



Romance Of The English Theatre

Donald Brook



Romance Of The English Theatre:

The Romance of the English Theatre Donald Brook,1945 **The Beginnings of the English Secular and Romantic Drama** Arthur William Reed,1922 **Ovid and Adaptation in Early Modern English Theatre** Lisa Starks,2019-08-28 This is the first collection to use adaptation studies in connection with other contemporary theoretical approaches in analysing early modern transformations of Ovid **Romantic Drama** Gerald Ernest Paul Gillespie,1994 It does not treat Romanticism as a limited period dominated by some construed singular master ethos or dialectic rather it follows the literary patterns and dynamics of Romanticism as a flow of interactive currents across geocultural frontiers

[John Lowin and the English Theatre, 1603-1647](#) Barbara Wooding,2016-05-06 Even for scholars who have devoted their careers to the early modern theatre the name John Lowin may not instantly evoke recognition until now the actor's life and contribution to the theatre of the period has never been the subject of a full length publication In this study Barbara Wooding provides a comprehensive overview of the life and times of Lowin a leader of the King's Men's Company and one of the greatest actors of the seventeenth century She examines his involvement in the Jacobean Caroline world as performer citizen and company manager and contextualizes his life and career within the socio economic and political framework of the period Although references to him in the archives are patchy and sporadic information about his activities within the King's Men's Company is well documented In the course of analysing less familiar plays of the period and the characters Lowin played in them Wooding supplements critical understanding of the scope and range of Caroline drama Because Lowin's career burgeoned after Shakespeare's and Burbage's death his life in Southwark and his career with the same company furnishes the opportunity for an examination of the changing status of actors and the exercising of their skills within the drama of the later playhouse period [The Broadview Anthology of Romantic Drama](#) Jeffrey N. Cox,Michael Gamer,2003-02-05 The London theatres arguably were the central cultural institutions in England during the Romantic period and certainly were arenas in which key issues of the time were contested While existing anthologies of Romantic drama have focused almost exclusively on closet dramas rarely performed on stage The Broadview Anthology of Romantic Drama instead provides a broad sampling of works representative of the full range of the drama of the period It includes the dramatic work of canonical Romantic poets Samuel Coleridge's Remorse Percy Shelley's The Cenci and Lord Byron's Sardanapalus and important plays by women dramatists Hannah Cowley's A Bold Stroke for a Husband Elizabeth Inchbald's Every One Has His Fault and Joanna Baillie's Orra It also provides a selection of popular theatrical genres from melodrama and pantomime to hippodrama and parody most popular in the period featuring plays by George Colman the Younger Thomas John Dibdin and Matthew Gregory Lewis In short this is the most wide ranging and comprehensive anthology of Romantic drama ever published The introduction by the editors provides an informative overview of the drama and stage practices of the Romantic Period The anthology also provides copious supplementary materials including an Appendix of reviews and contemporary

essays on the theater a Glossary of Actors and Actresses and a guide to further reading Each of the ten plays has been fully edited and annotated **English Drama** Katharine Lee Bates, 1896 **English Romantic Drama, 1795-1843** Richard M. Fletcher, 1966 **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 Romantic and Revolutionary Theatre, 1789-1860 Donald Roy, 2003-06-05 Taking as notional parameters the upheaval of the French Revolution and the events leading up to the Unification of Italy this volume charts a period of political and social turbulence in Europe and its reflection in theatrical life Apart from considering external factors like censorship and legal sanctions on theatrical activity the volume examines the effects of prevailing operational conditions on the internal organization of companies their repertoire acting stage presentation playhouse architecture and the relationship with audiences Also covered are technical advances in stage machinery scenography and lighting the changing position of the playwright and the continuing importance of various street entertainments particularly in Italy where dramatic theatre remained the poor relation of the operatic and itinerant acting troupes still constituted the norm The 460 documents many of them illustrated have been drawn from sources in Britain France and Italy and have been annotated and translated where appropriate *Timely Voices* Goran Stanivukovic, 2017-11-13 From the fourteenth century Sir Gawain and the Green Knight to In Parenthesis an epic poem written in 1937 by painter and poet David Jones English writers have looked to romance as a resource and a strategy to expand the imaginary reach of their writing Rethinking the resilience purpose and place of romance in English literature *Timely Voices* discusses moments that have altered how we read and interpret this ever changing form Addressing the various ways in which romance has absorbed and been absorbed by drama prose and poetry contributors to this volume demonstrate that romance texts do not produce something defined or confined by a static genre but rather express a repository of creative possibilities Covering writers including the anonymous author of Sir Orfeo Jane Austen Geoffrey of

Monmouth Lucy Hutchinson William Morris Philip Sidney William Shakespeare and Edmund Spenser essays explore the magic and wonder of romance Irish and Gaelic lore how woodcuts in early books complement and extend printed text how romance was dramatized how it gives language to feminist politics and ideology and how it becomes a counterpoint to finance in the fiction of the early Romantic period A nuanced reinterpretation of romance in its own terms Timely Voices inspires new appreciation of this form as a solution to textual aesthetic structural ideological and political problems in literature

A History of English Drama 1660-1900 Allardyce Nicoll, 2009-06-25 Nicoll's History which tells the story of English drama from the reopening of the theatres at the time of the Restoration right through to the end of the Victorian period was viewed by Notes and Queries 1952 as a great work of exploration a detailed guide to the untrodden acres of our dramatic history hitherto largely ignored as barren and devoid of interest

The romantic movement in English poetry, effects of the French revolution William John Courthope, 1926

The Encyclopedia of Romantic Literature, 3 Volume Set Frederick Burwick, Nancy Moore Goslee, Diane Long Hoeveler, 2012-01-30 The Encyclopedia of Romantic Literature is an authoritative three volume reference work that covers British artistic literary and intellectual movements between 1780 and 1830 within the context of European transatlantic and colonial historical and cultural interaction Comprises over 275 entries ranging from 1 000 to 6 500 words arranged in A Z format across three fully cross referenced volumes Written by an international cast of leading and emerging scholars Entries explore genre development in prose poetry and drama of the Romantic period key authors and their works and key themes Also available online as part of the Wiley Blackwell Encyclopedia of Literature providing 24 7 access and powerful searching browsing and cross referencing capabilities

English Literature from the Restoration Through the Romantic Period J. E. Luebering Manager and Senior Editor, Literature, 2010-08-15 Introduces the elements considered essential to English literature in which writing became more personal and had a new sense of humanity

Romantic Drama Frederick Burwick, 2009-02-19 This book examines the radical changes in drama during the Romantic period tracing how these changes affected theatre performance acting and audience

The Cambridge bibliography of English literature. 3. 1800 - 1900 Frederick Wilse Bateson, 1940

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

The French Revolution and the London Stage, 1789-1805 George Taylor, 2000 During the French Revolution most performances on the London stage were strictly censored but political attitudes found indirect expression New and popular genres like pantomime gothic drama history plays musical and spectacular entertainment and above all melodrama provided metaphors for the hopes and fears inspired by the conflict in France and subsequent European wars This 2001 book looks at how British drama and popular entertainment were affected

by the ideas and events of the French Revolution and Napoleonic Wars He argues that melodrama had its origins in this period with certain gothic villains displaying qualities attributed to Robespierre and Napoleon and that recurrent images of incarceration and dispossession reflected fears of arbitrary persecution from the tyranny of the Bastille to the Jacobin s Reign of Terror By a cultural analysis of the popular entertainment and theatre performances of the eighteenth and nineteenth centuries Taylor reveals issues of ideological conflict and psychological stress

The Cambridge Introduction to English Theatre, 1660-1900 Peter Thomson, 2006-09-14 Publisher description

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