



FIVE
RESTORATION
ADAPTATIONS
OF
SHAKESPEARE

EDITED WITH AN INTRODUCTION BY CHRISTOPHER SPENCER

Shakespeare Adaptations From The Restoration

**James Gilmer McManaway, Jeanne
Addison Roberts**



Shakespeare Adaptations From The Restoration:

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 *Shakespeare Adaptations from the Restoration* Kristine Johanson, 2005-06-01 Shakespeare Adaptations from the Early Eighteenth Century provides an accessible informative and scholarly edition of five stage versions of Shakespearean plays of the early Eighteenth Century

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

Studying Shakespeare Adaptation Pamela Bickley, Jenny Stevens, 2020-09-17 Shakespeare's plays have long been open to reimagining and reinterpretation from John Fletcher's riposte to *The Taming of the Shrew* in 1611 to present day spin offs in a whole range of media including YouTube videos and Manga comics This book offers a clear route map through the world of adaptation selecting examples from film drama prose fiction ballet the visual arts and poetry and exploring their respective political and cultural interactions with Shakespeare's plays 36 specific case studies are discussed three for each of the 12 plays covered offering additional guidance for readers new to this important area of Shakespeare studies The introduction signals key adaptation issues that are subsequently explored through the chapters on individual plays including Shakespeare's own adaptive art and its Renaissance context production and performance as adaptation and generic expectation and transmedial practice Organized chronologically the chapters cover the most commonly studied plays allowing readers to dip in to read about specific plays or trace how technological developments have fundamentally changed ways in which

Shakespeare is experienced With examples encompassing British North American South and East Asian European and Middle Eastern adaptations of Shakespeare s plays the volume offers readers a wealth of insights drawn from different ages territories and media

Five Restoration Adaptations of Shakespeare Christopher Spencer,1998 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 statuary 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

Shakespeare, Adaptation, Psychoanalysis Matthew Biberman,2017-01-12 In Shakespeare Adaptation Psychoanalysis Matthew Biberman analyzes early adaptations of Shakespeare s plays in order to identify and illustrate how both social mores and basic human psychology have changed in Anglo American culture Biberman contests the received wisdom that Shakespeare s characters reflect essentially timeless truths about human nature To the contrary he points out that

Shakespeare's characters sometimes act and think in ways that have become either stigmatized or simply outmoded. Through his study of the adaptations, Biberman pinpoints aspects of Shakespeare's thinking about behavior and psychology that no longer ring true because circumstances have changed so dramatically between his time and the time of the adaptation. He shows how the adaptor's changes reveal key differences between Shakespeare's culture and the culture that then supplanted it. These changes, once grasped, reveal retroactively some of the ways in which Shakespeare's characters do not act and think as we might expect them to act and think. Thus Biberman counters Harold Bloom's claim that Shakespeare fundamentally invents our sense of the human; rather, he argues, our sense of the human is equally bound up in the many ways that modern culture has come to resist or outright reject the behavior we see in Shakespeare's plays. Ultimately, our current sense of the human is bound up not with the adoption of Shakespeare's psychology, perhaps, but its adaption or, in psychoanalytic terms, its repression and replacement.

Performing Restoration Shakespeare Amanda Eubanks Winkler, Claude Fretz, Richard Schoch, 2023-01-26

Performing Restoration Shakespeare embraces the performative and musical qualities of Restoration Shakespeare 1660-1714, drawing on the expertise of theatre historians, musicologists, literary critics, and importantly, theatre and music practitioners. The volume advances methodological debates in theatre studies and musicology by advocating an alternative to performance practices aimed at reviving original styles or conventions, adopting a dialectical process that situates past performances within their historical and aesthetic contexts and then using that understanding to transform them into new performances for new audiences. By deploying these methodologies, the volume invites scholars from different disciplines to understand Restoration Shakespeare on its own terms, discarding inhibiting preconceptions that Restoration Shakespeare debased Shakespeare's precursor texts. It also equips scholars and practitioners in theatre and music with new and much-needed methods for studying and reviving past performances of any kind, not just Shakespearean ones.

Adaptations of Shakespeare Daniel Fischlin, Mark Fortier, 2014-05-01

Shakespeare's plays have been adapted or rewritten in various, often surprising ways since the seventeenth century. This groundbreaking anthology brings together twelve theatrical adaptations of Shakespeare's work from around the world and across the centuries. The plays include *The Woman's Prize, or the Tamer Tamed* by John Fletcher; *The History of King Lear* by Nahum Tate; *King Stephen* by A. Fragment of a Tragedy by John Keats; *The Public El P blico* by Federico Garcia Lorca; *The Resistible Rise of Arturo Ui* by Bertolt Brecht; *uMabatha* by Welcome Msomi; *Measure for Measure* by Charles Marowitz; *Hamletmachine* by Heiner Müller; *Lear's Daughters* by The Women's Theatre Group; *Elaine* by Feinstein; *Desdemona* by A. Play About a Handkerchief by Paula Vogel; *This Island's Mine* by Philip Osment; *Harlem Duet* by Djanet Sears. Each play is introduced by a concise, informative introduction with suggestions for further reading. The collection is prefaced by a detailed General Introduction which offers an invaluable examination of issues related to

Five Restoration Adaptations of Shakespeare William Shakespeare, William D'Avenant, John Dryden, Nahum Tate, Colley Cibber, George Granville, Baron Lansdowne, 1965

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 Oxford Companion to Shakespeare*, **Studying Shakespeare Adaptation** Pamela Bickley, Jennifer Stevens, 2021 *Canonising Shakespeare* Emma Depledge, Peter Kirwan, 2017-09-28 This book demonstrates how the book trade of 1640-1740 canonised Shakespeare by selling, editing, and promoting his plays and poems. **Shakespeare's Rise to Cultural Prominence** Emma Depledge, 2018-07-26 Shakespeare's rise to prominence was by no means inevitable. While he was popular in his lifetime, the number of new editions and revivals of his plays declined over the following decades. Emma Depledge uses the methodologies of book and theatre history to provide a re-assessment of the reputation and dissemination of Shakespeare during the Interregnum and Restoration. She demonstrates the crucial role of the Exclusion Crisis, 1678-1682, a political crisis over the royal succession as a foundational moment in Shakespeare's canonisation. The period saw a sudden surge of theatrical alterations and a significantly increased rate of new editions and stage revivals. In the wake of the Exclusion Crisis, Shakespeare's plays were made available on a scale not witnessed since the early seventeenth century, thus reversing what might otherwise have been a permanent disappearance of his drama from canonical familiarity and firmly establishing Shakespeare's work in the national cultural imagination. The ^AOxford Handbook of Shakespeare and Music Christopher R. Wilson, Mervyn Cooke, 2022-02-11 The Oxford Handbook of Shakespeare and Music showcases the latest international research into the captivating and vast subject of the many uses of music in relation to Shakespeare's plays and poems, extending from the Bard's own time to the present day. **A Selective Bibliography of Shakespeare** James Gilmer McManaway, Jeanne Addison Roberts, 1975 This bibliography provides easy access to the most important Shakespeare studies in the past four decades. Brief annotations, a detailed table of contents, cross-references, and a complete index make this bibliography especially useful. **Five Restoration Adaptations of Shakespeare. Edited with an Introduction by Christopher Spencer** William Shakespeare, Christopher Spencer, 1965 Shakespeare and Renaissance Literature before Heterosexuality R. Bach, 2015-12-11 Shakespeare has been misread for centuries as having modern ideas about sex and

gender This book shows how in the Restoration and Eighteenth century Shakespeare's plays and other Renaissance texts were adapted to make them conform to these modern ideas Through readings of Shakespearean texts including King Lear Antony and Cleopatra and Othello and other Renaissance drama the book reveals a sexual world before heterosexuality Shakespeare and Renaissance Literature Before Heterosexuality shows how revisions and criticism of Renaissance drama contributed to the emergence of heterosexuality It also shows how changing ideas about status adultery friendship and race were factors in that emergence

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