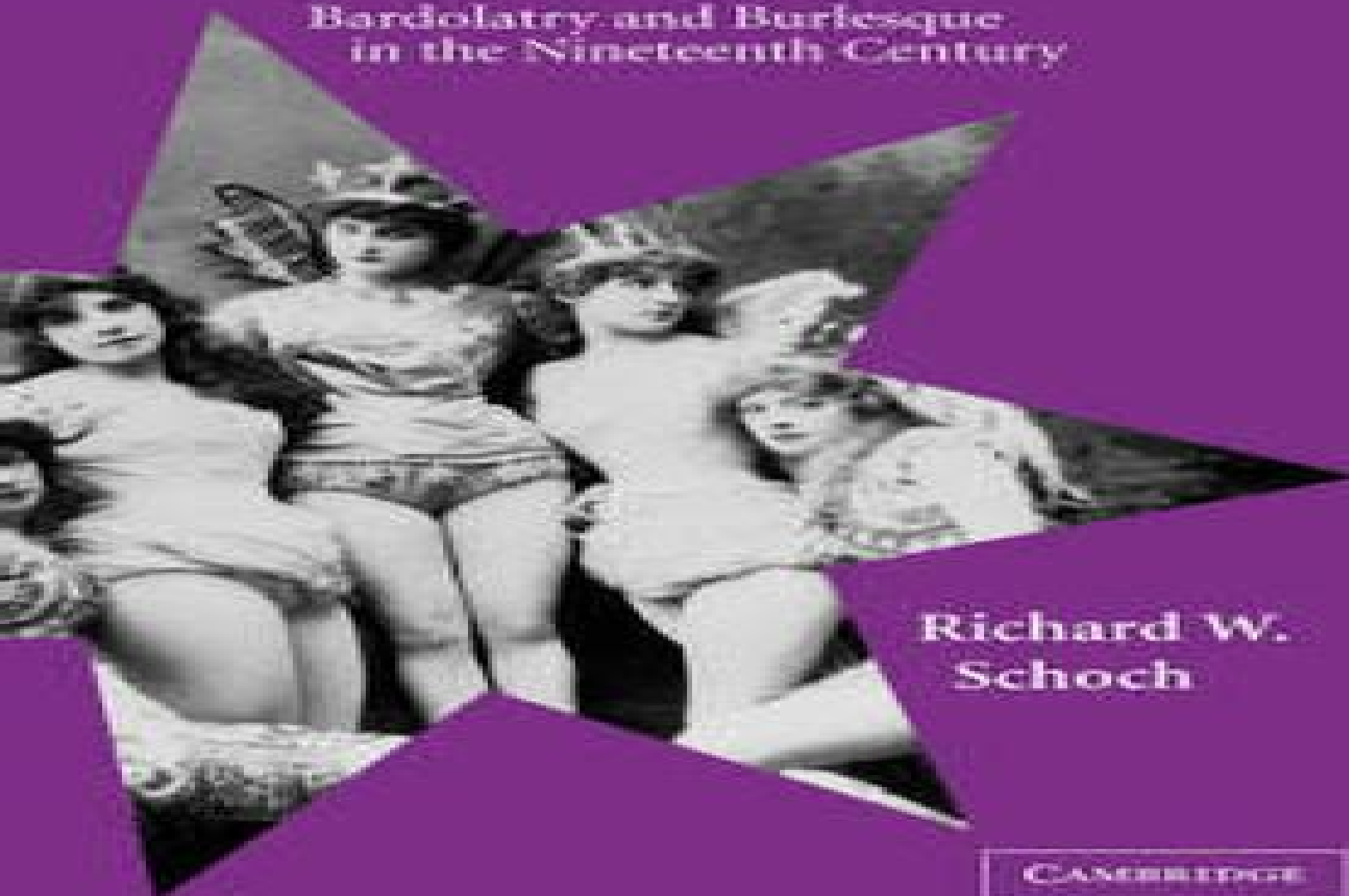


Not Shakespeare

Bardolatry and Burlesque
in the Nineteenth Century



Richard W.
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directors as well as novelists poets composers and thinkers from the seventeenth to the twentieth century Great Shakespeareans will be an essential resource for students and scholars in Shakespeare studies *The Shakespearean International Yearbook* Sukanta Chaudhuri,2017-05-15 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares proceeding from the claim that Shakespeare s literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics **Staging Haiti in Nineteenth-Century America** Peter Reed,2022-12-01 American culture maintained a complicated relationship with Haiti from its revolutionary beginnings onward In this study Peter P Reed reveals how Americans embodied and re enacted their connections to Haiti through a wide array of performance forms In the wake of Haiti s slave revolts in the 1790s generations of actors theatre professionals spectators and commentators looked to Haiti as a source of both inspiring freedom and vexing disorder French colonial refugees university students Black theatre stars blackface minstrels abolitionists and even writers such as Herman Melville all reinvented and restaged Haiti in distinctive ways Reed demonstrates how Haiti s example of Black freedom and national independence helped redefine American popular culture as actors and audiences repeatedly invoked and suppressed Haiti s revolutionary narratives characters and themes Ultimately Haiti shaped generations of performances transforming America s understandings of race power freedom and violence in ways that still reverberate today **Victorian Shakespeare** Gail Marshall,Adrian Poole,2003-10-09 What did the Victorians think of Shakespeare The twelve essays gathered here offer some answers through close examination of works by leading nineteenth century novelists poets and critics including Dickens Trollope Eliot Tennyson Browning and Ruskin Shakespeare provided the Victorians with ways of thinking about the authority of the past about the emergence of a new mass culture about the relations between artistic and industrial production about the nature of creativity about racial and sexual difference and about individual and national identity Gilbert and Sullivan Carolyn Williams,2012 An examination of Gilbert and Sullivan s comic operas and how parody was used in the culture wars of late nineteenth century England *Shakespeare And The Victorians* Adrian Poole,2014-03-20 Adrian Poole examines the Victorian s obsession with Shakespeare his impact upon the era s consciousness and the expression of this in their drama novels and poetry The book

features detailed discussion of the interpretations and applications of Shakespeare by major figures such as Dickens and Hardy Tennyson and Browning as well as those less well known **Shakespeare Imitations, Parodies and Forgeries, 1710-1820** Jeffrey Kahan, 2004 In their own day the works in this collection of now all but forgotten plays composed between 1710 and 1820 enjoyed much critical and commercial success For example Nicholas Rowe's *The Tragedy of Jane Shore* 1714 was the most popular new play of the eighteenth century and the sixth most performed tragedy following *Hamlet* *Macbeth* *Romeo and Juliet* *Othello* and *King Lear* Even William Shirley's forgotten play *Edward the Black Prince* 1750 was well received with great applause and had a stage history spanning three decades This collection includes the performance text to the 1796 Ireland play *Vortigern* The plays are all reset and where possible modernized from original manuscripts with listed variants and parallel passages traced to Shakespearean canonical texts The set includes a new introduction by the editor and raises important questions about the nature of artistic property and authenticity a key area of Shakespearean research today

A Companion to Shakespeare and Performance Barbara Hodgdon, W. B. Worthen, 2008-04-15 *A Companion to Shakespeare and Performance* provides a state of the art engagement with the rapidly developing field of Shakespeare performance studies Redraws the boundaries of Shakespeare performance studies Considers performance in a range of media including in print in the classroom in the theatre in film on television and video in multimedia and digital forms Introduces important terms and contemporary areas of enquiry in Shakespeare and performance Raises questions about the dynamic interplay between Shakespearean writing and the practices of contemporary performance and performance studies Written by an international group of major scholars teachers and professional theatre makers **The Politics of Parody** David Francis Taylor, 2018-06-19 This engaging study explores how the works of Shakespeare Milton Swift and others were taken up by caricaturists as a means of helping the eighteenth century British public make sense of political issues outrages and personalities The first in depth exploration of the relationship between literature and visual satire in this period David Taylor's book explores how great texts seen through the lens of visual parody shape how we understand the political world It offers a fascinating novel approach to literary history **Shakespeare's *Tempest* and Capitalism** Helen Scott, 2019-09-12 In this forceful study Helen C Scott situates *The Tempest* within Marxist analyses of the primitive accumulation of capital which she suggests help explain the play's continued and particular resonance The storm of the title refers both to Shakespeare's *Tempest* hurtling through time and to Walter Benjamin's concept of history as a succession of violent catastrophes Scott begins with an account of the global processes of dispossession of the peasantry and indigenous populations accompanying the emergence of capitalism which generated new class relationships new understandings of human subjectivity and new forms of oppression around race gender and disability Developing a detailed reading of the play at its moment of production in the business of theatre in 1611 Scott then moves gracefully through the global reception history showing how its central thematic concerns and figurative patterns bespeak the upheavals and dispossessions of

successive stages of capitalist development Paying particular attention to moments of social crisis and unearthing a radical political tradition Scott follows the play from its hostile takeover in the Restoration through its revival by the Romantics and consolidation and contestation in the nineteenth century In the twentieth century transatlantic modernism generated an acutely dystopic *Tempest* then during the global transformations of the 1960s postcolonial writers permanently associated it with decolonization At century s end the play became a vehicle for exploring intersectional oppression and the remarkable Sycorax school featured iconoclastic readings by writers such as Abena Busia May Joseph and Sylvia Wynter Turning to both popular culture and high profile stage productions in the twenty first century Scott explores the ramifications and figurative potential of Shakespeare s *Tempest* for global social and ecological crises today Sensitive to the play s original concerns and informed by recent scholarship on performance and reception history as well as disability studies Scott s moving analysis impels readers towards a fresh understanding of sea change and metamorphosis as potent symbols for the literal and figurative tempests of capitalism s old age now threatening the great globe itself *American Claimants* Sarah Meer,2020-05-14 This book recovers a major nineteenth century literary figure the American Claimant For over a century claimants offered a compelling way to understand cultural difference across the Anglophone Atlantic especially between Britain and the United States They also formed a political talisman invoked against slavery and segregation or privileges of gender and class Later claimants were exported to South Africa becoming the fictional form for explaining black students who acquired American degrees *American Claimants* traces the figure back to lost heir romance and explores its uses These encompassed real imagined and textual ideas of inheritance for writers and editors and also for missionaries artists and students The claimant dramatized tensions between tradition and change or questions of exclusion and power it offered ways of seeing activism education sculpture and dress The premise for dozens of novels and plays a trope a joke even the basis for real claims claimants matter in theatre history and periodical studies they touch on literary marketing and reprinting and they illuminate some unexpected texts These range from *Our American Cousin* to *Bleak House* *Little Lord Fauntleroy* to *Frederick Douglass Paper* writers discussed include Frances Trollope Julia Griffiths Alexander Crummell John Dube James McCune Smith Nathaniel Hawthorne and Mark Twain The focus on claimants yields remarkable finds new faces fresh angles a lost column and a forgotten theatrical genre It reveals the pervasiveness of this form and its centrality in imagining cultural contact and exchange *The Oxford Handbook of Shakespearean Comedy* Heather Hirschfeld,2018-09-06 The Oxford Handbook of Shakespearean Comedy offers critical and contemporary resources for studying Shakespeare s comic enterprises It engages with perennial yet still urgent questions raised by the comedies and looks at them from a range of new perspectives that represent the most recent methodological approaches to Shakespeare genre and early modern drama Several chapters take up firmly established topics of inquiry such Shakespeare s source materials gender and sexuality hetero and homoerotic desire race and religion and they reformulate these topics in the materialist formalist

phenomenological or revisionist terms of current scholarship and critical debate Others explore subjects that have only relatively recently become pressing concerns for sustained scholarly interrogation such as ecology cross species interaction and humoral theory Some contributions informed by increasingly sophisticated approaches to the material conditions and embodied experience of theatrical practice speak to a resurgence of interest in performance from Shakespeare's period through the first decades of the twenty first century Others still investigate distinct sets of plays from unexpected and often polemical angles noting connections between the comedies under inventive unpredicted banners such as the theology of adultery early modern pedagogy global exploration or monarchical rule All the chapters offer contemporary perspectives on the plays even as they gesture to critical traditions and they illuminate as well as challenge some of our most cherished expectations about the ways in which Shakespearean comedy affects its audiences The Handbook situates these approaches against the long history of criticism and provides a valuable overview of the most up to date work in the field

Shakespeare Survey: Volume 62, Close Encounters with Shakespeare's Text Peter Holland, 2009-10-22

Shakespeare Survey is a yearbook of Shakespeare studies and production Since 1948 Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism Each volume is devoted to a theme or play or group of plays each also contains a section of reviews of that year's textual and critical studies and of the year's major British performances The theme for volume 62 is Close Encounters with Shakespeare's Text The complete set of Survey volumes is also available online at <http://www.cambridge.org/online/shakespearesurvey> This fully searchable resource enables users to browse by author essay and volume search by play theme and topic and save and bookmark their results Joyce, T. S. Eliot, Auden, Beckett 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 James Joyce T S Eliot W H Auden and Samuel Beckett to the afterlife and reception of Shakespeare and his works Each essay assesses the double impact of Shakespeare on the figure covered and of that figure on the understanding interpretation and appreciation of Shakespeare providing a sketch of its subject's intellectual and professional biography and an account of the wider cultural context

Reviewing **Not Shakespeare Bardolatry And Burlesque In The Nineteenth Century**: 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 really astonishing. Within the pages of "**Not Shakespeare Bardolatry And Burlesque In The Nineteenth Century**," an enthralling opus penned by a highly 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 to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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