

The Romantic Theatre

AN INTERNATIONAL SYMPOSIUM

Edited by RICHARD ALLEN CAVE



Romantic Theatre An International Symposium

Tobias Bleicker



Romantic Theatre An International Symposium:

The Romantic Theatre Richard Allen Cave, 1986 This symposium was first delivered as a series of lectures in Rome arranged under the auspices of the Keats Shelley Memorial Association and the British Council The aim was very much to interpret the drama created by the English Romantic poets from the perspective of the modern theatrical tradition The four essays included here investigate the relationship between the Romantics and the theatre of their own time assess the considerable body of dramatic works composed by Byron and Shelley and explore the history of plays by Wordsworth Coleridge Shelley and Byron in performance on the British stage All argue that though the Romantic poets were out of sympathy with the theatre of their day they wrote forms of drama that to a considerable degree anticipate the theatre of the present century

Women's Romantic Theatre and Drama Keir Elam, 2016-12-05 As theatre and drama of the Romantic Period undergo a critical reassessment among scholars internationally the contributions of women as playwrights actresses and managers are also being revalued This volume which brings together leading British North American and Italian critics is a crucial step towards reclaiming the importance of women's dramatic and theatrical activities during the period Writing for the theatre implied assuming a public role a hazardous undertaking for women who especially after the French Revolution were assigned to the private primarily domestic sphere As the contributors examine the covert strategies women used to become full participants in the public theatre they shed light on the issue of women's agency expressed both through the writing of highly politicized or ethicized drama as in the case of Elizabeth Inchbald or Joanna Baillie and through women's professional practice as theatre managers and stage producers as in the case of Elizabeth Vestris and Jane Scott Among the topics considered are women's history plays domesticity ethics and sexuality in women's closet drama the politics of drama and performance and the role of women as managers and producers Specialists in performance studies Romantic Period drama and women's writing will find the essays both challenging and inspiring

Women in British Romantic Theatre Catherine Burroughs, 2000-11-16 First published in 2000 this collection of essays focuses on women theatre artists in the romantic period

Romantic Actors and Bardolatry Celestine Woo, 2008 Especially those who have sensed that the denial of the mother's voice has played a critical role in their own self alienation and its melancholy moods will discover that this book has much to offer them as well Donald Capps Princeton Theological Seminary Book Jacket

Romantic Theatricality Judith Pascoe, 1997 Pascoe adduces the theatrical posturing of the Della Cruscan poets the staginess of the Marie Antoinette depicted in women's poetry and the histrionic maneuverings of participants in the 1794 treason trials Such public events as the trials also linked the newly powerful role of female theatrical spectator to that of political spectator New forms of self representation and dramatization arose as a result of that synthesis

Shelley and the Musico-Poetics of Romanticism Jessica K. Quillin, 2016-03-09 Addressing a gap in Shelley studies Jessica K Quillin explores the poet's lifelong interest in music Quillin connects the trope of music with Shelley's larger formal aesthetic political and philosophical

concerns showing that music offers a new critical lens through which to view such familiar Shelleyan concerns as the status of the poetic figural language and the philosophical problem posed by idealism versus skepticism Quillin s book uncovers the implications of Shelley s use of music by means of four musico poetic concerns the inherently interdisciplinary nature of musical imagery and figurative language the rhythmic and sonoric dimensions of poetry the extension of poetry into the performative realms of the theatre and drawing room through close links between most poetic genres and music and the transformation of poetry into music through the setting and adaptation of poetic lyrics to music Ultimately Quillin argues Shelley exhibits a fundamental recognition of an interdependence between music and poetry which is expressed in the form and content of his highly sonorous works Equating music with love allows him to create a radical model in which poetry is the highest form of imaginative expression one that can affect the mind and the senses at once and potentially bring about the perfectibility of mankind through a unique mode of visionary experience

Tragic Coleridge Chris Murray, 2016-02-24 To Samuel Taylor Coleridge tragedy was not solely a literary mode but a philosophy to interpret the history that unfolded around him Tragic Coleridge explores the tragic vision of existence that Coleridge derived from Classical drama Shakespeare Milton and contemporary German thought Coleridge viewed the hardships of the Romantic period like the catastrophes of Greek tragedy as stages in a process of humanity s overall purification Offering new readings of canonical poems as well as neglected plays and critical works Chris Murray elaborates Coleridge s tragic vision in relation to a range of thinkers from Plato and Aristotle to George Steiner and Raymond Williams He draws comparisons with the works of Blake the Shelleys and Keats to explore the factors that shaped Coleridge s conception of tragedy including the origins of sacrifice developments in Classical scholarship theories of inspiration and the author s quest for civic status With cycles of catastrophe and catharsis everywhere in his works Coleridge depicted the world as a site of tragic purgation and wrote himself into it as an embattled sage qualified to mediate the vicissitudes of his age

Byron at the Theatre Peter Cochran, Shona M. Allan, 2009-03-26 *Byron at the Theatre* is a collection of essays by a wide spectrum of European scholars dealing with Byron s dramas in a variety of ways It starts with a long and detailed introduction on Byron and Drury Lane incorporating much recent research done on the riotous and squalid conditions of the theatre in Regency London conditions which go far towards explaining Byron s distaste for the idea of theatrical success There follows a chapter about the influence on Byron of Vittorio Alfieri a vital subject which has not been written about thoroughly for over a century and which goes far to explain what motivated Byron s experiments in classical drama The main body of the essays discuss Byron s plays from thematic perspectives and examine Byron himself as a figure in the dramas of Goethe and Stoppard There is a chapter on Rudolph Nureyev s little known Manfred ballet and another on Byron himself as a dramatic performer *Byron at the Theatre* is a vital book for anyone interested in this much discussed but little understood aspect of Byron s life and work

Dramatic Works Of Wordsworth, Coleridge And Southey Jibon Krishna Banerjee, 1994 The Poetic Plays Of Wordsworth Coleridge And Southey Convey Both

Assurance And Anxiety Balancing And Counterpointing Each Other And The Object Of The Present Study Is To Show How This Balancing And Counter Pointing Enrich The Texture Of Their Plays Truly Their Creative Energy Was Considerably Cramped By The Condi Tions Prevailing In The Contemporary Theatre And It Is Also True That They Show An Inadequate Grasp Of Dramatic Art And Dramatic Dialogue But What Is Remarkable In Their Dramatic Works Is Their Capacity To Seize And Analyse The Spiritual Dilemma Of The Age Their Persistent Moral Ardour Exposes The Ailments And Iniquities Afflicting The Social Order And Also Questions And Scrutinizes The Possible Modes Of Freedom In Fact This Is Mainly A Study Of The Moral Concerns In The Plays Of The Three Elder English Romantic Poets Their Anxiety About The Mystery And Potency Of Evil And How To Com Bat It The Issues Of Ends And Means That Have Disturbed The Sensitive Rebels Throughout Ages The Embivalent Poetical Characters Their Gravitation Towards Drama Struggle For Stage Success The Contem Porary Theatrical Condition The Un Realized Projects The Dramatic And Stylistic Qualities Literary Issues Etc Have Also Been Discussed

Incidentally **Lord Byron at Harrow School** Paul Elledge, 2003-04-01 The first book length scholarly examination of the four critically formative years of Byron s public school experience 1801 1805 How did Byron become Byron In Lord Byron at Harrow School Speaking Out Talking Back Acting Up Bowing Out Paul Elledge locates one origin of the poet s personae in the dramatic recitations young Byron performed at Harrow School This is the first book length scholarly examination of the four critically formative years of Byron s public school experience 1801 to 1805 when Harrow enjoyed high subscription and fame under Dr Joseph Drury headmaster Finding its genesis in the boy s intrepid appearance on three Speech Day programs the book argues that Byron s early performances addressed anxieties conflicts rivalries and ambitions that were instrumental in shaping the poet s character career and verse Elledge carefully examines the historical and biographical contexts to Byron s Harrow performances showing their relevance to Byron s physical and psychic landscapes at the time his connections to his mother and half sister his headmasters and tutors his Harrow intimates and rivals his lameness his London theatrical spectatorship Byron s performances in the characters of King Latinus from the Aeneid Zanga the Moor from Edward Young s The Revenge and King Lear provide an opportunity to examine his early experiments with self presentation as Elledge argues these performances are auditions or trials of performative and autotherapeutic strategies subsequently refined and polished in the mature verse Throughout Elledge reads the boy for the sake of reading the poet he shows how young Byron s introduction to theatricality at Harrow School prepared him to make a confident and spectacular debut on Europe s cultural stage His selection of texts for declaiming the discourse of two kings and a show stealing scene chewing villain participates in a larger pattern of deliberate self fashioning that began at least as early as Byron s Harrow years and evolved into the elaborate mode and vogue of self representation that partially with his hefty patronage helped to define the era To discern his initial experiments with identity formation to watch his auditions his inaugural performances of Byron in the provincial run so to speak before his London premiere to track the emergence of these constructs from a confluence of wondrous

adolescent energies is to understand anew why and how enduringly certain events and relationships wrote themselves into the text that Byron famously became from the Prologue *Re-Reading The Excursion* Sally Bushell, 2017-03-02 Re Reading The Excursion Narrative Response and the Wordsworthian Dramatic Voice is a groundbreaking study which transforms contemporary critical understanding of The Excursion and of the place of this long poem in the Wordsworthian canon Sally Bushell argues that the poem which has suffered at the hands of critics for most of the twentieth century has been unfairly judged according to a Coleridgean rather than a Wordsworthian definition of philosophy that it has been read as a didactic work rather than one which uses its dramatic form to teach its readers to think for themselves She offers a new reading in which The Excursion is shown to be about providing the readers with moral habits and mental constructs by which to learn not simply telling them what to think The book begins with a discussion of the reception of the poem in 1814 considering the responses of Coleridge Hazlitt Francis Jeffrey and Charles Lamb This historicized discussion is then balanced by a reading of the poem at the compositional stage looking at the emergence from the manuscripts of a Wordsworthian dramatic voice The author goes on to argue that the poem's philosophy is performative that is concerned with the way in which moral ideas can best be communicated as much as with the ideas themselves She then shifts her attention to consider how this operates in relation to the reader considering the importance of context in relation to emotional response Later the epitaphic books are reconsidered in the light of Wordsworth's critical writing Bushell argues that the significance of the epitaph for him lies in its values as a poetic form in which the text itself is released from poetic authority Finally the author looks back at The Prelude from the perspective of The Excursion and shows how the later poem attempts to value the ordinary rather than the poetic mind The conclusion reached is that Wordsworth is not just the egotistical poet of The Prelude interested largely in the development of his own imaginative powers but one who goes on to explore the limits of subjectivity and the importance of different kinds of imaginative links between individuals **William Wordsworth, Updated Edition** Harold Bloom, 2009 Presents a collection of critical essays on English poet laureate William Wordsworth and his works The Shock of the Real G. Wood, 2016-04-30 Already in the century before photography's emergence as a mass medium a diverse popular visual culture had risen to challenge the British literary establishment The bourgeois fashion for new visual media from prints and illustrated books to theatrical spectacles and panoramas rejected high Romantic concepts of original genius and the sublime in favor of mass produced images and the thrill of realistic effects In response the literary elite declared the new visual media an offense to Romantic idealism Simulations of nature Coleridge declared are loathsome and disgusting The Shock of the Real offers a tour of Romantic visual culture from the West End stage to the tourist filled Scottish Highlands from the panoramas of Leicester Square to the photography studios of Second Empire Paris But in presenting the relation between word and image in the late Georgian age as a form of culture war the author also proposes an alternative account of Romantic aesthetic ideology as a reaction not against the rationalism of the Enlightenment but against the visual media age

being born **Percy Bysshe Shelley** Michael O'Neill, 1989-10-24 In *Percy Bysshe Shelley A Literary Life* Michael O'Neill gives a knowledgeable and balanced account of Shelley's literary career from his earliest published work to his last unfinished masterpiece *The Triumph of Life*. The book draws on recent research about the poet and his age but its sense of the ways in which texts and contexts interact is sharply independent. Issues discussed include Shelley's social background, his radical politics and his complex response to Enlightenment rationalism. O'Neill stresses Shelley's often disappointed search for an audience connecting it with the growing sophistication of his poetry and poetics. For Shelley a poet was the combined product of internal powers and external influences. Preface to *Prometheus Unbound* this book explores how such a combination manifests itself in his own writings **The History of World Theater** Felicia Hardison Londré, Margot Berthold, 1999-01-01 Felicia Londré explores the world of theater as diverse as the Entertainments of the Stuart court and Arthur Miller directing Chinese actors at the Beijing People's Art Theater in *Death of a Salesman*. Londré examines Restoration comedies, the Comédie Française, Italian opera seria, plays of the Sturm und Drang movement, Russian, French, and Spanish Romantic dramas, American minstrel shows, Brecht and dialectical theater, Dada, Expressionism, Theater of the Absurd, productions and other forms of experimental theater of the late 20th century [The Palgrave Literary Dictionary of Shelley](#) M. Garrett, 2013-05-30 This comprehensive guide to the poems, prose, biography, ideas, and contexts of Percy Bysshe Shelley features entries on all the major poems and prose works, including inspiration, composition, and publication; Shelley's politics, relationships, and travels; his representation in novels, drama, film, and portraits; and his critical reception *Chapters from the History of Stage Cruelty* Günter Ahrends, Hans-Jürgen Diller, 1994 *Ecology and Environment in European Drama* Downing Cless, 2010-05-11 Looking at European drama through an ecological lens, this book chronicles nature and the environment as primary topics in major plays from ancient to recent times. Cless focuses on the few yet well-known plays in which nature is at stake in the action or the environment is a dramatic force. Though theater predominantly explores human and cultural themes, these plays fully display the power of the other-than-human world and its endangerment during the history of Europe. While offering a broad overview, the book features extensive case studies of several playwrights' plays and eco-theater productions: Aristophanes' *The Birds*, Marlowe's *Doctor Faustus*, Shakespeare's *A Midsummer Night's Dream* and *The Tempest*, and Giraudoux's *The Madwoman of Chaillot*. In each case, Cless connects nature in the play to nature in the life of the playwright based on biographical research into the understanding of natural philosophy and awareness of the immediate environment that influenced the specific play. The book is one of the first of its kind in a growing field of ecocriticism and emerging eco studies of theater *Reading Adaptations* Philip Cox, 2000 Ex digital print 2012 **Lamb, Hazlitt, Keats** Adrian Poole, 2014-03-27 *Great Shakespeareans* offers a systematic account of those figures who have had the greatest influence on the interpretation, understanding, and cultural reception of Shakespeare both nationally and internationally. In this volume, leading scholars assess the contribution of William Hazlitt, John Keats, and Charles Lamb to the

afterlife and reception of Shakespeare and his plays Each substantial contribution assesses the double impact of Shakespeare on the figure covered and of the figure on the understanding interpretation and appreciation of Shakespeare provide a sketch of their subject s intellectual and professional biography and an account of the wider cultural context including comparison with other figures or works within the same field

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