



# Restoration Comedy In Performance

**Jerry L. Crawford, Catherine  
Hurst, Michael Luger**



## **Restoration Comedy In Performance:**

**Restoration Comedy in Performance** J. L. Styan, 1986-08-29 Restoration comedy disappeared from the stage for nearly 200 years until it was revived early this century Without the benefit of a performance tradition has suffered from an inappropriate literary and moralistic criticism which continues to this day Yet this brilliant court and coterie comedy of sexual and social behaviour was an extraordinary success in its own time and enjoys a unique place in theatrical history as an example of the interplay possible between the stage and the audience In this book John Styan persuades us that only through a performance approach to the great plays of Etherege Wycherley Dryden Shadwell Vanbrugh Congreve and Farquhar can we recover a sense of their value Restoration Comedy in Performance is liberally illustrated with contemporary drawings and modern photographs and it draws extensively upon documentary and visual evidence of the seventeenth century in order to suggest the importance of the costume and customs manners and behaviour of the age to an understanding of the sort of theatre and drama it produced Professor Styan also discusses the problems encountered in the early attempts to revive the comedies in the twentieth century and pauses frequently in order to offer a descriptive account of a moment of staging or to recreate a scene or a sequence of comic repartee or action The book aims to bring back to life therefore something of a lost art form not as a piece of conventional stage or production history but as a true attempt to recognize the virtues of Restoration comedy as a performing art

**The Ornament of Action** Peter Holland, 1979-04-26 Peter Holland brings together the disciplines of theatre history and literary criticism in a close study of the staging of plays in the Restoration

**The Stage Life of Props** Andrew Sofer, 2010-02-22 In The Stage Life of Props Andrew Sofer aims to restore to certain props the performance dimensions that literary critics are trained not to see then to show that these props are not just accessories but time machines of the theater Using case studies that explore the Eucharistic wafer on the medieval stage the bloody handkerchief on the Elizabethan stage the skull on the Jacobean stage the fan on the Restoration and early eighteenth century stage and the gun on the modern stage Andrew Sofer reveals how stage props repeatedly thwart dramatic convention and reinvigorate theatrical practice While the focus is on specific objects Sofer also gives us a sweeping history of half a millennium of stage history as seen through the device of the prop revealing that as material ghosts stage props are a way for playwrights to animate stage action question theatrical practice and revitalize dramatic form Andrew Sofer is Assistant Professor of English Boston College He was previously a stage director

*Wordplay and Metalinguistic / Metadiscursive Reflection* Angelika Zirker, Esme Winter-Froemel, 2015-10-16 Wordplay can be seen as a genuine interface phenomenon It can be found both in everyday communication and in literary texts and it can fulfil a range of functions it may be entertaining and comical it may be used to conceal taboo and it may influence the way in which the speaker's character is perceived Moreover wordplay also reflects on language and communication it reveals surprising alternative readings and emphasizes the phonetic similarity of linguistic signs that also points towards relations on the level of content Wordplay

unravels characteristics of literary language in everyday communication and opens up the possibility to analyze literary texts from a linguistic perspective The first two volumes of the series The Dynamics of Wordplay therefore aim at bringing together contributions from linguistics and literary studies focusing on theoretical issues such as basic techniques of wordplay and its relationship to genres and discourse traditions These issues are complemented by a series of case studies on the use of wordplay in individual authors and specific historical contexts The contributions offer a fresh look on the multifaceted dynamics of wordplay in different communicative settings A Pleasing Sinne Adam Smyth, 2004 Studies of the representation and understanding of drink and conviviality in diverse social contexts **Reader's Guide to Literature in English** Mark Hawkins-Dady, 2012-12-06 Reader's Guide Literature in English provides expert guidance to and critical analysis of the vast number of books available within the subject of English literature from Anglo Saxon times to the current American British and Commonwealth scene It is designed to help students teachers and librarians choose the most appropriate books for research and study **Style For Actors 2nd Edition**, Delicious Dissembling Suzanne M. Ramczyk, 2002 Restoration comedies of manners are at once bitingly true to life and deceptively artificial Their style elegance grace and wit provide the kind of challenge actors continue to love Now Suzanne Ramczyk offers both directors and actors the tools they need to perform these popular plays Drawing on her directing experience and her years of leading workshops on Restoration theatre Ramczyk provides an historic overview of the period and the literature analysis of the major literary devices and features methods to approach vocal interpretation of often highly artificial text a solid grounding in period manners and movement specific exercises to get actors quickly and easily into the Restoration style detailed artwork of period costumes illustrations of such period necessities as bows curtsies the language of the fan and snuff taking Read Ramczyk and explore the possibilities of Restoration comedy from first reading to final polished performance

*Typographies of Performance in Early Modern England* Claire M. L. Bourne, 2020-06-05 *Typographies of Performance in Early Modern England* is the first book length study of early modern English playbook typography It tells a new history of drama from the period by considering the page designs of plays by Shakespeare and others printed between the end of the fifteenth century and the beginning of the eighteenth century It argues that typography broadly conceived was used creatively by printers publishers playwrights and other agents of the book trade to make the effects of theatricality from the most basic textually articulating a change in speaker to the more complex registering the kinesis of bodies on stage intelligible on the page The coalescence of these experiments into a uniquely dramatic typography that was constantly responsive to performance effects made it possible for plays to be marketed collected and read in the sixteenth and seventeenth centuries as a print genre distinct from all other genres of imaginative writing It has been said If a play is a book it is not a play *Typographies of Performance in Early Modern England* shows that play and book were in fact mutually constitutive it was the very bookishness of plays printed in early modern England that allowed them to be recognized by their

earliest readers as plays in the first place      **Etherege and Wycherley** Barbara Kachur,2017-03-10 *Etherege Wycherley* is the first book length study devoted solely to these two leading comic dramatists of the early Restoration period B A Kachur explores the major plays by George Etherege and William Wycherley within the context of the cultural social and political changes that marked the reign of Charles II and addresses issues such as marriage manners heroism sovereignty and anxieties over class hierarchies which preoccupied late seventeenth century England The book provides studies of the following plays *She Would If She Could* *The Man of Mode* *The Country Wife* *The Plain Dealer* In addition to examining the plays as cultural and historical texts Kachur offers Biographical sketches detailing the dramaturgical styles of the two playwrights An overview of Charles II s reign including its effects on the dramatic literature of the era A survey of Carolean theatre and drama outlining innovations in staging and major dramatic genres Performance histories which illuminate the ways in which twentieth century directors have interpreted the comedies to make them accessible to modern audiences

*Style for Actors* Robert Barton,2020-12-30 *Style for Actors* is an award winning handbook and the definitive guide to roles in historical drama Anyone who has ever struggled with capes fans swords doublets and crinolines should make this third edition their constant companion The past is a foreign country and this outstanding book is concerned with exploring it from the actor s point of view Specific guides to each major period give readers a clear map to discover a range from Greek Elizabethan Restoration and Georgian theatre to more contemporary stylings including Futurism Surrealism and Postmodernism New material in this edition covers Commedia dell arte and non Western forms of theatre theatrical fusion and developments in musicals and Shakespeare The book s references images resource lists and examples have all been updated to support today s diverse performers Robert Barton takes great care to present the actor with the roles and genres that will most commonly confront them Containing a huge resource of nearly 150 exercises suggestions for scene study and applications not only for theatrical performance but also for stylistic challenges in the reader s own offstage life this book is an invaluable resource for students and practitioners of acting and drama      Acting in Person and in Style Jerry L.

Crawford,Catherine Hurst,Michael Lugering,2010-01-07 Appropriate for both fundamental and advanced levels the authors ground their commentary on actor training on the process of personalization and the innovative approaches to voice and movement training They define the personalization process as one in which the actor discovers and explores in the self characteristics qualities attitudes and experiences that are legitimate dimensions of the role being created Part I transitions from essential ingredients used in creating a role such as focusing and speaking to guidelines for auditioning and rehearsing including role analysis The discussions of basic acting principles are supported by skills building exercises Part II explores historical performance styles and shows how basic stylistic elements can be freshly adapted for modern audiences Thus in Part II the authors center their discussions of voice movement character and emotion around theatrical styles prevalent during certain historical periods and around sound acting theories gleaned from a wide range of acting traditions Each

chapter in this part ends with a helpful checklist that summarizes voice movement gesture and other elements common to the era discussed

**Sir John Vanbrugh: The Playwright as Architect**, 1991 Humour in the Arts Vivienne Westbrook, Shun-liang Chao, 2018-07-27 This collection demonstrates the usefulness of approaching texts verbal visual and aural through a framework of humour Contributors offer in depth discussions of humour in the West within a wider cultural historical context to achieve a coherent chronological sense of how humour proceeds from antiquity to modernity Reading humorously reveals the complexity of certain aspects of texts that other reading approaches have so far failed to reveal Humour in the Arts explores humour as a source of cultural formation that engages with ethical political and religious controversies whilst acquainting readers with a wide range of humorous structures and strategies used across Western cultures

The Cambridge History of English Literature, 1660-1780 John Richetti, 2005-01-06 The Cambridge History of English Literature 1660 1780 offers readers discussions of the entire range of literary expression from the Restoration to the end of the eighteenth century In essays by thirty distinguished scholars recent historical perspectives and new critical approaches and methods are brought to bear on the classic authors and texts of the period Forgotten or neglected authors and themes as well as new and emerging genres within the expanding marketplace for printed matter during the eighteenth century receive special attention and emphasis The volume s guiding purpose is to examine the social and historical circumstances within which literary production and imaginative writing take place in the period and to evaluate the enduring verbal complexity and cultural insights they articulate so powerfully

**Shakespeare's Rise to Cultural Prominence** Emma Depledge, 2018-07-26 Argues that the Exclusion Crisis of 1678 82 should be considered the watershed moment in Shakespeare s authorial afterlife

Canadian Performance Documents and Debates Anthony J. Vickery, Glen F. Nichols, Allana C. Lindgren, 2022-10-06 Canadian Performance Documents and Debates provides insight into performance activities from the seventeenth century to the early 1970s and probes important yet vexing questions about Canada as a country and a concept The volume collects playscripts and archival material to explore what these documents tell us about the values debates and priorities of artists and their audiences from the past 400 years Analyses throughout rethink the significance of theatre dance opera circus and other performance genres and events This landmark collection challenges readers to reconsider Canadian theatre and performance history Foreword by Jerry Wasserman Contributors Clarence S Bayne Kym Bird Justin A Blum Amy Bowring Jill Carter Jenn Cole Cynthia Cooper Heather Davis Fisch Moira J Day Ray Ellenwood Alan Filewod Howard Fink Liza Giffen J Paul Halferty James Hoffman Erin Hurley John D Jackson Stephen Johnson Sasha Kovacs Sylvain Lavoie Louis Patrick Leroux Allana C Lindgren Denyse Lynde Erin Joelle McCurdy Wing Chung Ng Glen F Nichols M Cody Poulton VK Preston Daniel J Ruppel Jordan Stanger Ross Paul J Stoesser Christl Verduyn Anthony J Vickery Anton Wagner

*The Routledge Companion to Twentieth Century British Theatre and Performance* Claire Cochrane, Lynette Goddard, Catherine Hindson, Trish Reid, 2024-10-08 The Routledge Companion to Twentieth Century British

Theatre and Performance provides a broad range of perspectives on the multiple models and examples of theatre artists enthusiasts enablers and audiences that emerged over this formative 100 year period This first volume covers the first half of the century constructing an equitable and inclusive history that is more representative of the nation s lived experience than the traditional narratives of British theatre Its approach is intra national weaving together the theatres and communities of England Scotland Wales and Northern Ireland The essays are organised thematically arranged into sections that address nation power and identity fixity and mobility bodies in performance the materiality of theatre and communities of theatre This approach highlights the synergies convergences and divergences of the theatre landscape in Britain during this period giving a sense of the sheer variety of performance that was taking place at any given moment in time This is a fascinating and indispensable resource for undergraduate and graduate students postgraduate researchers and scholars across theatre and performance studies cultural studies and twentieth century history

**Performance, Style and Gesture in Western Theatre** Nicholas Dromgoole, 2016-03-02 Until the beginning of the 20th Century when naturalism began to assert its powerful influence on western theatre acting was a very different business indeed Rather than attempting to reproduce realistic behaviour actors conveyed their characters feelings and intentions by using a vocabulary of minutely prescribed and highly stylised movements and gestures each with it s own meaning and significance In this wide ranging illustrated survey Nicholas Dromgoole traces the origins and evolution of this lost language of gesture from ancient Greece to the contemporary stage and asks what it would actually have been like to watch the great plays and the great actors of western theatre in their own day

**The Man of Mode** George Etherege, 2019-02-07 Arguably the most perfectly poised of Restoration wit comedies The Man of Mode is a finished exercise in dramatic sprezzatura or nonchalance matching the beguiling easiness and complaisance of its central character The play s imaginative brilliance depends upon its author s ability to hint at the dark abyss of passion and emotional violence at whose edge the modish denizens of the town perform their graceful ballet Its seemingly casual construction and wanton breaches of comic decorum mask a ferocious artistic control designed to upset the complacency of the audience s moral social and aesthetic assumptions by luring them into sympathy for a character whose dangerous wildness they ought to deplore It is at once among the funniest and the most unsettling of comedies in English The full modernized play text is accompanied by incisive commentary notes while its engaging introduction unpacks the complexity of the Restoration s political and theatrical context analyses the play s performance history including Nicholas Hytner s 2007 modern dress version and demonstrates Etherege s linguistic finesse This edition is supplemented by a plot summary and an annotated bibliography The New Mermaids plays offer Modernized versions of the play text edited to the highest textual standards Fully annotated student editions with obscure words explained and critical contextual and staging insight provided on each page Full Introductions analyzing context themes author background and stage history

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