

## 1: Shakespeare in the Eighteenth Century : Fiona Ritchie :

*The eighteenth century's Shakespeare, however, was not our Shakespeare. In recovering the particular ways in which his works were read and used during this crucial period in his reception, this book, with its many illustrations and annotated bibliography, is the clearest way into understanding this key phase in the reception of the playwright.*

England had little modern literature before the 17th century, and detailed critical commentaries on modern authors did not begin to appear until the reign of Charles I. The facts about his reputation can be surmised from fragmentary evidence. He was included in some contemporary lists of leading poets, but he seems to have lacked the stature of the aristocratic Philip Sidney, who became a cult figure due to his death in battle at a young age, or of Edmund Spenser. Modern plays as opposed to those in Latin and Greek were considered ephemeral and even somewhat disreputable entertainments by some contemporaries; the new Bodleian Library explicitly refused to shelve plays. After Ben Jonson pioneered the canonisation of modern plays by printing his own works in folio the luxury book format in 1616, Shakespeare was the next playwright to be honoured by a folio collection, in 1623. That this folio went into another edition within 9 years indicates he was held in unusually high regard for a playwright. The dedicatory poems by Ben Jonson and John Milton in the 2nd folio were the first to suggest Shakespeare was the supreme poet of his age. These expensive reading editions are the first visible sign of a rift between Shakespeare on the stage and Shakespeare for readers, a rift that was to widen over the next two centuries. Interregnum and Restoration[ edit ] During the Interregnum "all public stage performances were banned by the Puritan rulers. Though denied the use of the stage, costumes and scenery, actors still managed to ply their trade by performing "drolls" or short pieces of larger plays that usually ended with some type of jig. Shakespeare was among the many playwrights whose works were plundered for these scenes. Shakespeare, Ben Jonson, and the Beaumont and Fletcher team were among the most valuable properties and remained popular after Restoration playwriting had gained momentum. The Restoration playhouses had elaborate scenery. The texts were "reformed" and "improved" for the stage. The incomplete Restoration stage records suggest Shakespeare, although always a major repertory author, was bested in the "interregnum" period by the phenomenal popularity of Beaumont and Fletcher. In the early 18th century, however, Shakespeare took over the lead on the London stage from Beaumont and Fletcher, never to relinquish it again. By contrast to the stage history, in literary criticism there was no lag time, no temporary preference for other dramatists: Shakespeare had a unique position at least from the Restoration in and onwards. While Shakespeare did not follow the unbending French neo-classical "rules" for the drama and the three classical unities of time, place, and action, those strict rules had never caught on in England, and their sole zealous proponent Thomas Rymer was hardly ever mentioned by influential writers except as an example of narrow dogmatism. Though Shakespeare does not follow the dramatic conventions, Dryden wrote, Ben Jonson does, and as a result Jonson lands in a distant second place to "the incomparable Shakespeare", the follower of nature, the untaught genius, the great realist of human character. Britain[ edit ] In the 18th century, Shakespeare dominated the London stage, while Shakespeare productions turned increasingly into the creation of star turns for star actors. After the Licensing Act of 1737, a quarter of plays performed were by Shakespeare,[ citation needed ] and on at least two occasions rival London playhouses staged the very same Shakespeare play at the same time Romeo and Juliet in 1741 and King Lear the next year and still commanded audiences. This occasion was a striking example of the growing prominence of Shakespeare stars in the theatrical culture, the big attraction being the competition and rivalry between the male leads at Covent Garden and Drury Lane, Spranger Barry and David Garrick. There appears to have been no issues with Barry and Garrick, in their late thirties, playing adolescent Romeo one season and geriatric King Lear the next. In September Garrick staged a major Shakespeare Jubilee in Stratford-upon-Avon which was a major influence on the rise of bardolatry. The texts that we read and perform today were largely settled in the 18th century. Shakespeare criticism also increasingly spoke to readers, rather than to theatre audiences. While a few editors, notably Alexander Pope, attempted to gloss over or remove the puns and the double entendres, they were quickly reversed, and by mid-century the puns and sexual humour were with only a few exceptions, see Thomas Bowdler back in

permanently. The long-lived belief that the Romantics were the first generation to truly appreciate Shakespeare and to prefer him to Ben Jonson is contradicted by praise from writers throughout the 18th century. Ideas about Shakespeare that many people think of as typically post-Romantic were frequently expressed in the 18th and even in the 17th century: To compare Shakespeare and his well-educated contemporary Ben Jonson was a popular exercise at this time, a comparison that was invariably complimentary to Shakespeare. It functioned to highlight the special qualities of both writers, and it especially powered the assertion that natural genius trumps rules, that "there is always an appeal open from criticism to nature" Samuel Johnson. Opinion of Shakespeare was briefly shaped in the 18th century by the "discovery" of the Shakespeare Papers by William Henry Ireland. These documents appeared to demonstrate a number of unknown facts about Shakespeare that shaped opinion of his works, including a Profession of Faith demonstrating Shakespeare was a Protestant and that he had an illegitimate child. Although there were many believers in the provenance of the Papers they soon came under fierce attack from scholars who pointed out numerous inaccuracies. Vortigern had only one performance at the Drury Lane Theatre before Ireland admitted he had forged the documents and written the plays himself. In Germany Lessing compared Shakespeare to German folk literature. Goethe praised Shakespeare for liberating his mind from the rigid Aristotelian rules, saying: Shakespeare, my friend, if you were with us today, I could only live with you". The market for his work, both in English and in German translation, seems inexhaustible. Neither Dante or Cervantes, neither Moliere or Ibsen have even approached his influence here. The platform stage is gone, and note the orchestra cutting off the actors from the audience. Theatres and theatrical scenery became ever more elaborate in the 19th century, and the acting editions used were progressively cut and restructured to emphasise more and more the soliloquies and the stars, at the expense of pace and action. The platform, or apron, stage, on which actors of the 17th century would come forward for audience contact, was gone, and the actors stayed permanently behind the fourth wall or proscenium arch, further separated from the audience by the orchestra, see image right. To be a star of the legitimate drama came to mean being first and foremost a "great Shakespeare actor", with a famous interpretation of, for men, Hamlet, and for women, Lady Macbeth, and especially with a striking delivery of the great soliloquies. The acme of spectacle, star, and soliloquy Shakespeare performance came with the reign of actor-manager Henry Irving at the Royal Lyceum Theatre in London from 1871 to 1902.

Shakespeare in criticism[ edit ] Thomas De Quincey: The belief in the unappreciated 18th-century Shakespeare was proposed at the beginning of the 19th century by the Romantics, in support of their view of 18th-century literary criticism as mean, formal, and rule-bound, which was contrasted with their own reverence for the poet as prophet and genius. Such ideas were most fully expressed by German critics such as Goethe and the Schlegel brothers. To compare him to other Renaissance playwrights at all, even for the purpose of finding him superior, began to seem irreverent. Thy works are not as those of other men, simply and merely great works of art; but are also like the phenomena of nature, like the sun and the sea, the stars and the flowers, like frost and snow, rain and dew, hail-storm and thunder, which are to be studied with entire submission of our own faculties In another way, what happened on the stage was seen as unimportant, as the Romantics, themselves writers of closet drama , considered Shakespeare altogether more suitable for reading than staging. Charles Lamb saw any form of stage representation as distracting from the true qualities of the text. This view, argued as a timeless truth, was also a natural consequence of the dominance of melodrama and spectacle on the early 19th-century stage. Shakespeare became an important emblem of national pride in the 19th century, which was the heyday of the British Empire and the acme of British power in the world. To Thomas Carlyle in *On Heroes, Hero-Worship, and the Heroic in History* , Shakespeare was one of the great poet-heroes of history, in the sense of being a "rallying-sign" for British cultural patriotism all over the world, including even the lost American colonies: As the foremost of the great canonical writers, the jewel of English culture, and as Carlyle puts it, "merely as a real, marketable, tangibly useful possession", Shakespeare became in the 19th century a means of creating a common heritage for the motherland and all her colonies. Across the North Sea, Shakespeare remained influential in Germany. Institutions such as the Folger Shakespeare Library in the United States worked to ensure constant, serious study of Shakespearean texts and the Royal Shakespeare Company in the United Kingdom worked to maintain a yearly staging of at least two plays.

Shakespeare performances reflected the tensions of the times, and early in the century, Barry Jackson of the Birmingham Repertory Theatre began the staging of modern-dress productions, thus starting a new trend in Shakesperian production. Performances of the plays could be highly interpretive. Thus, play directors would emphasise Marxist , feminist , or, perhaps most popularly, Freudian psychoanalytical interpretations of the plays, even as they retained letter-perfect scripts. Politically acceptable writers had simply been unable to fill the gap, or had only been able to do so with the worst kinds of agitprop. In Goebbels was to say "We can build autobahns, revive the economy, create a new army, but we The scholar reports that Hamlet , for instance, was reconceived as a proto-German warrior rather than a man with a conscience. Of this play one critic wrote: Weeks after Hitler took power in an official party publication appeared entitled Shakespeare – a Germanic Writer, a counter to those who wanted to ban all foreign influences. After the outbreak of the war the performance of Shakespeare was banned, though it was quickly lifted by Hitler in person, a favour extended to no other. Not only did the regime appropriate the Bard but it also appropriated Elizabethan England itself. To the Nazi leaders, it was a young, vigorous nation, much like the Third Reich itself, quite unlike the decadent British Empire of the present day. Clearly there were some exceptions to the official approval of Shakespeare, and the great patriotic plays, most notably Henry V were shelved. In the Soviet Union[ edit ] Given the popularity of Shakespeare in Russia, there were film versions of Shakespeare that often differed from western interpretations, usually emphasizing a humanist message that implicitly criticized the Soviet regime. The film was based on a script written by the novelist Boris Pasternak , who had been persecuted under Stalin. This play of conspiracy has always been performed at critical moments in the history of our nation". List of William Shakespeare screen adaptations That divergence between text and performance in Shakespeare continued into the new media of film. For instance, both Hamlet and Romeo and Juliet have been filmed in modern settings, sometimes with contemporary "updated" dialogue. Additionally, there were efforts notably by the BBC to ensure that there was a filmed or videotaped version of every Shakespeare play. The reasoning for this was educational, as many government educational initiatives recognised the need to get performative Shakespeare into the same classrooms as the read plays. Ezra Pound , for instance, considered the Sonnets as a kind of apprentice work, with Shakespeare learning the art of poetry through writing them. He also declared the History plays to be the true English epic. Basil Bunting rewrote the sonnets as modernist poems by simply erasing all the words he considered unnecessary. On Shakespeare is a book-length prose poem exploring the role of the eye in the plays.

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*Shakespeare in the 18th century was not only widely performed and read, but also considered and celebrated as a genius and literary hero. His works shaped opinions and influenced many science and medicinal theories, visual arts, music, and national identity, as well as theatre and literature practices.*

As a result, the exhibition showcases mostly male editors and publishers until we reach the twentieth century. Hannah Whitmore, our widow publisher of *The Merchant of Venice*, is a notable exception. However, this is not to say that women were not involved in building Shakespeare in the early modern era. In fact, it is said that the first critical essay ever written on Shakespeare was by Margaret Cavendish, Duchess of Newcastle, in *In* the eighteenth century, a number of other female critics published works on Shakespeare, some of which are held here in the Small Library. Shown here are first English and Irish editions. M7 , PR What follows is an apotheosis of William Shakespeare. As if warring with all of France and not just Voltaire whose terrible translations she ridicules , she defends Shakespeare for not following all the rules of classical drama, declaring that his plays are more natural for their irregularities than the artificial plays of the French. Additionally, she is one of the earlier critics to take his history plays seriously, arguing that they are excellent vehicles for moral instruction, which, in her view, is the aspiration of all drama. Irish playwright, novelist, and actor Elizabeth Griffith. Like Montagu, she also defends Shakespeare from Voltaire, who criticizes Shakespeare for breaking from the classical unities of time, place, and action. In response, Griffith invents a fourth unity: Elizabeth Montagu is on the right, wearing a red cape with a cup in her hand. Elizabeth Griffith is seated on the right in white with a hand on her cheek. Elizabeth Inchbald Our last Elizabeth is an author, playwright, and actor who was perhaps a little too outrageous to be considered one of the nine living muses of Great Britain, but she and Shakespeare have that moral condemnation in common. Elizabeth Simpson ran away from home at the age of nineteen to become an actor despite having a stammer and no place to go. Yet today, she is best remembered for her novels, particularly *A Simple Story* This is a play which all men admire , and which most women dislike. Unlike the other Elizabeths, who mostly focused on morality and genius, Inchbald was condemned for daring to be a female critic: His work and success, like theirs, trespassed social and moral boundaries.

### 3: Western theatre - The 18th century theatre | [www.enganchecubano.com](http://www.enganchecubano.com)

*Some of Shakespeare's work was performed in continental Europe during the 17th century, but it was not until the mid 18th century that it became widely known. In Germany Lessing compared Shakespeare to German folk literature.*

This play, ye Critics, shall your fury stand, Adorned and rescued by a blameless hand. Here, Shakespeare is made both to recognize his own lack of sophistication and to approve the neoclassical polish added by Granville. Joseph Addison , That noble extravagance of fancy, which he had in so great perfection, thoroughly qualified him to touch But every single character in Shakespeare is as much an Individual as those in Life itself; it is as impossible to find any two alike; and such as from their relation or affinity in any respect appear most to be Twins will upon comparison be found remarkably distinct. I will conclude by saying of Shakespeare, that with all his faults, in comparison of those that are more finished and regular, as upon an ancient majestick piece of Gothick architecture, compared with a neat modern building: Nor does the whole fail to strike us with greater reverence, though many of the parts are childish, ill-placed, and unequal to its grandeur. He had a genius full of strength and fertility, natural and without any spark of good taste and any knowledge of the rules. The Time, which alone makes the reputation of men, at the end made their faults respectable. The most gigantic and bizarre ideas of this author have earned, after two hundred years, the right to be considered sublime. Dennis and Rymer think his Romans not sufficiently Roman; and Voltaire censures his kings as not completely royal. These are the petty cavils of petty minds. The form, the characters, the language, and the shows of the English drama are his. Other poets display cabinets of precious rarities, minutely finished, wrought into shape, and polished unto brightness. Shakespeare opens a mine which contains gold and diamonds in unexhaustible plenty, though clouded by incrustations, debased by impurities, and mingled with a mass of meaner minerals. Goethe, Writings on literature: Follow up the wires with its simple plot developments. For the description of the characters we can to imagine certain pictures, but we must, indeed, through a series of words and speeches, to experiment what is happening internally, and here all who are part of the story seem to have combined not leave anything obscure or in doubt. He enters the world as it is spirit. For both, nothing is hidden; but as the work of the spirit of the world is to store mysteries before the action, or even after, the meaning of the poet is going to reveal the mystery, making us confident before the action, or just in run it. Wish and duty trying to put itself in balance in his plays; both are faced with violence, but always so that the wish is at a disadvantage. Thy works are not as those of other men, simply and merely great works of art; but are also like the phenomena of nature, like the sun and the sea, the stars and the flowers, "like frost and snow, rain and dew, hail-storm and thunder, which are to be studied with entire submission of our own faculties, and in the perfect faith that in them there can be no too much or too little, nothing useless or inert" but that, the further we press in our discoveries, the more we shall see proofs of design and self-supporting arrangement where the careless eye had seen nothing but accident! Thomas Carlyle , England, before long, this Island of ours, will hold but a small fraction of the English: And now, what is it that can keep all these together into virtually one Nation, so that they do not fall out and fight, but live at peace, in brotherlike intercourse, helping one another? This is justly regarded as the greatest practical problem, the thing all manner of sovereignties and governments are here to accomplish: Acts of Parliament, administrative prime-ministers cannot. America is parted from us, so far as Parliament could part it. Call it not fantastic, for there is much reality in it: Here, I say, is an English King, whom no time or chance, Parliament or combination of Parliaments, can dethrone! This King Shakespeare, does not he shine, in crowned sovereignty, over us all, as the noblest, gentlest, yet strongest of rallying-signs; indestructible; really more valuable in that point of view than any other means or appliance whatsoever? We can fancy him as radiant aloft over all the Nations of Englishmen, a thousand years hence. From Paramatta, from New York, wheresoever, under what sort of Parish-Constable soever, English men and women are, they will say to one another: In a morning, sitting in front of the house, the young man asks: The old serene man reply: I expected to receive a powerful aesthetic pleasure, but having read, one after the other, works regarded as his best: Several times I read the dramas and the comedies and historical plays, and I invariably underwent the same

feelings: At the present time, before writing this preface, being desirous once more to test myself, I have, as an old man of seventy-five, again read the whole of Shakespeare, including the historical plays, the "Henrys," "Troilus and Cressida," "The Tempest," "Cymbeline," and I have felt, with even greater force, the same feelings,â€”this time, however, not of bewilderment, but of firm, indubitable conviction that the unquestionable glory of a great genius which Shakespeare enjoys, and which compels writers of our time to imitate him and readers and spectators to discover in him non-existent merits,â€”thereby distorting their aesthetic and ethical understanding,â€”is a great evil, as is every untruth. Yet the language so lovely! Sigmund Freud, The same consideration applies also to the remarkable case of William Shakespeare of Stratford. What is he up to? He is holding the mirror up to nature. In the early minor sonnets he talks about his works outlasting time. I find Shakespeare particularly appealing in his attitude towards his work. Shakespeare never takes himself too seriously. Why he attempted it at all is an insoluble puzzle; under compulsion of what experience he attempted to express the inexpressibly horrible, we cannot ever know. We need a great many facts in his biography; and we should like to know whether, and when, and after or at the same time as what personal experience, he read Montaigne, II. We should have, finally, to know something which is by hypothesis unknowable, for we assume it to be an experience which, in the manner indicated, exceeded the facts. We should have to understand things which Shakespeare did not understand himself. Essays on Poetry and Criticism. I longed to devise a setting in which the trees might really march to war. As soon as one sees this, one cannot help asking what Shakespeare thought about a good regime and a good ruler. He spontaneously knew how to translate some typical tension or conflict of his society into terms of variously interrelated personalitiesâ€”and his function as a dramatist was to let that whole complexity act itself out, by endowing each personality with the appropriate ideas, images, attitudes, actions, situations, relationships, and fatality. Perhaps in this sense Shakespeare never wrote the ideal Shakespearean play; but again and again he came close to it. For what he believed in above all was the glory of his trade itself, which is to say, the great humaneness of the word. Networks of nonsensical relationship act upon speeches and plays the way a patina does upon artwork in metal. They smooth across seams and deny them without obliterating them. Grosser examples of the effect have been noted in literature ever since people started analyzing double plots and noticing echoing situations and spotting thematic common denominators and sustained patterns of imagery. Shakespeare is the Canon. He sets the standard and the limits of literature.

### 4: Shakespeare and the Eighteenth-Century Miscellany: 1st Edition (Hardback) - Routledge

*SHAKESPEARE IN THE EIGHTEENTH CENTURY* In the eighteenth century, Shakespeare became indisputably the most popular English dramatist. Published editions, dramatic perform-

Bring fact-checked results to the top of your browser search. The 18th century theatre A general decline in the level of playwriting during the 18th century was offset in large part by the emergence of some excellent actors and the building of hundreds of theatres throughout Europe. A new audience also emerged at this time. Inflation and the studied carelessness of the aristocracy had left many noble families impoverished, while middle-class merchants and financiers prospered. Inter-marriage became a necessity for the nobility and a means of increasing social status for the middle class, whose members constituted the greater part of the new theatre-going public. Eager to enjoy its hard-won privileges but at the same time unable to cultivate the same tastes as the nobility, the middle class demanded something less artificial and formal than the theatre of the late 17th century—something more realistic and genteel. This audience was not prepared to labour over aesthetic subtleties; it wanted sensation. Middle-class drama In France, there was no one to carry forward the genius of Racine, and Neoclassical tragedy gave way to the *drame bourgeois* of Denis Diderot, whose moralizing domestic plays made a heavy appeal to the emotions. Voltaire was fortunate to have some of the greatest actors of the period appear in his plays, among them Lekain. A similar attempt to be rid of the delicacy of Racine came from the Italian dramatist Count Vittorio Alfieri. In plays such as *Oreste*, he went back to the Greeks for inspiration, filling the old stories with strong passions. A more accessible genre for conveying high tragic sentiment was the opera. Kings and princes in nearly every European country built court theatres to house it, and when the composition of the audience widened, huge opera houses were constructed. The Galli da Bibiena family of Bologna reigned as the supreme masters of scenic design, exerting influence throughout Europe. This was particularly the case in the popular English ballad opera, which was more like a play with songs. Teatro alla Scala La Scala. At the beginning of the century, Paris had three theatres, but by there were The growth of playhouses in London was discouraged by the Licensing Act of 1739, which gave the lord chamberlain extensive powers to censor all plays and to uphold the monopoly of the two patent theatres in London. Theatre managers, however, found a way around this by filling out their programs with musical items. Similar laws in Paris were evaded by unlicensed actors who played in *forains*, the illegal theatres of the fairgrounds. Outside London, the spread of *theatres royal* in provincial towns gave new importance to the touring circuits, which became valuable training grounds for young actors. In both tragedy and comedy, Garrick developed a more convincing style of acting that became widely influential. As manager of the Drury Lane Theatre, he introduced concealed stage lighting and stopped the practice of spectators sitting on the stage. Voltaire did the same in France. It is interesting to note that, at the time Garrick was buried in Westminster Abbey, French actors, under penalty of excommunication, still had to be buried in unconsecrated ground. Some of the most important dramatic contributions in the 18th century were in the field of comedy. Oliver Goldsmith evoked the Elizabethan mood and signaled a return to hearty laughter in *She Stoops to Conquer*; Richard Brinsley Sheridan tried to revive the comedy of manners in *The School for Scandal*. Goldoni replaced the improvised dialogue with fully written texts, and, although he achieved popularity with *Il servitore di due padrone* c. Gozzi, on the other hand, allowed his actors plenty of opportunity for improvisation. Comedy reached an exuberant peak in two plays by the French dramatist Pierre-Augustin Caron de Beaumarchais: Under the stage name of Lun, he played Harlequin in a new form he called pantomime. Rich produced a pantomime annually until The form continued after him and became even more popular in the 19th century. The beginnings of American theatre The strongly Puritan sentiments of settlers in North America prohibited the development of theatre until the early 18th century, when a number of English actors arrived in the South and began staging plays in temporary venues. The first theatres were built in Williamsburg, Va. By the mid-18th a number of theatres had opened in New York, and in the first visiting company from London performed in Williamsburg. Although there was no lack of enthusiasm for developing an indigenous American theatre at the end of the 18th century, the plays written and produced during that

period proved lifeless and derivative, often little more than adaptations of English successes. Before and after independence, several legislatures in New England tried on moral grounds to prohibit theatrical performances. The 19th-century theatre The last decades of the 18th century were characterized by a break from the cool reason of Neoclassicism and an urge to reassert freedom and national consciousness. The French and American revolutions were the most notable consequences of this, but there were stirrings throughout Europe. The theatre became an important means of arousing patriotic fervour, a function that was to continue well into the 19th century. At the same time, the theatre doors were opened to the lower classes, who swelled the audience and imposed their own tastes. More and more playhouses were built to accommodate the demand. The Romantic theatre A spirit of Romanticism swept through all the arts. In the theatre, formalized rules were cast aside to allow for much more individualistic and passionate expression. The emphasis on detail, as opposed to the Neoclassical preoccupation with the general and representative, led toward naturalism on the one hand and a drama of the subjective imagination on the other. Almost every major poet turned his hand to writing plays. The source of inspiration for them all was Shakespeare, who enjoyed a new wave of appreciation in numerous translations and productions all over Europe. By contrast, the influence of Shakespeare in Germany proved liberating. Goethe and Schiller were both involved with the court theatre at Weimar. When Goethe, as director of the theatre, saw that the Sturm und Drang movement was leading to excess and absurdity, he reverted to a more Classical style of theatre. Heinrich von Kleist, best known for his play *Prinz Friedrich von Homburg*; *The Prince of Homburg*, was considered by some the only dramatist of real merit at the time. Melodrama Melodrama arose from two factors: In spite of its lack of literary merit, melodrama became the most popular dramatic form of the 19th century. For example, August von Kotzebue, whose work Goethe was reluctantly forced to stage at Weimar, wrote more than melodramas and exerted an enormous influence in England and France. They took every opportunity to incorporate sensational or terrifying effects—such as floods, fires, and earthquakes—and made use of live animals on stage. In their works, character development is secondary to lively action. Much of the dialogue was accompanied by incidental music in an effort to heighten emotional impact. Even the best actors of the day, including John Philip Kemble and his sister Sarah Siddons, were compelled to appear in melodramas as an alternative to Shakespeare. The early 19th century While Shakespearean tragedy remained the main inspiration for serious Romantic drama in Russia, Poland, Hungary, and the Scandinavian countries during the early 19th century, few works of true merit were produced. The most influential contributions, however, were in the field of popular theatre. Joseph Grimaldi created the much loved clown character in the harlequinade section of the English pantomime, appearing annually at Covent Garden until his retirement in 1775. Both men became living legends. Courtesy of the Victoria and Albert Museum, Theatre Collection, London A strain of fantastic comedy, influenced by Gozzi in its juxtaposition of the fairy-tale world and reality, was developed in Germany and Austria in the plays of Johann Nestroy and Ferdinand Raimund. In England this found expression in the extravaganza similar in spirit to the pantomime mainly through the fairy plays of J. H. Pate. His example was followed later in the century by Sir W. Gilbert, who became famous for the satirical operettas he wrote with Sir Arthur Sullivan, notable among which was *Iolanthe*. The English burlesque a more satirical version of the extravaganza and the burletta a farce with songs were also popular forms of the time, as was their French counterpart, the vaudeville, which paved the way for the operetta. Rise in the number of theatres A sharp increase in the number of theatre buildings matched the rapid growth in urban development. During the London winter season of 1792, for example, only 10 theatres were operating; by 1800 there were 100. Drury Lane was rebuilt on a huge scale in 1792, designed to seat 3,000 people. This made audiences difficult for actors to control, and subtle acting became almost impossible. Most of the new theatres, however, were much smaller. Courtesy of the Henry E. Huntington Library, Huntington Library, San Marino, California Initially, the disadvantages were an appalling smell and a greatly increased danger of fire from the naked jets of flame. The advantage was that the brightness of onstage light could be controlled to a degree never before known. Faced with the prospect of a much wider theatregoing public, theatres became more specialized, catering to particular classes and their corresponding tastes. For middle-class audiences, changes in the auditoriums of European public theatres brought about greater comfort and respectability, with the result that spectators became quieter during the performance. In England, for example, soft seats were installed in

the pit by the late s. Some individuals began to exploit their special talents as singers, dancers, mimics, and jugglers, giving solo performances in ale houses and taverns. These forms of entertainment became so popular that a great chain of provincial and metropolitan theatres sprang up from the music room annex of the public saloon during the second half of the 19th century. Romantic realism The visit to Paris of an English Shakespearean company in had an immediate effect on French drama and acting techniques, inspiring Victor Hugo to write *Hernani*, which signaled the beginning of a more distinctly literary Romanticism in France. Historical dramas with a strong nationalist spirit began appearing in nearly every country, finding particularly stirring expression in opera. This theatre, which departed from the Baroque opera house, set a pattern of theatre production that is still followed today: Opera of a different style reached a peak in Italy through the works of Giuseppe Verdi. The main trend in Europe around the middle of the century was toward Romantic realism and the development of a theatre of ideas. Edward George Bulwer-Lytton wrote one of the first English plays on a contemporary theme *Money* [], and the Irish-born writer and actor Dion Boucicault, best known for *London Assurance*, had great success in both London and New York City with his melodramas. In spite of the shallowness of his plays, Sardou provided some memorable roles for the great French actress Sarah Bernhardt. A more serious type of drama, developed by Alexandre Dumas fils, was the problem play sometimes called a thesis play, in which social problems were debated. The actor-manager If contemporary plays were of a poor standard, the deficiency was partly hidden by flamboyant productions and bravura performances by star actors, many of whom managed their own companies. The 19th century was the heyday of the actor-manager system: Although the actor-managers often chose plays for good acting parts rather than for their dramatic value, they introduced many reforms. In England William Charles Macready, one of the great tragedians of the century, was among the first to introduce full rehearsals for his company. Irving also helped to raise the status of actors, becoming in the first English actor to be knighted. Because of the technical difficulties of manipulating complicated scenic effects e. Movement toward realism The Romantic movement at the beginning of the 19th century had stimulated an interest in historical plays, which in turn gave rise to an almost obsessive preoccupation with authentic settings and costumes. Needless to say, this did incalculable damage to both the pace and fluidity of the play. In such impressive surroundings crowd scenes reached new peaks of popularity and spectacle. Large numbers of exotic animals were also used whenever an excuse could be found.

### 5: Reputation of William Shakespeare - Wikipedia

*Salamone traces the role that eighteenth-century miscellanies played in making Shakespeare's works part of the discourse of everyday life. About the Author Christopher Salamone is a lecturer at Mansfield College, University of Oxford, UK.*

### 6: Shakespeare in the 18th Century | The Edible Eighteenth Century

*Three Elizabeths: Shakespeare Criticism by Women in the Eighteenth Century Posted on March 8, by kf5jz Our current exhibition at the Albert & Shirley Small Special Collections Library, Shakespeare by the Book, focuses on the history of Shakespeare as a book.*

### 7: Emotional Shakespeare on the Eighteenth-Century Stage – Histories of Emotion

*"In the eighteenth century, Shakespeare became indisputably the most popular English dramatist. Published editions, dramatic performances and all kinds of adaptations of his works proliferated and his influence on authors and genres was extensive.*

### 8: Rewriting Shakespeare in the Eighteenth Century: May

## SHAKESPEARE IN THE EIGHTEENTH CENTURY pdf

*Home Explore Shakespeare Blogs Into the 18th Century: Shakespeare in Performance In the 18th century, authors began to reinterpret and adapt Shakespeare's plays through text and performance, producing such intriguing versions as 'The Enchanted Isle' and Nahum Tate's 'King Lear'.*

### 9: Shakespeare in the Eighteenth Century by Fiona Ritchie

*This article is a collection of critical quotations and other criticism against William Shakespeare and his works.. Shakespeare enjoyed recognition in his own time, but in the 17th century, poets and authors began to consider him as the supreme dramatist and poet of all times of the English language.*

*The Cam Henderson Story-His Life and Times Jude Deveraux James River Trilogy (Counterfeit Lady, Lost Lady River Lady, 3-in-1 Trilogy) A Far and Deadly Cry Art and Architecture of the Seventeenth Century Art Racial differences in life expectancy among elderly African Americans and whites Manual Endourology The Vampire Agent The Aquarian Indian The sacred art of listening lindhal Ive never been in love before lead sheet Makers of the realm Graphic design student portfolio examples Negotiation ethics Emil Owen Meyer and Dena Brauer Class resources, group cohesion and business strategies Note on a specimen of Diploxylon from the coal-formation of Nova Scotia From word to image Pilot english grammar 10th class Citizenship borders and human needs Therapeutic intervention process Sally E. Ryan Fun at the Circus (Learning Fun for Little Ones) Hitlers naval war Thermal methods of petroleum production Lonely planet hawaii travel guide Ts history in telugu Sports Quotations The Reluctant Heiress (Larger Print Special Edition) Revelation : nonviolent victory! faithfully persevere in prayer, praise, and worship Prospects for food biotechnology Pricing strategies in marketing management Jeca books Mcitp server administrator study guide Catalogue of engraved portraits Big nate book 1 World history duiker 8th edition Travelers Tales Nepal Spirit, spirituality, and divine presence in Paul David Rensberger 11 Great generative force: press and politics The economist magazine 2017 Women, Texts and Histories 1575-1760*