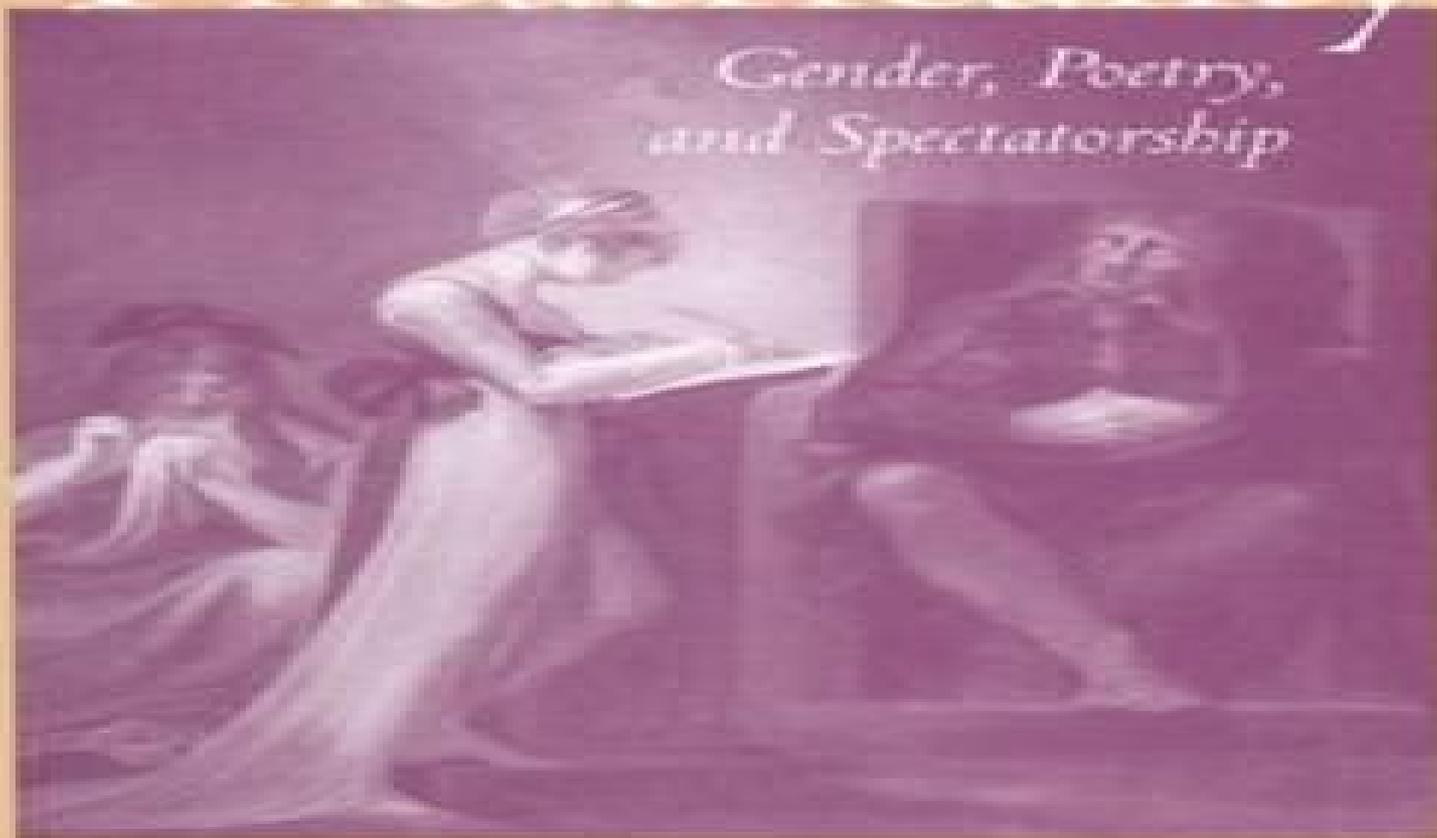


Romantic Theatricality

*Gender, Poetry,
and Spectatorship*



JUDITH PASCOE

Romantic Theatricality

Judith Pascoe



Romantic Theatricality:

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 **The Politics of Romantic Theatricality, 1787-1832** D. Worrall, 2007-04-12 This book sets out the political and cultural conditions regulating dramatic writing during an era of censorship and monopolistic royal theatres Using a range of plays and manuscripts it argues for the centrality of burletta the theatrical locus of the attacks on the Cockney school of poetry and the vitality of the metropolitan dramatic scene *Mary Robinson and the Genesis of Romanticism* Ashley Cross, 2016-08-19 First coming to prominence as an actress and scandalous celebrity Mary Robinson created an identity for herself as a Romantic poet and novelist in the 1790s Through a series of literary dialogues with established writers Robinson put herself at the center of Romantic literary culture as observer participant and creator Cross argues that Robinson's dialogues shaped the nature of Romantic writing both in content and form and influenced second generation Romantics These dialogues further establish the idea of Romantic discourse as essentially interactive and conversational not the work of original geniuses working in isolation and positions Robinson as a central player in its genesis *Romantic Sociability* Gillian Russell, Clara Tuite, 2006-04-20 This 2002 volume explores the often overlooked social networks of Romantic figures *Romanticism and Theatrical Experience* Jonathan Mulrooney, 2019-01-10 Bringing together studies in theater history print culture and literature this book offers a new consideration of Romantic period writing in Britain Recovering a wide range of theatrical criticism from newspapers and periodicals some of it overlooked since its original publication in Regency London Jonathan Mulrooney explores new contexts for the work of the actor Edmund Kean essayist William Hazlitt and poet John Keats Kean's ongoing presence as a figure in the theatrical news presented readers with a provocative re-imagining of personal subjectivity and a reworking of the British theatrical tradition Hazlitt and Keats in turn imagined the essayist and the poet along similar theatrical lines reframing Romantic prose and poetics Taken together these case studies illustrate not only theater's significance to early nineteenth century Londoners but also the importance of theater's textual legacies for our own re-assessment of Romanticism as a historical and cultural phenomenon *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 *Romanticism* Simon Bainbridge, 2018-03-24 A wide ranging collection of the key contextual documents which inform the Romantic period It includes material on fiercely debated areas such as the French Revolution women the slave trade science and religion Documents are supported by substantial editorial material drawing

connections to the major Romantic texts Writing Romanticism J. Labbe,2011-06-13 What is Wordsworthian Romanticism and how did it evolve This book argues that only by reading Charlotte Smith s poetry in tandem with William Wordsworth s can this question be answered demonstrating their mutual contribution to the creation of the Wordsworthian through literary analysis and historical contextualizing of their writings **Great Shakespeareans Set II** Adrian Poole,Peter Holland,2011-03-24 The second set of volumes in the eighteen volume series Great Shakespeareans covering the work of nineteen key figures who influenced the global understanding of Shakespeare *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 **Distance, Theatre, and the Public Voice, 1750-1850** M. Nuss,2012-12-05 As theatres expanded in the eighteenth and nineteenth centuries the distance between actor and audience became a telling metaphor for the distance emerging between writers and readers Nuss explores the ways in which theatre helped authors imagine connecting with a new mass audience **Women & Romanticism Vol1** Roxanne Eberle,2020-01-08 First published in 2006 Women and Romanticism s first two volumes gather material from the vast body of work produced around the subjects of education and employment VOLUME I covers Education and Employment in the Early Romantic Period Until the 1980s a five volume collection of materials on Women and Romanticism would have been inconceivable since Romantic studies largely restricted itself to a consideration of the major male poets of the period William Blake William Wordsworth Samuel Taylor Coleridge Lord Byron Percy Bysshe Shelley and John Keats When women were present in accounts of Romanticism they were considered in terms of their literary function as objects of representation or in relation to their domestic as mothers daughters wives and lovers of the authors Indeed the first Romantic women writers to enter academic discourse were those with familial connections to the canonized poets Mary Wollstonecraft Mary Shelley and Dorothy Wordsworth Other writers of interest in the 1970s included Frances Burney and Jane Austen *A Handbook of Romanticism Studies* Joel Faflak,Julia M. Wright,2016-01-19 The Handbook to Romanticism Studies is an accessible and indispensable resource providing students and scholars with a rich array of historical and up to date critical and theoretical contexts for the study of Romanticism Focuses on British Romanticism while also addressing continental and transatlantic Romanticism and earlier periods Utilizes keywords such as imagination sublime poetics philosophy race historiography and visual culture as points of access to the study of Romanticism and the theoretical concerns and the culture of the period Explores topics central to

Romanticism studies and the critical trends of the last thirty years **Aspects of Byron's Don Juan** Peter Cochran, 2014-10-16 *Aspects of Byron's Don Juan* is in part a proceedings volume from the 2012 conference held by the Newstead Byron Society at Nottingham Trent University. Speakers represented in the book include Malcolm Kelsall, Peter Cochran, Diego Saglia, and Itsuyo Higashinaka. Topics range from the politics of *Don Juan* and its treatment of women to its comic rhymes. One section is devoted to the poem's importance in the literatures of Spain and Russia, another to the vast catalogue of Byron's prose sources from cannibalism to cookery books, and a final section to the important role played by Mary Shelley in copying most of the poem for the printer. The editor's introduction describes the enormous literary tradition of which *Don Juan* forms a vital continuation from Pulci's *Morgante Maggiore* via Rabelais, Cervantes, and Montaigne to the novelists Sterne, Smollett, and Fielding, all of whom Byron adored. Another chapter concerns the differing ways in which *Don Juan* has been treated by other artists from Tirso de Molina via E. T. A. Hoffman to Johnny Depp.

[Women, Epic, and Transition in British Romanticism](#) Elisa Beshero-Bondar, 2011-05-31 *Women, Epic, and Transition in British Romanticism* argues that early nineteenth-century women poets contributed some of the most daring work in modernizing the epic genre. The book examines several long poems to provide perspective on women poets working with and against men in related efforts contributing together to a Romantic movement of large-scale genre revision. Women poets challenged longstanding categorical approaches to gender and nation in the epic tradition and they raised politically charged questions about women's importance in moments of historical crisis. While Romantic epics did not all engage in radical questioning or undermining of authority, this study calls attention to some of the more provocative poems in their approach to gender, culture, and history. This study prioritizes long poems written by and about women during the Romantic era and does so in context with influential epics by male contemporaries. The book takes its cue from a dramatic increase in the publication of epics in the early nineteenth century. At their most innovative, Romantic epics provoked questions about the construction of ideological meaning and historical memory and they centralized women's experiences in entirely new ways to reflect on defeat, loss, and inevitable transition. For the first time, the epic became an attractive genre for ambitious women poets. The book offers a timely response to recent groundbreaking scholarship on nineteenth-century epic by Herbert Tucker and Simon Dentith and should be of interest to Romanticists and scholars of 18th and 19th-century literature and history, gender and genre, and women's studies. Published by University of Delaware Press. Distributed worldwide by Rutgers University Press.

Sensibility and Female Poetic Tradition, 1780-1860 Claire Knowles, 2016-04-01 Arguing that the end of the eighteenth century witnessed the emergence of an important female poetic tradition, Claire Knowles analyzes the poetry of several key women writing between 1780 and 1860. Knowles provides important context by demonstrating the influence of the Della Cruscan in exposing the constructed and performative nature of the trope of sensibility, a revelation that was met with critical hostility by a literary culture that valorised sincerity. This sets the stage for Charlotte Smith who pioneers an autobiographical

approach to poetic production that places increased emphasis on the connection between the poet's physical body and her body of work Knowles shows the poets Susan Evance Letitia Elizabeth Landon and Elizabeth Barrett Browning advancing Smith's poetic strategy as they seek to elicit a powerful sympathetic response from readers by highlighting a connection between their actual suffering and the production of poetry From this environment a specific tradition in female poetry arises that is identifiable in the work of twentieth century writers like Sylvia Plath and continues to pertain today Alongside this new understanding of poetic tradition Knowles provides an innovative account of the central role of women writers to an emergent late eighteenth century mass literary culture and traces a crucial discursive shift that takes place in poetic production during this period She argues that the movement away from the passionate discourse of sensibility in the late eighteenth century to the more contained rhetoric of sentimentality in the early nineteenth had an enormous effect not only on female poets but also on British literary culture as a whole

Harlequin Empire David Worrall,2015-09-30 Under the 1737 Licensing Act Covent Garden Dury Lane and regional Theatres Royal held a monopoly on the dramatic canon This work explores the presentation of foreign cultures and ethnicities on the popular British stage from 1750 to 1840 It argues that this illegitimate stage was the site for a plebeian Enlightenment

Charlotte Smith in British Romanticism Jacqueline Labbe,2015-10-06 Charlotte Smith's early sonnets established the genre as a Romantic form her novels advanced sensibility beyond its reliance on emotional facility and her blank verse initiated one of the most familiar of Romantic verse forms This volume draws together the best of current scholarship

Women and Romanticism 5V Roxanne Eberle,2022-07-30 Demonstrating the breadth and scope of women's writing in the Romantic period this collection covers a variety of topics ranging across polemical treatises private correspondence philosophical and historical disquisitions and poetry and prose fiction Helping to contextualise the areas discussed the collection includes a general introduction by the editor which traces the history of criticism in the field and thus current definitions of Women and Romanticism before going on to discuss the contents of each volume

The Works of Mary Robinson, Part II vol 8 William D Brewer,Hester Davenport,Julia A Shaffer,2020-03-24 Regularly the subject of cartoonists and satirical novelists Mary Robinson achieved public notoriety as the mistress of the young Prince of Wales George IV Her association with figures such as William Godwin and Mary Wollstonecraft and comparisons with Charlotte Smith make her a serious figure for scholarly research

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