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FIVE ROMANTIC PLAYS

1768-1821



Five Romantic Plays 1768 1821

Dana Van Kooy



Five Romantic Plays 1768 1821:

Five Romantic Plays, 1768-1821 Paul Baines, Edward Burns, 2000 Neoclassical Satire and the Romantic School 1780-1830 Rolf P. Lessenich, 2012 Romanticism was not only heterogeneous and disunited It also had to face the hostile counter movement of the Enlightenment and Augustan Neoclassicism still going strong at the time of and in the decades following the French Revolution due to support from the ruling Establishment the ancien regime of the Crown and Church of England Neoclassicists regarded Romanticism as a heteretical amalgam of dissenting new schools which threatened the monopoly of the Classical Tradition The acrimonious debates in aesthetics and politics were conducted with the traditional strategies of the classical ars disputandi on both sides Under the duress of the heaviest satirical attacks Romanticism began gradually to see itself as one movement giving rise to the problematic opposition of Classical and Romantic The construction of this rough divide however was indispensable for the clarification of different positions in the hubbub of conflicting voices and has also proved critical in literary and cultural studies which cannot do without such subsumptions The Classical Tradition encompassing Christianity emerges as an ongoing event from Greek and Latin antiquity running through to our time

The Languages of Performance in British Romanticism Lilla Maria Crisafulli, Cecilia Pietropoli, 2008 This volume presents a selection of essays by established Italian and international scholars in the field of Romantic drama It is divided into four main sections 1 Dramatic Theory and Practice 2 On the Romantic Stage History Arts and Acting 3 Interaction of Genres from Fiction to Drama 4 The Romantics Debate on Theatre and Drama a Selected Anthology The crucial area of debate these essays address is the way in which the problem of the dramatic representation of the self becomes in Romantic drama the very centre of reflection on the constitution of the modern subject Each essay explores one or more aspects of the formation of modern subjectivity through dramatic representation of the self and through critical enquiry into the modes of that representation The first and the fourth sections discuss the complex interaction between the theoretical questions that animated the debate around the Romantic theatre and the multifarious and often unruly performance practices of the time The other two sections deal with the many and diverse ways in which Romantic drama engaged with and incorporated other artistic genres such as painting performing arts music and the novel

Dracula and the Gothic in Literature, Pop Culture and the Arts, 2015-10-14 This volume brings together fourteen articles that reappraise the productivity of Stoker's Dracula and the strong influence it still exerts on today's generations The volume explores various multimodal and multimedia adaptations of the book by critically examining its literary cinematic theatrical televised and artistic versions In so doing it reassesses the origins evolution imagery mythology theory and criticism of Gothic fiction and of the Gothic sub culture The volume is innovative in that it congregates various angles to the Gothic phenomenon providing an overview of the interdisciplinary relationships between different cultural artistic and creative reworkings of the Gothic in general and of Stoker's legacy in particular

The Gothic Novel and the Stage Francesca Saggini, 2015-08-12 In this

ground breaking study Saggini explores the relationship between the late eighteenth century novel and the theatre arguing that the implicit theatricality of the Gothic novel made it an obvious source from which dramatists could take ideas Similarly elements of the theatre provided inspiration to novelists The Theatre of Shelley Jacqueline Mulhallen,2010 Based on the author s thesis Ph D Anglia Ruskin University

Robert Bloomfield, Romanticism and the Poetry of Community

Simon J. White,2016-12-05 Robert Bloomfield whom John Clare described as the most original poet of the age was a widely read and critically acclaimed poet throughout the first decade of the nineteenth century and remained popular until the beginning of the twentieth century Yet until now no modern critic has undertaken a full length study of his poetry and its contexts Simon J White considers the relationship between Bloomfield s poetry and that of other Romantic poets For example her argues that Wordsworth s poetics of rural life was in some respects a response to Bloomfield s *The Farmer s Boy* White considers Bloomfield s emphasis on the importance of local tradition and community in the lives of labouring people In challenging the idea that the formal and rhetorical innovation of Wordsworth and Coleridge was principally responsible for the emergence of a new kind of poetry at the turn of the eighteenth century he also shows that it is impossible to understand how the lyric and the literary ballad evolved during the Romantic period without considering Bloomfield s poetry White s authoritative study demonstrates that on the contrary Bloomfield s poetry was pivotal in the development of Romanticism

Gothic Antiquity Dale Townshend,2019-09-26 *Gothic Antiquity* History Romance and the Architectural Imagination 1760 1840 provides the first sustained scholarly account of the relationship between Gothic architecture and Gothic literature fiction poetry drama in the late eighteenth and early nineteenth centuries Although the relationship between literature and architecture is a topic that has long preoccupied scholars of the literary Gothic there remains to date no monograph length study of the intriguing and complex interactions between these two aesthetic forms Equally Gothic literature has received only the most cursory of treatments in art historical accounts of the early Gothic Revival in architecture interiors and design In addressing this gap in contemporary scholarship *Gothic Antiquity* seeks to situate Gothic writing in relation to the Gothic architectural theories aesthetics and practices with which it was contemporary providing closely historicized readings of a wide selection of canonical and lesser known texts and writers Correspondingly it shows how these architectural debates responded to and were to a certain extent shaped by what we have since come to identify as the literary Gothic mode In both its survivalist and revivalist forms the architecture of the Middle Ages in the long eighteenth century was always much more than a matter of style Incarnating for better or for worse the memory of a vanished Gothic age in the modern enlightened present Gothic architecture be it ruined or complete prompted imaginative reconstructions of the nation s past a notable visionary turn as the antiquary John Pinkerton put it in 1788 in which Gothic writers architects and antiquaries enthusiastically participated The volume establishes a series of dialogues between Gothic literature architectural history and the antiquarian interest in the material remains of the Gothic past and argues that these discrete yet intimately related

approaches to vernacular antiquity are most fruitfully read in relation to one another **Encyclopedia of British Writers, 16th, 17th, and 18th Centuries** Book Builders LLC.,2005 Presents a two volume A to Z reference on English authors from the sixteenth seventeenth and eighteenth centuries providing information about major figures key schools and genres biographical information author publications and some critical analyses *Coleridge and German Philosophy* Paul Hamilton,2007-05-01 Samuel Taylor Coleridge frequently bridged the gap between British and European Romantic thought This study sets Coleridge s mode of thinking within a German Romantic philosophical context as the place where his ideas can naturally extend themselves stretch and find speculations of comparable ambition It argues that Coleridge found his philosophical adventures in the dominant idiom of his times exciting and as imaginatively engaging as poetry Paul Hamilton situates major themes in Coleridge s prose and poetic writings in relation to his passion for German philosophy He argues that Coleridge s infectious attachment to German post Kantian philosophy was due to its symmetries with the structure of his Christian belief Coleridge is read as an excited and winning expositor of this philosophy s power to articulate an absolute grounding of reality Its comprehensiveness however rendered redundant further theological description undermining the faith it had seemed to support Thus arose Coleridge s anxious disguising of his German plagiarisms aspersions cast on German originality and his claims to have already experienced their insights within his own religious sensibility or in the writings of Anglican divines and neo Platonists This book recovers the extent to which his ideas call to be expanded within German philosophical debate **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 [The Maternal Gaze in the Gothic](#) Sara Williams,2025-01-27 This monograph is an original project which plots the trajectory of the maternal gaze as a convention in the Gothic It offers new directions for Gothic studies by exposing and challenging a critical and cultural myopia towards the capabilities of maternal desire and in doing so engages with a range of texts from the Romantic to contemporary literary and visual cultures to locate a tyrannical maternal gaze in the genre Compelling a seismic shift in the perception of the genre as the embodiment of patriarchy and the sexually violent male gaze this is a new and unexplored area of both the Gothic and criticism of the genre which has historically privileged the Oedipal paternal tyrant female victim

dynamic established in the Romantic Gothics of Walpole and Radcliffe The monograph fills significant gaps in the Gothic academic publishing market It is the first overview of the maternal gaze in the Gothic it offers in depth studies of previously neglected authors and their works and it fundamentally changes how we see the Gothic mother figure and child both as a single entity and discrete tropes The Maternal Gaze in the Gothic examines how articulations of maternal visual tyrannies in the Gothic including kidnapping incarcerating gaslighting hurting and killing the child under the guises of protection are ignored by both the Gothic critical heritage and also feminist gaze theory This book is a must read for those interested in the Gothic and Feminism alike *Teaching Laboring-Class British Literature of the Eighteenth and Nineteenth Centuries* Kevin Binfield, William J. Christmas, 2018-12-01 Offers pedagogical techniques and syllabus suggestions for teaching British laboring class literature 1700 1900 in the college classroom Topics include georgic theater popular narrative satire chartist poetry labor studies cultural archaeology sailor memoirs periodicals authors of African descent working class women urban mysteries broadside ballads autobiographies and service learning **Gothic Writers** Douglass H. Thomson, Jack G. Voller, Frederick S. Frank, 2001-11-30 With its roots in Romanticism antiquarianism and the primacy of the imagination the Gothic genre originated in the 18th century flourished in the 19th and continues to thrive today This reference is designed to accommodate the critical and bibliographical needs of a broad spectrum of users from scholars seeking critical assistance to general readers wanting an introduction to the Gothic its abundant criticism and the present state of Gothic Studies The volume includes alphabetically arranged entries on more than 50 Gothic writers from Horace Walpole to Stephen King Entries for Russian Japanese French and German writers give an international scope to the book while the focus on English and American literature shows the dynamic nature of Gothicism today Each of the entries is devoted to a particular author or group of authors whose works exhibit Gothic elements beginning with a primary bibliography of works by the writer including modern editions This section is followed by a critical essay which examines the author's use of Gothic themes the author's place in the Gothic tradition and the critical reception of the author's works The entries close with selected annotated bibliographies of scholarly studies The volume concludes with a timeline and a bibliography of the most important broad scholarly works on the Gothic **Women on Southern Stages, 1800-1865** Robin O. Warren, 2016-10-24 Women played an integral role in the theater of the Antebellum and Civil War South Yet their contributions have largely been overlooked by history Southern actresses were important public figures who helped mold gender identity through their theatrical performances Although cast in parts written by men they subverted the norms of femininity in their public personas and in their personal lives Educated and often wealthy but never accepted by the landed elite women distinguished themselves by carving out an in between class status and many proved to be sophisticated entrepreneurs Southern actresses also helped shape racial perceptions and regional politics as the South entered the Civil War **Elizabeth Inchbald's Reputation** Ben P. Robertson, 2015-10-06 Through an examination of her complete works and public response to them

Robertson gauges the extent of Inchbald's reputation as the dignified Mrs Inchbald as well as providing a clear sense of what it meant to be a female Romantic writer

Shelley's Radical Stages Dana Van Kooy, 2016-03-31 Dana Van Kooy draws critical attention to Percy Bysshe Shelley as a dramatist and argues that his dramas represent a critical paradigm of romanticism in which history is staged Reading Shelley's dramas as a series of radical stages historical reenactments and theatrical reproductions Van Kooy highlights the cultural significance of the drama and the theatre in shaping and contesting constructions of both the sovereign nation and the global empire in the post Napoleonic era This book is about the power of performance to challenge and reformulate cultural memories that were locked in historical narratives and in Britain's theatrical repertoire It examines each of Shelley's dramas as a specific radical stage that reformulates the familiar cultural performances of war revolution slavery and domestic tyranny Shelley's plays invite audiences to step away from these horrors and to imagine their lives as something other than a tragedy or a melodrama where characters are entrapped in cycles of violence or struck blind or silent by fear Although Shelley's dramas are few in number they engage a larger cultural project of aesthetic and political reform that constituted a groundswell of activism that took place during the Romantic period

Sex and Death in Eighteenth-Century Literature Jolene Zigarovich, 2013-05-02 This book discusses sex and death in the eighteenth century an era that among other forms produced the Gothic novel commencing the prolific examination of the century's shifting attitudes toward death and uncovering literary moments in which sexuality and death often conjoined By bringing together various viewpoints and historical relations the volume contributes to an emerging field of study and provides new perspectives on the ways in which the century approached an increasingly modern sense of sexuality and mortality It not only provides part of the needed discussion of the relationship between sex death history and eighteenth century culture but is a forum in which the ideas of several well respected critics converge producing a breadth of knowledge and a diversity of perspectives and methodologies previously unseen As the contributors demonstrate eighteenth century anxieties over mortality the body the soul and the corpse inspired many writers of the time to both implicitly and explicitly embed mortality and sexuality within their works By depicting the necrophilic tendencies of libertines and rapacious villains the fetishizing of death and mourning by virtuous heroines or the fantasy of preserving the body these authors demonstrate not only the tragic results of sexual play but the persistent fantasy of necro erotica This book shows that within the eighteenth century culture of profound modern change underworkings of death and mourning are often eroticized that sex is often equated with death as punishment or loss of the self and that the sex death dialectic lies at the discursive center of normative conceptions of gender desire and social power

Georgian Gothic Peter Lindfield, 2016 Conclusion Appendix Bibliography Glossary Index

Romanticism Carmen Casaliggi, Porscha Fermanis, 2016-05-12 The Romantic period coincided with revolutionary transformations of traditional political and human rights discourses as well as witnessing rapid advances in technology and a primitivist return to nature As a broad global movement Romanticism strongly impacted on the

literature and arts of the late eighteenth and early nineteenth centuries in ways that are still being debated and negotiated today Examining the poetry fiction non fiction drama and the arts of the period this book considers Important propositions and landmark ideas in the Romantic period Key debates and critical approaches to Romantic studies New and revisionary approaches to Romantic literature and art The ways in which Romantic writing interacts with broader trends in history politics and aesthetics European and Global Romanticism The legacies of Romanticism in the twentieth and twenty first centuries Containing useful reader friendly features such as explanatory case studies chapter summaries and suggestions for further reading this clear and engaging book is an invaluable resource for anyone who intends to study and research the complexity and diversity of the Romantic period as well as the historical conditions which produced it

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