanied by an extraordinary wealth of print and online supplementary materials including primary critical sources commentaries illustrations and reviews of productions Taking in the spectrum of this period s dramatic landscape from Restoration tragedy and comedies of manners to ballad opera and gothic spectacle The Routledge Anthology of Restoration

and Eighteenth Century Drama is an essential resource for students and teachers alike *Shakespeare and Quotation* Julie Maxwell, Kate Louise Rumbold, 2018-04-26 Shakespeare is both the world's most quoted author and a frequent quoter himself This volume unites these creative practices **Victorian Shakespeare** Gail Marshall, Adrian Poole, 2003-10-09 What did the Victorians think of Shakespeare The twelve essays gathered here offer some answers through close examination of works by leading nineteenth century novelists poets and critics including Dickens Trollope Eliot Tennyson Browning and Ruskin Shakespeare provided the Victorians with ways of thinking about the authority of the past about the emergence of a new mass culture about the relations between artistic and industrial production about the nature of creativity about racial and sexual difference and about individual and national identity Staging the revolution Rachel Willie, 2015-10-01 Staging the revolution offers a reappraisal of the weight and volume of theatrical output during the commonwealth and early Restoration both in terms of live performances and performances on the paper stage It argues that the often cited notion that 1642 marked an end to theatrical production in England until the playhouses were reopened in 1660 is a product of post Restoration re writing of the English civil wars and the representations of royalists and parliamentarians that emerged in the 1640s and 1650s These retellings of recent events in dramatic form mean that drama is central to civil war discourse Staging the revolution examines the ways in which drama was used to rewrite the civil war and commonwealth period and demonstrates that far from marking a clear cultural demarcation from the theatrical output of the early seventeenth century the Restoration is constantly reflecting back on the previous thirty years Monuments and Literary Posterity in Early Modern Drama Brian Chalk, 2015-11-19 In spite of the ephemeral nature of performed drama playwrights such as Marlowe Jonson Webster Fletcher and Shakespeare were deeply interested in the endurance of their theatrical work and in their own literary immortality This book re evaluates the relationship between these early modern dramatists and literary posterity by considering their work within the context of post Reformation memorialization Providing fresh analyses of plays by major dramatists Brian Chalk considers how they depicted monuments and other funeral properties on stage in order to exploit and criticize the rich ambiguities of commemorative rituals The book also discusses the print history of the plays featured The subject will attract scholars and upper level students of Renaissance drama memory studies early modern theatre and print history Celebrating Shakespeare Clara Calvo, Coppélia Kahn, 2015-11-19 On the 400th anniversary of Shakespeare's death this collection opens up the social practices of commemoration to new research and analysis An international team of leading scholars explores a broad spectrum of celebrations showing how key events such as the Easter Rising in Ireland the Second Vatican Council of 1964 and the Great Exhibition of 1851 drew on Shakespeare to express political agendas In the USA commemoration in 1864 counted on him to symbolise unity transcending the Civil War while the First World War pulled the 1916 anniversary celebration into the war effort enlisting Shakespeare as patriotic poet The essays also consider how the dream of Shakespeare as a rural poet took shape in gardens how cartoons challenged the poet's elite status and how statues

of him mutated into advertisements for gin and Disney cartoons Richly varied illustrations supplement these case studies of the diverse complex and contradictory aims of memorialising Shakespeare Shakespearean Gothic Christy Desmet, Anne Williams, 2009-09-15 This book explores the paradox that the Gothic today's werewolves vampires and horror movies owe their origins and their legitimacy to eighteenth century interpretations of Shakespeare As Shakespeare was being established as the supreme British writer throughout the century he was cited as justification for early Gothic writers' fascination with the supernatural their abandoning of literary decorum and their fascination with otherness and extremes of every kind This book addresses the gap for an up to date analysis of Shakespeare's relation to the Gothic An authority on the Gothic E J Clery has stated that It would be impossible to overestimate the importance of Shakespeare as touchstone and inspiration for the terror mode even if we feel the offspring are unworthy of their parent Scratch the surface of any Gothic fiction and the debt to Shakespeare will be there This book therefore addresses Shakespeare's importance to the Gothic tradition as a whole and also to particular well known and often studied Gothic works It also considers the influence of the Gothic on Shakespeare both in print and on stage in eighteenth and nineteenth century Britain The introductory chapter places the chapters within the historical development of both Shakespearean reception and Gothic Studies The book is divided into three parts 1 Gothic Appropriations of Shakespeare 2 Rewriting Shakespearean Plays and Characters 3 Shakespeare Before After the Gothic

Shakespeare's Afterlife in the Royal Collection Sally Barnden, Gordon McMullan, Kate Retford, Kirsten Tambling, 2025-01-31 This unique collection of essays and images explores a series of objects in the Royal Collection as a means of assessing the interrelated histories of the British royal family and the Shakespearean afterlife across four centuries Between the beginning of the eighteenth century and the late twentieth Shakespeare became entrenched as the English national poet Over the same period the monarchy sought repeatedly to demonstrate its centrality to British nationhood By way of close analysis of a selection of objects from the Royal Collection this volume argues that the royal family and the Shakespearean afterlife were far more closely interwoven than has previously been realized The chapters map the mutual development over time of the relationship between members of the British royal family and Shakespeare demonstrating the extent to which each has gained sustained value from association with the other and showing how members of the royal family have individually and collectively constructed their identities and performed their roles by way of Shakespearean models Each chapter is inspired by an object in or formerly in the Royal Collection and explores two interconnected questions what has Shakespeare done for the royal family and what has the royal family done for Shakespeare The chapters range across the fields of art theatre history literary criticism literary history court studies and cultural history showing how the shared history of Shakespeare and the royal family has been cultivated across media and across disciplines

Inventing the Gothic Corpse Yael Shapira, 2018-05-22 Inventing the Gothic Corpse shows how a series of bold experiments in eighteenth century British realist and Gothic fiction transform the dead body from an instructive icon into a

thrill device For centuries vivid images of the corpse were used to deliver a spiritual or political message today they appear regularly in Gothic and horror stories as a source of macabre pleasure Yael Shapira's book tracks this change as it unfolds in eighteenth century fiction from the early novels of Aphra Behn and Daniel Defoe through the groundbreaking mid century works of Samuel Richardson Henry Fielding and Horace Walpole to the Gothic fictions of Ann Radcliffe Matthew Lewis Charlotte Dacre and Minerva Press authors Isabella Kelly and Mrs Carver In tracing this long historical arc Shapira illuminates a hidden side of the history of the novel the dead body she shows helps the fledgling literary form confront its own controversial ability to entertain Her close scrutiny of fictional corpses across the long eighteenth century reveals how the dead body functions as a test of the novel's intentions a chance for novelists to declare their allegiances in the battle between the didactic and the merely pleasurable

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preexisting types of ...