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SHAKESPEARE IMPROVED

Hazellon Spencer

The Restoration Versions in Quarto and on the Stage

Shakespeare Improved The Restoration Ver

Dorothy E. Nameri



Shakespeare Improved The Restoration Ver:

Shakespeare Improved Hazelton Spencer, 1927 **Shakespeare Adaptations from the Restoration** Barbara A. Murray, 2005 Between 1660 and 1682 seventeen of Shakespeare's plays were altered for the new Restoration stages and times Shakespeare Adaptations from the Restoration Five Plays now publishes five of these plays for the first time in a critical edition *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 **The Re-Imagined Text** Jean I. Marsden, 2021-10-21 Shakespeare's plays were not always the inviolable texts they are almost universally considered to be today The Restoration and eighteenth century committed what many critics view as one of the most subversive acts in literary history the rewriting and restructuring of Shakespeare's plays Many of us are familiar with Nahum Tate's audacious adaptation of King Lear with its resoundingly happy ending but Tate was only one of a score of playwrights who adapted Shakespeare's plays Between 1660 and 1777 more than fifty adaptations appeared in print and on the stage works in which playwrights augmented substantially cut or completely rewrote the original plays The plays were staged with new characters new scenes new endings and underlying all this novelty new words Why did this happen And why in the later eighteenth century did it stop These questions have serious implications regarding both the aesthetics of the literary text and its treatment for the adaptations manifest the period's perceptions of Shakespeare As such they demonstrate an important evolution in the definition of poetic language and in the idea of what constitutes a literary work In *The Re-Imagined Text* Jean I Marsden examines both the adaptations and the network of literary theory that surrounds them thereby exploring the problems of textual sanctity and of the author's relationship to the text As she demonstrates Shakespeare's works and English literature in general came to be defined by their words rather than by the plots and morality on which the older aesthetic theory focused a clear step toward our modern concern for the word and its varying levels of signification

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

The Making of the National Poet : Shakespeare, Adaptation and Authorship, 1660-1769 Michael Dobson, 1992-10-22 The first full length study since the 1920s of the Restoration and eighteenth century's revisions and revaluations of Shakespeare and the first to consider the period's much reviled stage adaptations in the context of the profound cultural changes of their times Drawing on a wide range of evidence Dobson examines how and why Shakespeare was retrospectively claimed as both a respectable Enlightenment author and a crucial and contested symbol of British national identity The book provides thorough analysis both engaging and informative the definitive account of the theatre's role in establishing Shakespeare as Britain's National Poet The century between the Restoration and David Garrick's Stratford Jubilee saw William Shakespeare's promotion from the status of archaic rustic playwright to that of England's timeless Bard and with it the complete transformation of the ways in which his plays were staged published and read But why Shakespeare and what different interests did this process serve The Making of the National Poet is the first full length study since the 1920s of the Restoration and eighteenth century's revisions and revaluations of Shakespeare and the first to consider the period's much reviled stage adaptations in the context of the profound cultural changes in which they participate Drawing on a wide range of evidence including engravings prompt books diaries statutory and previously unpublished poems among them traces of the hitherto mysterious Shakespeare Ladies Club it examines how and why Shakespeare was retrospectively claimed as both a respectable Enlightenment author and a crucial and contested symbol of British national identity It shows in particular how the deification of Shakespeare co existed with and even demanded the drastic and sometimes bizarre rewriting of his plays for which the period is notorious The book provides thorough analysis both engaging and informative the definitive account of the theatre's role in establishing Shakespeare as Britain's National Poet

Three Versions of the Story of King Lear (anonymous Ca. 1594-1605, William Shakespeare 1607-1608, Nahum Tate 1681) Studied in Relation to One Another Dorothy E. Nameri, 1976

Dramatic Bibliography, 1933 *Restoration and 18th Century Theatre Research* Carl Joseph Stratman, David Gelvin Spencer, 1963 **Studies in Philology**, 1929 *Eighteenth-century Adaptations of Shakespearean Tragedy* George Curtis Branam, 1953 Four Tragedies William Shakespeare, 1994 Contains Hamlet Othello King Lear and Macbeth

Shakespeare in the Eighteenth Century Fiona Ritchie, Peter Sabor, 2012-04-19 This book examines Shakespeare's influence and popularity in all aspects of eighteenth century literature culture and society Shakespeare and the Renaissance Stage to 1616 Hugh M. Richmond, 1999 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

The Author's Hand and the Printer's Mind Roger Chartier, 2013-12-06 In Early Modern Europe the first readers of a book were not those who bought it They were the scribes who copied the author's or translator's manuscript the censors who licensed it the publisher who decided to put this title in his catalogue the copy editor who prepared the text for the press divided it and added punctuation the typesetters who composed the pages of the book and the proof reader who corrected them The author's hand cannot be separated from the printer's mind This book is devoted to the process of publication of the works that framed their readers' representations of the past or of the world Linking cultural history textual criticism and bibliographical studies dealing with canonical works like Cervantes' Don Quixote or Shakespeare's plays as well as lesser known texts Roger Chartier identifies the fundamental discontinuities that transformed the circulation of the written word between the invention of printing and the definition three centuries later of what we call literature **Jefferson's Literary**

Commonplace Book D. L. Wilson, 2014-07-14 This work is a new edition of Thomas Jefferson's literary commonplace book a notebook of his literary and philosophical reading Unlike the only previous edition published in 1928 it contains full annotation pertinent information on the authors and works commonplacéd and a rationale for dating the entries Thus it is now possible to show that most of the four hundred seven passages were entered when Jefferson was a young man between the ages of fifteen and thirty As such they reflect the range of his literary interests from his school days to about the time of his marriage and involvement in politics As one of the few surviving documents from Jefferson's early years this notebook assumes special importance as a source of insight into the least known period of his life In the introduction the editor presents reasons for thinking that the commonplace book was more to Jefferson than a literary sampler and was in some respects a deeply personal notebook with direct connections to the emotional events and preoccupations of his formative

years In addition to the text and annotation the book contains a register of authors and an illustrated essay on Jefferson's handwriting that provides the rationale for assigning approximate dates to the entries of the commonplace book Originally published in 1989 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Othello (Second Edition) (Norton Critical Editions) William Shakespeare, 2017 I wanted an edition of Othello that had the necessary footnotes background material and a good selection of recent critical articles that would be accessible to students and would spark class discussions This was it Deborah Montuori Shippensburg University This Norton Critical Edition includes The First Folio text 1623 An introduction explanatory footnotes note on the text and textual notes by Edward Pechter Fifteen illustrations Giraldi Cinthio's sixteenth century story in its entirety which Shakespeare used for both the plot and many details of Othello A generous selection of interpretive responses to Othello from its origins to the present day including new to the Second Edition those by Stanley Cavell and Lois Potter Edward Pechter's popular theatrical and critical overview of Othello has been significantly expanded An updated Selected Bibliography

Shakespeare and the Middle Ages Martha W. Driver, Sid Ray, 2014-01-10 Every generation reinvents Shakespeare for its own needs imagining through its particular choices and emphases the Shakespeare that it values The man himself was deeply involved in his own kind of historical reimagining This collection of essays examines the playwright's medieval sources and inspiration and how they shaped his works With a foreword by Michael Almereyda director of the Hamlet starring Ethan Hawke and dramaturge Dakin Matthews these thirteen essays analyze the ways in which our modern understanding of medieval life has been influenced by our appreciation of Shakespeare's plays

The Methuen Book of Shakespeare Anecdotes Ralph Berry, 2016-06-17 Few playwrights have been more slandered abused or honoured in performance than William Shakespeare First published in 1992 this collection of 300 stories focuses on Shakespeare's plays on stage Organised chronologically it offers the reader the opportunity to witness the changes in theatrical approaches to Shakespeare from their own time to the present day This book will be of interest to those studying theatre but also to those fascinated by the Shakespeare tradition

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