

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

Fiona Ritchie, Peter Sabor



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.

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 Shakespearians 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

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

Romanticism and the Gothic Michael Gamer, 2000-09-04 This is the first full length study to examine the links between high Romantic literature and what has often been thought of as a merely popular genre the Gothic Michael Gamer offers a sharply focused analysis of how and why Romantic writers drew on Gothic conventions whilst at the same time denying their influence in order to claim critical respectability He shows how the reception of Gothic literature including its institutional and commercial recognition as a form of literature played a fundamental role in the development of Romanticism as an ideology In doing so he examines the early history of the Romantic movement and its assumptions about literary value and the politics of reading writing and reception at the end of the eighteenth century As a whole the book makes an original contribution to our understanding of genre tracing the impact of reception marketing and audience on its formation

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 **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 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 *Painting Shakespeare* Stuart Sillars, 2006-02-23 A critical history of Shakespeare painting in its richest period 1720 1820 *Shakespeare and Quotation* Julie Maxwell, Kate Louise Rumbold, 2018-04-26 Shakespeare is both the world s most quoted author and a frequent quoter himself This volume unites these creative practices **How the Classics Made Shakespeare** Jonathan Bate, 2020-10-13 This book grew from the inaugural E H Gombrich Lectures in the Classical Tradition that I delivered in the autumn of 2013 at the Warburg Institute of the University of London under the title Ancient Strength Shakespeare and the Classical Tradition Preface page ix

Shakespearean Gothic Christy Desmet, Anne Williams, 2009-09-15 This book explores the paradox that the Gothic today s werewolves vampires and horror movies owe their origins and their legitimacy to eighteenth century interpretations of Shakespeare As Shakespeare was being established as the supreme British writer throughout the century he was cited as justification for early Gothic writers fascination with the supernatural their abandoning of literary decorum and their fascination with otherness and extremes of every kind This book addresses the gap for an up to date analysis of Shakespeare s relation to the Gothic An authority on the Gothic E J Clery has stated that It would be impossible to overestimate the importance of Shakespeare as touchstone and inspiration for the terror mode even if we feel the offspring are unworthy of their parent Scratch the surface of any Gothic fiction and the debt to Shakespeare will be there This book therefore addresses Shakespeare s importance to the Gothic tradition as a whole and also to particular well known and often studied Gothic works It also considers the influence of the Gothic on Shakespeare both in print and on stage in eighteenth and nineteenth century Britain The introductory chapter places the chapters within the historical development of both Shakespearean reception and Gothic Studies The book is divided into three parts 1 Gothic Appropriations of Shakespeare 2

Rewriting Shakespearean Plays and Characters 3 Shakespeare Before After the Gothic The Oxford Handbook of Shakespeare's Poetry Jonathan Post, 2013-07-18 The Oxford Handbook of Shakespeare's Poetry contains thirty eight original essays written by leading Shakespeareans around the world Collectively these essays seek to return readers to a revived understanding of Shakespeare's verbal artistry in both the poems and the drama The volume understands poetry to be not just a formal category designating a particular literary genre but to be inclusive of the dramatic verse as well and of Shakespeare's influence as a poet on later generations of writers in English and beyond Focusing on a broad set of interpretive concerns the volume tackles general matters of Shakespeare's style earlier and later questions of influence from classical continental and native sources the importance of words line and rhyme to meaning the significance of songs and ballads in the drama the place of gender in the verse including the relationship of Shakespeare's poetry to the visual arts the different values attached to speaking Shakespeare in the theatre and the adaptation of Shakespearean verse as distinct from performance into other periods and languages The largest section with ten essays is devoted to the poems themselves the Sonnets plus A Lover's Complaint the narrative poems Venus and Adonis and The Rape of Lucrece and The Phoenix and the Turtle If the volume as a whole urges a renewed involvement in the complex matter of Shakespeare's poetry it does so as the individual essays testify by way of responding to critical trends and discoveries made during the last three decades

Cross-cultural Performances Marianne Novy, 1993 **The Shakespearean International Yearbook** Tiffany Werth, 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

Four Hundred Years of Shakespeare in Europe Angel-Luis Pujante, A. J. Hoenselaars, 2003 Table of contents

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