

Shakespeare and the English Romantic Imagination

Abstract

Although it is well known that the Romantics were obsessed with Shakespeare, extraordinarily little attention has been paid to how this affected their creative practice and their theories of the imagination. Yet Shakespeare's effect on both was crucial, as the book shows in this study, which includes the first full critical discussions of Shakespeare and Wordsworth, and of the influence of the plays on the poetry of Blake and Coleridge. The book also offers a fresh account of Shakespeare's powerful presence in the letters and poems of Keats and Byron, and in the Romantic drama, especially in Shelley's *The Cenci*.

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Shakespeare And The English Romantic Imagination

Helen Scott



Shakespeare And The English Romantic Imagination:

Shakespeare and the English Romantic Imagination Jonathan Bate, 1986 Although it is well known that the Romantics were obsessed with Shakespeare little attention has been paid to the ways in which he influenced their creative practices and their theories of the imagination This new work finally presents the fascinating picture of how the Romantics read Shakespeare and responded to the implications of his work for their own poetry The book provides the first full critical discussion of Shakespeare and Wordsworth explores the influence of the plays on the poetry of Blake and Coleridge and offers a fresh account of Shakespeare's powerful presence in the letters and poems of Keats and Byron and in Shelley's dramas Taking issue with prevalent deconstructionist theories and Harold Bloom's ideas on the anxiety of influence Bate instead carefully illustrates the ways in which initial attempts at blind imitation were transformed into graceful poetic echo and allusion

Studies in Shakespeare and the English Romantic Imagination A. J. Bate, University of Cambridge, 1983

Shakespeare and the Culture of Romanticism Joseph M. Ortiz, 2016-12-05 The idea of Shakespearean genius and sublimity is usually understood to be a product of the Romantic period promulgated by poets such as Coleridge and Byron who promoted Shakespeare as the supreme example of literary genius and creative imagination However the picture looks very different when viewed from the perspective of the myriad theater directors actors poets political philosophers gallery owners and other professionals in the nineteenth century who turned to Shakespeare to advance their own political artistic or commercial interests Often as in John Kemble's staging of *The Winter's Tale* at Drury Lane or John Boydell's marketing of paintings in his Shakespeare Gallery Shakespeare provided a literal platform on which both artists and entrepreneurs could strive to influence cultural tastes and points of view At other times Romantic writers found in Shakespeare's works a set of rhetorical and theatrical tools through which to form their own public personae both poetic and political Women writers in particular often adapted Shakespeare to express their own political and social concerns Taken together all of these critical and aesthetic responses attest to the remarkable malleability of the Shakespearean corpus in the Romantic period As the contributors show Romantic writers of all persuasions Whig and Tory male and female intellectual and commercial found in Shakespeare a powerful medium through which to claim authority for their particular interests

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.

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.

Great Shakespeareans Set I Peter Holland, Adrian Poole, 2014-09-29 *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. This major project offers an unprecedented scholarly analysis of the contribution made by the most important Shakespearean critics, editors, actors, and 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 Oxford Handbook of Shakespeare's Poetry Jonathan F. S. Post, 2013-07-18 The Oxford Handbook of Shakespeare's Poetry provides the widest coverage yet of Shakespeare's poetry and its afterlife in English and other languages

Coleridge, Revision and Romanticism Ve-Yin Tee, 2009-11-30 A cultural materialist assessment of the after effects of the French Revolution on English culture using Coleridge as a case study Lamb, Hazlitt, Keats 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 William Hazlitt John Keats and Charles Lamb to the afterlife and reception of Shakespeare and his plays Each substantial contribution assesses the double impact of Shakespeare on the figure covered and of the figure on the understanding interpretation and appreciation of Shakespeare provide a sketch of their subject's intellectual and professional biography and an account of the wider cultural context including comparison with other figures or works within the same field *Women and Shakespeare in the Eighteenth Century* Fiona Ritchie, 2014-06-02 Fiona Ritchie analyses the significant role played by women in the construction of Shakespeare's reputation which took place in the eighteenth century The period's perception of Shakespeare as unlearned allowed many women to identify with him and in doing so they seized an opportunity to enter public life by writing about and performing his works Actresses such as Hannah Pritchard Kitty Clive Susannah Cibber Dorothy Jordan and Sarah Siddons female playgoers including the Shakespeare Ladies Club and women critics like Charlotte Lennox Elizabeth Montagu Elizabeth Griffith and Elizabeth Inchbald had a profound effect on Shakespeare's reception Interdisciplinary in approach and employing a broad range of sources this book's analysis of criticism performance and audience response shows that in constructing Shakespeare's significance for themselves and for society women were instrumental in the establishment of Shakespeare at the forefront of English literature theatre culture and society in the eighteenth century and beyond **William Shakespeare** Stanley Wells, Gary Taylor, John Jowett, William Montgomery, 1997 An indispensable companion to The Norton Shakespeare Based on the Oxford Edition this is the most comprehensive reference work on Shakespearean textual problems ever compiled in a single volume William Shakespeare A Textual Companion provides a wealth of information about the problems presented by texts and the processes by which editorial decisions are reached The General Introduction discusses the critical and theoretical issues raised by different kinds of editions the nature of early manuscripts printed texts and the evidence for the canon and chronology of Shakespeare's works It also offers a concise history of the editing of Shakespeare and sets forth the editorial principles of the Oxford Edition Included for each work are an introduction textual notes press variants discussions of emendations and problems of modernization plausible alternative readings and a letter by letter reprint of the stage directions in the control text among other materials *The Afterlife of Shakespeare's Sonnets* Jane Kingsley-Smith, 2019-08-29 An original account of the reception and influence of Shakespeare's Sonnets in his own time and in later literary history **Inchbald, Hawthorne**

and the Romantic Moral Romance Ben P Robertson, 2015-10-06 Explores the connections between British and American Romanticism focusing on the novels of Elizabeth Inchbald 1753 1821 and Nathaniel Hawthorne 1804 64 This study argues that Inchbald and Hawthorne are representative of a larger British American cultural confluence during the eighteenth and nineteenth centuries *Great Shakespeareans Set II* Adrian Poole, Peter Holland, 2011-03-24 The second set of volumes in the eighteen volume series *Great Shakespeareans* covering the work of nineteen key figures who influenced the global understanding of Shakespeare **Shakespeare and Dickens** Valerie L. Gager, 1996-06-06 This 1996 book traces Dickens' interest in Shakespeare through his own reading and performance and through theatrical literary and artistic sources

The Death of the Actor Martin Buzacott, 2013-10-31 In *The Death of the Actor* Martin Buzacott launches an all out attack on contemporary theatrical practice and performance theory which identifies the actor rather than the director as the key creative force in the performance of Shakespeare Because actors are absent from the site of Shakespearean meaning he argues the illusion of their centrality is sustained only by a rhetoric of heroism violence and imperialism **The Oxford Handbook of Shakespearean Tragedy** Michael Neill, David Schalkwyk, 2016 The *Oxford Handbook of Shakespearean Tragedy* is a collection of fifty four essays by a range of scholars from all parts of the world bringing together some of the best known writers in the field with a strong selection of younger Shakespeareans Together these essays offer readers a fresh and comprehensive understanding of Shakespeare tragedies as both works of literature and as performance texts written by a playwright who was himself an experienced actor The collection is organised in five sections The opening section places the plays in a variety of illuminating contexts exploring questions of genre and examining ways in which later generations of critics have shaped our idea of Shakespearean tragedy The second section is devoted to current textual issues while the third offers new critical readings of each of the tragedies This is set beside a group of essays that deal with performance history with screen productions and with versions devised for the operatic stage as well as with twentieth and twenty first century re workings of Shakespearean tragedy The book's final section seeks to expand readers awareness of Shakespeare's global reach tracing histories of criticism and performance across the world Offering the richest and most diverse collection of approaches to Shakespearean tragedy currently available the *Handbook* will be an indispensable resource for students both undergraduate and graduate levels while the lively and provocative character of its essays make it required reading for teachers of Shakespeare everywhere **Shelley and the Apprehension of Life** Ross Wilson, 2013-08-15 Percy Bysshe Shelley in the essay *On Life* 1819 stated 'We live on and in living we lose the apprehension of life' Ross Wilson uses this statement as a starting point to explore Shelley's fundamental beliefs about life and the significance of poetry Drawing on a wide range of Shelley's own writing and on philosophical thinking from Plato to the present this book offers a timely intervention in the debate about what Romantic poets understood by life For Shelley it demonstrates poetry is emphatically living melody which stands in resolute contrast to a world in which life does not live Wilson argues that Shelley

s concern with the opposition between living and the apprehension of life is fundamental to his work and lies at the heart of Romantic era thought *Shakespeare and the Eighteenth-Century Novel* Kate Rumbold, 2016-03-08 The eighteenth century has long been acknowledged as a pivotal period in Shakespeare's reception transforming a playwright requiring improvement into a national poet whose every word was sacred Scholars have examined the contribution of performances adaptations criticism and editing to this process of transformation but the crucial role of fiction remains overlooked *Shakespeare and the Eighteenth Century Novel* reveals for the first time the prevalence and the importance of fictional characters direct quotations from Shakespeare Quoting characters ascribe emotional and moral authority to Shakespeare redeploy his theatricality and mock banal uses of his words by shaping in this way what is considered valuable about Shakespeare the novel accrues new cultural authority of its own Shakespeare underwrites and is underwritten by the eighteenth century novel and this book reveals the lasting implications for both of their reputations *The Constitution of English Literature* Michael Gardiner, 2013-09-12 Michael Gardiner examines the ideology of the discipline of English Literature arguing that it is intimately linked with the emergence of the English State

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