

Restoration Shakespeare

— Viewing the Voice —



Barbara A. Murray

Restoration Shakespeare Viewing The Voice

Christopher R. Wilson, Mervyn Cooke



Restoration Shakespeare Viewing The Voice:

Restoration Shakespeare Barbara A. Murray, 2001-11 Between 1660 and 1682 seventeen versions of Shakespeare's plays were made for the newly reopened public theatres in London and in its three parts *Restoration Shakespeare Viewing the Voice* offers a new view of why and how such adaptation was undertaken Part I considers the seventeenth century debate about how dramatic poetry works on the mind Part II offers an analysis of each play with regard to its visual and metaphorical effects Part III concludes with a review of Shakespeare's reputation in these years drawing a distinction between what readers and playgoers would have known of him

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

Adapting King Lear for the Stage Lynne Bradley, 2016-03-16 Questioning whether the impulse to adapt Shakespeare has changed over time Lynne Bradley argues for restoring a sense of historicity to the study of adaptation Bradley compares Nahum Tate's *History of King Lear* 1681 adaptations by David Garrick in the mid eighteenth century and nineteenth century Shakespeare burlesques to twentieth century theatrical rewritings of *King Lear* and suggests latter day adaptations should be viewed as a unique genre that allows playwrights to express modern subject positions with regard to their literary heritage while also participating in broader debates about art and society In identifying and relocating different adaptive gestures within this historical framework Bradley explores the link between the critical and the creative in the history of Shakespearean adaptation Focusing on works such as Gordon Bottomley's *King Lear's Wife* 1913 Edward Bond's *Lear* 1971 Howard Barker's *Seven Lears* 1989 and the Women's Theatre Group's *Lear's Daughters* 1987 Bradley theorizes that modern rewritings of Shakespeare constitute a new type of textual interaction based on a simultaneous double gesture of collaboration and rejection She suggests that this new interaction provides constituent groups such as the feminist collective who wrote *Lear's Daughters* a strategy to acknowledge their debt to Shakespeare while writing against the traditional and negative representations of femininity they see reflected in his plays

The ^AOxford Handbook of Shakespeare and Dance Lynsey McCulloch, Brandon Shaw, 2019-01-28 Featuring new

chapters from thirty leading scholars The Oxford Handbook of Shakespeare and Dance examines the relationship between William Shakespeare his life works afterlife and dance **Shakespeare and the Classics** Charles Martindale, A. B. Taylor, 2011-02-24 Shakespeare and the Classics demonstrates that the classics are of central importance in Shakespeare's plays and in the structure of his imagination Written by an international team of Shakespearians and classicists this book investigates Shakespeare's classicism and shows how he used a variety of classical books to explore crucial areas of human experience such as love politics ethics and history The book focuses on Shakespeare's favourite classical authors especially Ovid Virgil Seneca Plautus and Terence and in translation only Plutarch Attention is also paid to the humanist background and to Shakespeare's knowledge of Greek literature and culture The final section from the perspective of reception examines how Shakespeare's classicism was seen and used by later writers This accessible book offers a rounded and comprehensive treatment of Shakespeare's classicism and will be a useful first port of call for students and others approaching the subject

Eighteenth-Century Adaptations of Supernatural Shakespeare Silvia Spera, 2023-11-28 In the cultural and highly intellectual climate of the Age of Reason it comes as no surprise that the supernatural was under scrutiny However a complete denial of the persistence of beliefs in the supernatural world means neglecting a consistent part of the cultural and literary atmosphere of those years On this note this book investigates the fate of Shakespearean supernatural dimensions in the widespread eighteenth century practice of making Shakespeare fit Taking examples from both the adapted and restored versions of Macbeth Hamlet and The Tempest by Davenant and Garrick the book highlights how the contemporary attitude towards the supernatural combined with the issue of the general relationship with Shakespeare at the time In particular it identifies and explores two main strategies which are employed to rationalize the supernatural dimensions of those plays either their omission or replacement or their aestheticization and spectacularization The former is nothing but a manifestation of contempt towards the supernatural which aims at exalting the rational the latter is the result of undercover fascination which transforms the supernatural into theatrical entertainment **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 **Shakespeare, Adaptation, Psychoanalysis**

Matthew Biberman,2017-01-12 In Shakespeare Adaptation Psychoanalysis Matthew Biberman analyzes early adaptations of Shakespeare's plays in order to identify and illustrate how both social mores and basic human psychology have changed in Anglo American culture Biberman contests the received wisdom that Shakespeare's characters reflect essentially timeless truths about human nature To the contrary he points out that Shakespeare's characters sometimes act and think in ways that have become either stigmatized or simply outmoded Through his study of the adaptations Biberman pinpoints aspects of Shakespeare's thinking about behavior and psychology that no longer ring true because circumstances have changed so dramatically between his time and the time of the adaptation He shows how the adaptor's changes reveal key differences between Shakespeare's culture and the culture that then supplanted it These changes once grasped reveal retroactively some of the ways in which Shakespeare's characters do not act and think as we might expect them to act and think Thus Biberman counters Harold Bloom's claim that Shakespeare fundamentally invents our sense of the human rather he argues our sense of the human is equally bound up in the many ways that modern culture has come to resist or outright reject the behavior we see in Shakespeare's plays Ultimately our current sense of the human is bound up not with the adoption of Shakespeare's psychology perhaps but its adaption or in psychoanalytic terms its repression and replacement **The**

^AOxford Handbook of Shakespeare and Music Christopher R. Wilson,Mervyn Cooke,2022-02-11 The Oxford Handbook of Shakespeare and Music showcases the latest international research into the captivating and vast subject of the many uses of music in relation to Shakespeare's plays and poems extending from the Bard's own time to the present day

Shakespeare Survey: Volume 56, Shakespeare and Comedy Peter Holland,2003-10-16 Published with academic researchers and graduate students in mind this volume of the Shakespeare Survey presents a number of contributions on the theme of Shakespeare's comedies as well as the comedy in Shakespeare's other works **Travel and Drama in Early**

Modern England Claire Jowitt,David McInnis,2018-10-11 Offers new ways to conceptualize the relationship between early modern travel and drama and re assesses how travel drama is defined **Pasticcio opera in Britain** Peter Morgan

Barnes,2024-07-09 This study overturns twentieth century thinking about pasticcio opera This radical way of creating opera formed a counterweight even a relief to the trenchant masculinity of literate culture in the seventeenth century It undermined the narrowing of nationalism in the eighteenth century and was an act of gross sacrilege against the cult of Romantic genius in the nineteenth century In the twentieth century it found itself on the wrong side of copyright law However in the twenty first century it is enjoying a tentative revival This book redefines pasticcio as a method rather than a genre of opera and aligns it with other art forms which also created their works from pre existing parts including sculpture A pasticcio opera is created from pre existing music and text thus flying in face of insistence on originality and creation by a solo genius Performing Blackness on English Stages, 1500-1800 Virginia Mason Vaughan,2005-05-12 An unusual study of

the tradition of blackface in stage performance Shakespeare Quarterly ,2003 **The Oxford Handbook of**

Shakespeare and Music Christopher R. Wilson, Mervyn Cooke, 2022 Engages with musical practice in a wide range of countries Offers a cutting edge resource for Shakespeare scholars and musicians alike Sheds light on a crucial and fascinating aspect of Shakespeare studies Book jacket *This Contentious Storm: An Ecocritical and Performance History of King Lear* Jennifer Mae Hamilton, 2017-08-24 This book is available as open access through the Bloomsbury Open Access programme and is available on www.bloomsburycollections.com From providential apocalypticism to climate change this ground breaking ecocritical study traces the performance history of the storm scene in King Lear to explore our shifting fraught and deeply ideological relationship with stormy weather across time This Contentious Storm offers a new ecocritical reading of Shakespeare's classic play illustrating how the storm has been read as a sign of the providential cosmological meteorological psychological neurological emotional political sublime maternal feminine heroic and chaotic at different points in history The big ecocritical history charted here reveals the unstable significance of the weather and mobilises details of the play's dramatic narrative to figure the weather as a force within self society and planet *A New Variorum Edition of Shakespeare CORIOLANUS Volume II* David George, 2019-01-16 Irregular Doubtful and Emended Accidentals in F1 In the Textual Notes the lemma is the reading of this edition's text In these notes for emendations to F1 the lemma is followed by the siglum or sigla of the edition's from which the emendation is taken and then by the rejected F1 reading and the siglum or sigla of the 17th c editions reading differently from the lemma Where no source is given for the emendation the adopted reading is not in any of the folios Doubtful and irregular readings are merely listed indicates that the reading is found in a full line i.e. one that runs all or nearly all of the way to the right margin indicates doubt or an alternative to the reading adopted although not necessarily correct in the judgment of the editor Elsewhere means that a spelling other than that in the lemma is to be found wherever else that word appears in the F1 text *Voices of Shakespeare's England* John A. Wagner, 2010-02-09 *Voices of Shakespeare's England* offers students and public library patrons over 50 primary documents that illuminate the character personalities and events of the Elizabethan and Jacobean periods *Voices of Shakespeare's England Contemporary Accounts of Elizabethan Daily Life* helps readers explore the era that produced among other things the world's greatest playwright It brings together excerpts from over 50 primary documents written in William Shakespeare's lifetime including letters literature speeches and polemics official reports and descriptive narratives *Voices of Shakespeare's England* includes the works of Shakespeare himself as well as other poets and playwrights but it also expands beyond the literary world to cover politics religion economics social change and the royal court By allowing Shakespeare's contemporaries to speak in their own voices it offers an illuminating look at the breadth of Elizabethan society including major historic events in England as well as Scotland Ireland the European continent and even the new world of America

Rushing Into Floods Gunda Windmüller, 2012 The Sea on Stage Colonial Expansion Maritime Empire and English Drama *Bibliographic Index*, 2002

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