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Editorial

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Editorial

The varieties and circumstances of performance of the long English Restoration period (from the return of the Stuart monarchy in 1660 to the Licensing Act of 1737) is still an under-researched subject, especially if compared to the preceding Shakespearean age up to the Interregnum. The traditional focus on Shakespeare as the central figure of English literature and culture is an easy explanation. A focus on the late sixteenth and early seventeenth centuries is myopic. As a number of groundbreaking studies (Stanley Wells, Gary Taylor, Michael Dobson, and more recently Peter Kirwan and Emma Depledge, to name a few) have rigorously established, it was the period in question, from 1660 onwards, that created Shakespeare as well as his canonical status. It was also the performance culture of the Restoration that established the current British theatrical culture, its political setup, our public sphere as well as presentday epistemology and regimes of knowledge. It would therefore be appropriate to place the performance cultures of the Restoration period much more prominently at the centre of scholarly attention. In recent decades, academic interest has been growing, resulting in a number of scholarly articles, monographs, critical companions, anthologies and editions that have revolutionised the way we see the period – as much more than the mannered world of wigs, wits and wags. This special issue of *Theatralia* aspires to contribute to the growing body of knowledge that views the period and its performance cultures in their complexity and variety as a defining one.

This volume is one of the key outcomes of the ongoing research project *English Theatre Culture 1660–1737*, led by Filip Krajník in the Departments of Theatre Studies, and of English and American Studies, Masaryk University Brno. This issue is also co-financed from this grant project *GA19-07494S*, kindly supported by the Czech Science Foundation. Its hopes are to bring together an international community of theatre scholars and practitioners to promote an interest in English Restoration theatre and performance as a unique transnational and multi-genre phenomenon. Significant attention is paid to the notion of drama translation – both within the period in translations into

Restoration English theatre from other languages, and in the circulation of the plays outside England, from early modern translations to their possible stage lives today.

The studies presented in this special issue, entitled comprehensively *Performance Cultures of English Restoration (1660–1737)*, examine the many forms of English Restoration theatre and performance from the perspective of several overlapping disciplines: theatre history, literary, comparative and cultural studies, art history, musicology, as well as linguistics and translation studies. The Yorick section (the main thematic body) comprises nine essays that document the diversity of the English Restoration and its performance cultures.

Claudine van Hensbergen opens the section with a study of the surviving documentation of John Dryden's tragedy *Tyrannick Love* and its performance. Van Hensbergen's contribution demonstrates the importance of period theatre scenery for understanding the play, arguing that the Restoration scenery was not a mere complementary backdrop pleasing the audience's aesthetic feeling, but rather a key element in conveying the play's meaning. In her essay, van Hensbergen establishes the visual arts as one of the decisive components of Restoration performance – not least given the cost of the art works in the productions. In an approach combining translation studies, literary history and adaptation, **Massimiliano Morini** examines Elkanah Settle's 1677 English translation of Giovanni Battista Guarini's famous tragicomedy *Il pastor fido*. Settle, who admits to having no Italian, clearly derived his version from the literary translation of Richard Fanshawe, without acknowledgement. Morini analyses the texts, comparing them with the Italian original, identifying the peculiarities and specifics of Settle's strategies. In so doing, he also brings out the transnational aspect and the centrality of translation and adaptation in seventeenth-century English theatre culture. In her essay, **Teresa Grant** focuses on the Caroline playwright James Shirley and the influence his work had on one of the Restoration greats, Aphra Behn, and on her play *The Lucky Chance*. Analysing this complex instance of adaptation, in many ways characteristic of Behn's dramaturgy, Grant studies the relation between the two authors' plays, placing a strong emphasis on a discussion of the position of female characters in seventeenth-century English drama as presented by Shirley and Behn. **Lisanna Calvi**'s essay also centres on adaptation and gender. Calvi analyses George Granville's 1701 play *The Jew of Venice*, a peculiar adaptation of Shakespeare's *The Merchant of Venice*, paying close attention to the ways in which Granville negotiated and even experimented with homosocial bonds between the characters of Antonio and Bassanio. As opposed to the Shakespearean original, the "bond" between Antonio and Bassanio is central to Granville's adaptation. The famous execution cantata of Captain Macheath in John Gay's *The Beggar's Opera* is the subject of **Stacey Jocoy**'s essay. Adopting musicological methods, Jocoy traces the inspirations for each part of the cantata, illustrating the influence of traditional English folk songs, Italian opera and popular French music that Gay brought together in the piebald and heavily allusive finale of his ballad opera, which in many ways became a musical catalogue of tunes nostalgically reminiscent of the Elizabethan age. **Filip Krajník** surveys the performance history of *King Lear* in the long eighteenth century, exploring the circumstances of the restoration of Shakespeare's text of *King*

Lear on the English stage in the 1820s. Comparing the version of David Garrick and John Philip Kemble, Krajník argues that it was Kemble's, not Garrick's, staging of *King Lear* based on Nahum Tate's 1680/1681 adaptation that significantly contributed to the revival of the play in England. The last three essays of the Yorick section focus on the English Restoration theatre from a transnational point of view, presenting valuable insights into the drama translation practice from the seventeenth century to the present day. **Jorge Braga Riera** analyses half a dozen plays of the English Restoration that were translated from Spanish: poised between translation and cultural adaptation Braga Riera studies the strategies the English translators used when appropriating the plays for the English audience: whilst often keeping the notion of Spanishness, at other times the plays carefully adapted to the theatre practice of the English stage. **Alba Graziano** focuses on Italian translations of English Restoration comedy on the case study of her own translation of Aphra Behn's comedy of manners *Sir Patient Fancy*. Graziano is particularly interested in the performative force of the address pronouns *thou/you*, as well as in the problems these can cause in translation to the T/V languages (i.e. languages that distinguish the familiar *tu* and the formal *vos* forms of address). The final essay in the thematic section by **Anna Cetera-Włodarczyk** and **Przemysław Pożar** provides a thorough outline of the reception of English Restoration theatre in Poland. Focusing on the prominent scholar and theatre theorist Grzegorz Sinko, the authors analyse the Polish translations, observing their ideological charge, their academic value and their contribution to the body of knowledge on English Restoration drama in Polish culture.

The Spectrum section presents four articles dealing with various topics from the Czech theatre history. The first two are connected by the figure of the Czech theorist and director Jindřich Honzl. **Eva Šlaisová** presents new findings expanding the previous knowledge of Honzl's production *České písně kramářské* [Czech Broadside Ballads]. With the help of recently discovered archival material, Šlaisová reconstructs the 1941 production and emphasises the innovative approach Honzl employed in his stage adaptation. **Radka Kunderová** subsequently focuses on the idea of "the popular" in Jindřich Honzl's thinking, challenging previous interpretations of Honzl's philosophy and aesthetics. Kunderová chronicles the changes in Honzl's thinking over decades, beginning with his Avant-garde years of the 1920s and concluding with the Socialist Realism of the 1950s. The life of an artist and the transformations of artistic style is also the focus of **Tomáš Bojda**, whose subject is the life and work of the Czech radio director Josef Henke. The section concludes with an essay by **Anna Zelenková**, who introduces an often overlooked figure of Czech theatre practice and theory, Frank Wollman. Zelenková concentrates on Wollman's magnum opus, his unstaged history play *Fridland*, combining Czech structuralist theory with research into theatre archives.

In the Guest section, the issue editors interview musicologist and leading Restoration theatre practice scholar **Amanda Eubanks Winkler**. The interview addresses the importance of practice-based research for the study of the period. Eubanks Winkler's work combines musicology, theatre, choreography and historic research, foregrounding the necessity of the cooperation between specialists from different disciplines. The Reviews section features eight texts addressing recent Czech and English publications.

The texts cover the topics of dance (**Pavlišová, Šalounová, Mareček**), Italian baroque opera (**Škrobánková**), conceptual theory (**Havličková Kysová**), or Czech Avant-garde theatre (**Jochmanová**), medieval drama (**Poláčková**), and Shakespeare and the Italian novella (**Drábek**). Despite the ongoing pandemic, the Events section is not blank: it brings reports on two conferences and one performance project, albeit online. **Simona Hájková** discusses the *English Theatre Culture 1660–1737: Forms, Genres and Conventions* online symposium, which was organised by the grant project research team mentioned above. It is this symposium that resulted in the essays in the Yorick section and the Guest interview. **Tereza Turzík** reports on the Prague conference *Střed zájmu: Kultura v nové realitě* (Focal Point: Culture in the New Reality), whose main topic was sustainability and the Covid-19 pandemic. **Anna Mikyšková** and **Klára Škrobánková** discuss the online performance of Aphra Behn's *Emperor of the Moon* produced by the R/18 Collective and adapted for Zoom by Misty G. Anderson, Charlotte Munson, and Charles Pasternak, and reflect on the future of theatre in the virtual space. A companion piece is **Misty G. Anderson's** account that uncovers the trials and tribulations of producing performance on Zoom.

The special issue concludes with the Archive section, in which **M. A. Katritzky** presents research on William Hogarth's early years as a book illustrator and painter. This provides an alternative identification for Hogarth's earliest painted child portraits, in *Children at Play I* and *II* (National Gallery of Wales, Cardiff) and examines an entirely new suggestion: his possible involvement in creating the murals in the Littlecote House, Chilton Foliat, England.

Klára Škrobánková and Pavel Drábek