

Restoration Shakespeare

— Viewing the Voice —



Barbara A. Murray

Restoration Shakespeare Viewing The Voice

Matthew Jenkinson



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

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 Shakespeareans 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.

[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.

The Oxford Handbook of Shakespeare and Dance Lynsey McCulloch, Brandon Shaw, 2019-01-28 Shakespeare's texts have a long and close relationship with many different types of dance, from dance forms referenced in the plays to adaptations across many genres today. With contributions from experienced and emerging scholars, this handbook provides a concise reference on dance as both an integral feature of sixteenth and seventeenth-century culture and as a means of translating Shakespearean text into movement, a process that raises questions of authorship and authority, cross-cultural communication, semantics, embodiment, and the relationship between word and image. Motivated by growing interest in movement, materiality, and the body, *The Oxford Handbook of Shakespeare and Dance* is the first collection to examine the relationship between William Shakespeare, his life, works, and afterlife, and dance. In the handbook's first section, Shakespeare and Dance authors consider dance within the context of early modern life and culture and investigate Shakespeare's use of dance forms within his writing. The latter half of the handbook, Shakespeare as Dance, explores the ways that choreographers have adapted Shakespeare's work. Chapters address everything from narrative ballet adaptations to dance in musicals, physical theatre adaptations, and interpretations using non-Western dance forms such as Cambodian traditional dance or *igal*, an indigenous dance form from the southern Philippines. With a truly interdisciplinary approach, *The Oxford Handbook of Shakespeare and Dance* provides an indispensable resource.

for considerations of dance and corporeality on Shakespeare's stage and the early modern era *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, 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.

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 reassesses how travel drama is defined.

English Dramatick Opera, 1661-1706 Andrew R. Walkling, 2019-03-19 *English Dramatick Opera 1661-1706* is the first comprehensive examination of the distinctively English form known as dramatick opera, which appeared on the London stage in the mid-1670s and lasted until its displacement by Italian through-composed opera in the first decade of the eighteenth century. Andrew Walkling argues that while the musical elements of this

form are crucial to its definition and history the origins of the genre lie principally in a tradition of spectacular stagecraft that first manifested itself in England in the mid 1660s as part of a hitherto unidentified dramatic sub genre to which Walkling gives the name spectacle tragedy Armed with this new understanding the book explores a number of historical and interpretive issues including the physical and rhetorical configurations of performative spectacle the administrative maneuverings of the two patent theatre companies the construction and deployment of the technologically advanced Dorset Garden Theatre in 1670 71 the critical response to generic technical and ideological developments in Restoration drama and the shifting balance between machine spectacle and song and dance entertainment throughout the later decades of the seventeenth century including in the dramattick operas of Henry Purcell This study combines the materials and methodologies of music history theatre history literary studies and bibliography to fashion an entirely new approach to the history of spectacular and musical drama on the English Restoration stage This book serves as a companion to the Routledge publication *Masque and Opera in England 1656 1688* 2017 *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 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 **The Rise and Fall of Rape on the English Stage** Anne Greenfield, 2024-08-19 This book examines one of the most pervasive and successful dramatic tropes of the Restoration and early eighteenth century sexual violence During this sixty year span there were over fifty tragic and tragi-comedic productions that showcased rape and or attempted rape a remarkable number that was unprecedented in English dramatic history Rape was not merely depicted more frequently during the Restoration but it was also placed at the center of more plots given more pathetic emphasis and even staged more centrally Restoration dramatists were the first to revolve routinely entire plots around the rapes of their innocent heroines to give powerful voices to these heroines post rape and to imbue their sexually violent scenes with new and attention getting staging techniques such as discovery scenes As this book argues sexual violence emerged at this time as a highly flexible dramatic trope that could be used to illustrate terrifying political scenarios elicit extreme pathos in audiences and demonstrate the bearing that lost chastity had on social stability It is precisely the rich multi-faceted appeal of these

productions politically sexually visually and culturally that explains the popularity and significance of this dramatic trope on the English stage This book will be of interest to students and scholars in Restoration eighteenth century studies and theatre and performance studies **Solomon's Secret Arts** Paul Kleber Monod,2013-05-21 DIVDIVThis illuminating book reveals the surprising extent to which great and lesser known thinkers of the Age of Enlightenment embraced the spiritual the magical and the occult div div 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 *Culture and Politics at the Court of Charles II, 1660-1685* Matthew Jenkinson,2010 The reconstitution of the royal court in 1660 brought with it the restoration of fears that had been associated with earlier Stuart courts disorder sexual liberty popery and arbitrary government This volume illustrates the ways in which court culture was informed by the heady politics of Britain between 1660 and 1685

Terrorism and the Arts Jonathan Harris,2021-03-15 This book assesses the key definitions forms contexts and impacts of terrorist activity on the arts in the modern era using historical and contemporary perspectives Its empirical case studies include theatre literature music visual art mass media film and the mores of ordinary life While its immediate reflective context is Islamic fundamentalist terrorism the book reviews a broader range of definitions and counter definitions of terrorism state terrorism and states of terror examining uses of the terms through a series of comparative analyses Chapters focus on the intersection of these definitional questions with heuristic analysis of art forms cultural activities and their socio historical contexts This book will be of interest to scholars in art history terrorism politics and the media and visual culture

A Comparison of Six Adaptations of Shakespeare's Coriolanus, 1681-1962 David George,2008 This is the sole history of the interpretations of Shakespeare s Coriolanus *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

Style, Computers, and Early Modern Drama Hugh Craig, Brett Greatley-Hirsch, 2017-08-03 Hugh Craig and Brett Greatley Hirsch extend the computational analysis introduced in *Shakespeare Computers and the Mystery of Authorship* edited by Hugh Craig and Arthur F Kinney Cambridge 2009 beyond problems of authorship attribution to address broader issues of literary history Using new methods to answer long standing questions and challenge traditional assumptions about the underlying patterns and contrasts in the plays of Shakespeare and his contemporaries *Style Computers and Early Modern Drama* sheds light on for example different linguistic usages between plays written in verse and prose company styles and different character types As a shift from a canonical survey to a corpus based literary history founded on a statistical analysis of language this book represents a fundamentally new approach to the study of English Renaissance literature and proposes a new model and rationale for future computational scholarship in early modern literary studies

Reviewing **Restoration Shakespeare Viewing The Voice**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**Restoration Shakespeare Viewing The Voice**," an enthralling opus penned by a very acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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