

Restoration Theatre Production



Restoration Theatre Production

George Riley Kernodle



Restoration Theatre Production:

Restoration Theatre Production Jocelyn Powell, 2025-04-01 Originally published in 1984 this book recreates the unique atmosphere of the Restoration playhouses in order to demonstrate how theatrical conditions spurred authors into creating new forms of tragedy comedy and opera the techniques of which anticipated the ideas of *gestus* and alienation first articulated by Bertold Brecht in the 20th century The book explores the ways in which the theories of the time affected the practice showing the crucial importance of Dryden's work in the playhouse and of the collaboration of authors and theatre companies It examines particular texts to highlight the themes and present the spectrum of dramatic experience in action The book which is extensively illustrated also shows how the Restoration style although developed by particular actors and dramatists declined under the commercial pressures of the end of the century

Prologues, Epilogues, Curtain-raisers, and Afterpieces Daniel James Ennis, Judith Bailey Slagle, 2007 Prologues Epilogues Curtain Raisers and Afterpieces The Rest of the Eighteenth Century London Stage presents a fresh analysis of the complete theater evening that was available to playhouse audiences from the Restoration to the early nineteenth century The contributing scholars focus not on the mainpiece the advertised play itself but on what surrounded the mainpiece for the total theater experience of the day Various critical essays address artistic disciplines such as dance and theatrical portraits while others concentrate on peripheral performance texts including prologues epilogues pantomimes and afterpieces that merged to define the overall theatrical event

British Theatre and the Other Arts, 1660-1800 Shirley Strum Kenny, 1984 Fifteen outstanding scholars of theater music art and literature explore the interrelations of eighteenth century British theater and the various art forms that it incorporated into itself The essays examine the theater's increasing reliance on set designers costumers musicians and composers poets dramatists and librettists focusing on the ways in which this dependence fundamentally changed the theater

Illustrated The theatre in history George Riley Kernodle, 1989

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 Caroline 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

Thomas Killigrew and the Seventeenth-Century English Stage Philip Major, 2016-02-24

Despite his significant influence as a courtier diplomat playwright and theatre manager Thomas Killigrew 1612 1683 remains a comparatively elusive and neglected figure The original essays in this interdisciplinary volume shine new light on a singular contradictory Englishman 400 years after his birth They increase our knowledge and deepen our understanding not only of Killigrew himself but of seventeenth century dramaturgy and its complex relationship to court culture and to evolving aesthetic tastes The first book on Killigrew since 1930 this study re examines the significant phases of his life and career the little known playwriting years of the 1630s his long exile during the 1640s and 1650s and its personal political and literary repercussions and the period following the Restoration when with Sir William Davenant he enjoyed a monopoly of the London stage These fresh accounts of Killigrew build on the recent resurgence of interest in royalists and the royalist exile and underscore literary scholars continued fascination with the Restoration stage In the process they question dominant assumptions about neatly demarcated seventeenth century chronological geographic and cultural boundaries What emerges is a figure who confounds as often as he justifies traditional labels of dilettante cavalier wit and swindler

Actresses and Whores Kirsten Pullen, 2005-02-17 Publisher Description *The Cambridge Companion to English Literature, 1650-1740*

Steven N. Zwicker, 1998-06-18 This volume offers an account of English literary culture in one of its most volatile and politically engaged moments From the work of Milton and Marvell in the 1650s and 1660s through the brilliant careers of Dryden Rochester and Behn Locke and Astell Swift and Defoe Pope and Montagu the pressures and extremes of social political and sexual experience are everywhere reflected in literary texts in the daring lyrics and intricate political allegories of this age in the vitriol and bristling topicality of its satires as well as in the imaginative flight of its mock epics fictions and heroic verse The volume s chronologies and select bibliographies will guide the reader through texts and events while the fourteen essays commissioned for this Companion will allow us to read the period anew

Recomposing the Past: Representations of Early Music on Stage and Screen James Cook, Alexander Kolassa, Adam Whittaker, 2018-02-01

Recomposing the Past is a book concerned with the complex but important ways in which we engage with the past in modern times Contributors examine how media on stage and screen uses music and in particular early music to evoke and recompose a distant past Culture popular and otherwise is awash with a stylise sometimes contradictory musical history And yet for all its complexities these representations of the past through music are integral to how our contemporary and collective imaginations understand history More importantly they offer a valuable insight into how we understand our musical present Such representative strategies the book argues cross generic boundaries and as such it brings together a range of multimedia discussion on the subjects of film Lord of the Rings Dangerous Liaisons television Game of Thrones The Borgias videogame Dragon Warrior Gauntlet and opera Written on Skin Taverner English dramattick opera This collection constitutes a significant and interdisciplinary contribution to a growing literature which is unpacking our ongoing creative dialogue with the past Divided into three complementary sections grouped not by genre or media but by theme it considers Authenticity

Appropriateness and Recomposing the Past Music Space and Place Geography as History and Presentness and the Past Dialogues between Old and New Like the musical collage that is our shared multimedia historical soundscape it is hoped that this collection is in its eclecticism more than the sum of its parts 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 **George Farquhar** David Roberts,2018-07-26 George Farquhar 1677 1707 is one of the most successful and enduringly popular Restoration playwrights His two masterpieces *The Recruiting Officer* and *The Beaux Stratagem* are still regularly performed today Yet aspects of Farquhar s biography and in particular his Irish roots and family life have remained obscure This is the first study to treat Farquhar s works as documents of migration and the fragmented identity that resulted Told in reverse chronological order beginning with Farquhar s last and best known works it reveals previously undiscovered material about his life and connections Born in Londonderry Farquhar arrived in London at the end of the 1690s but struggled throughout his life to find acceptance in the English literary culture David Roberts explores how Farquhar used comedy to negotiate his Anglo Irish Protestant identity while perpetually being treated as an outsider *George Farquhar A Migrant Life Reversed* challenges traditional critical thinking on historiographic approaches to scholarly biography and offers a complex but highly readable account of the interpenetrating pasts presents and futures of the migrant writer **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 The First English Actresses Elizabeth Howe,1992-06-04 This book describes how and why women were permitted to act on the public stage after 1660 in England *Women and Comedy* Susan Carlson,2025-10-01 The first comprehensive study of its kind this book explores the contradictory connections between women and dramatic comedy *Women and Comedy* shows how a genre that has been used historically to restrict women s behavior is being reconfigured to express women s triumphs It thus redefines the assumptions with which both traditional comedy and contemporary women s plays are read and viewed Challenging a critical

consensus that has seen comedy as a haven for female power Carlson argues that traditional comedy is deeply sexist welcoming strong women characters only because it can contain their power Through an analysis of a range of comedies by Shakespeare Congreve Maugham Shaw and Ayckbourn the author shows that even in these plays self consciously about liberated females women gain only a limited freedom a freedom that the endings of the plays work to negate This negotiation is seen to result in part from the comic structure itself which privileges a merely temporary inversion and an ultimate return to the status quo Carlson then examines the transitional work of three writers Aphra Behn Henry James and Ann Jellicoe whose heroines follow an unorthodox trajectory through their comic worlds While the work of these writers clearly remains within the mainstream comic tradition the author notes in them a subtle departure most notably in their description of the heroine as subject rather than object which prefigures the full scale transformations of women in comedy by contemporary women writers The book then examines contemporary comedy that revises traditional comic structure at the same time as it explores fundamental social change In making her case for the difference of contemporary comedy by women Carlson examines the reformulations of structure and character and considers issues of community self and sexuality in a broad range of plays by individual playwrights and by the new women s theater collectives Women and Comedy is an important work for students of British drama and will appeal to theater practitioners critics feminist scholars and all those interested in the performing arts

Love for Love William Congreve, 2014-06-13 More successful in its day than The Way of the World which is now accounted Congreve s best play Love for Love 1695 is a comical farce manifesting the verbal polish and the theatrical wit that audiences so enjoy in Congreve Valentine Sir Sampson s dissolute eldest son finds himself at a standstill the only way out of his financial difficulties is to give in to his father s pressure to renounce his right of inheritance While this suggestion immediately increases the chances of his bluff younger brother Ben on the marriage mart Valentine s own chances with his beloved Angelica would proportionally decrease To avoid having to sign the renunciation Valentine puts on an antic disposition and pretends to be mad Angelica seeing through him provokes him back into sanity by pretending to agree to marry his father Valentine recovers the lovers reunite and Ben too has meanwhile found the girl of his heart

Shakespearean Stage Production Cécile de Banke, 2014-08-13 An absorbing and original addition to Shakespeareana this handbook of production is for all lovers of Shakespeare whether producer player scholar or spectator In four sections Staging Actors and Acting Costume Music and Dance it traces Shakespearean production from Elizabethan times to the 1950s when the book was originally published This book suggests that Shakespeare should be performed today on the type of stage for which his plays were written It analyses the development of the Elizabethan stage from crude inn yard performances to the building and use of the famous Globe Since the Globe saw the enactment of some of the Bard s greatest dramas its construction properties stage devices and sound effects are reviewed in detail with suggestions on how a producer can create the same effects on a modern or reconstructed Elizabethan stage Shakespeare s plays were written to fit

particular groups of actors The book gives descriptions of the men who formed the acting companies of Elizabethan London and of the actors of Shakespeare's own company giving insights into the training and acting that Shakespeare advocated With full descriptions and pages of reproductions the costume section shows the types of dress necessary for each play along with accessories and trimmings A table of Elizabethan fabrics and colours is included The final section explores the little known and interesting story of the integral part of music and dance in Shakespeare's works Scene by scene the section discusses appropriate music or song for each play and supplies substitute ideas for Elizabethan instruments Various dances are described among them the pavan gailliard canary and courante This book is an invaluable wealth of research with extensive bibliographies and extra information

The Country Wife and Other Plays William Wycherley, 2008-11-13 Wycherley's four comedies are admired for their satirical wit farcical humour vivid characterization and social criticism *Love in a Wood* a lively comedy of intrigue established him as a brilliant new dramatist *The Gentleman Dancing Master* in contrast disappointed contemporary audiences but the central relationship between Hippolyta and Gerrard features an original and sympathetic study of a young woman's attitudes and feelings *The Country Wife* is a sharp but also highly amusing attack on social and sexual hypocrisy *The Plain Dealer* a powerful dramatic satire loosely based on Moliere's *Le Misanthrope* continues and enlarges Wycherley's assault on greed and corruption Under the General Editorship of Michael Corder of the University of York the texts of the plays have been newly edited and are presented with modernized spelling and punctuation In addition there is a scholarly introduction a note on staging and detailed annotation

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The Country Wife William Wycherley, 2014-02-13 He's a fool that marries but he's a greater fool that does not marry a fool This bawdy hilarious subversive and wickedly satirical drama pokes fun at the humourless the jealous and the adulterous alike It features a country wife Margery whose husband believes she is too naive to cuckold him and an anti-hero Horner who pretends to be impotent in order to have unrestrained access to the women keen on the sport A number of licentious and hypocritical women request Horner's services the country wife among them *The Country Wife* has provoked powerfully mixed reactions over the years The seventeenth century libertine king Charles II saw it twice and is said to have joined the dance of the cuckolds at the end of one performance the eighteenth century actor playwright David Garrick declared it the most licentious play in the English language the Victorian Macaulay compared it to a skunk because it was too filthy to handle and too noisome even to approach Twentieth century productions heralded it a Restoration masterpiece Sexually frank and as ready to criticise marriage as infidelity the virtuosity linguistic energy brilliant wit naughtiness and complexity of this ribald play have made it a staple of the modern stage This student edition contains a lengthy entirely new

introduction by leading scholar Tiffany Stern with a background on the author structure characters genre themes original staging and performance history as well as an updated bibliography and a fully annotated version of the playtext **William Wycherley and the Comedy of Fear** John A. Vance, 2000 This is a study of the four plays of William Wycherley long considered one of England's most important playwrights especially of the theatrically rich Restoration period 1660-1700 The subject of many a study by the period's leading scholars Wycherley has been perceived as a vigorous satirist setting out quite openly to teach his audience about a multitude of personal and social sins This study takes issue with such impressions It argues that Wycherley was not so much an attacking playwright but rather a thinking one little concerned with larger social political and moral matters but one fascinated instead by the workings and motivations of fallible and insecure men and women by that which is constant pervasive and obsessive BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved The Oxford Illustrated History of Opera Roger Parker, 2001 A historical survey of opera from its beginnings in Florence 400 years ago up to opera in the 1990s

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