Reiko Oya explores theatrical expressions of Shakespearean tragedy in Georgian London and the relations between the representative players of the time – David Garrick, John Philip Kemble and his sister Sarah Siddons, and Edmund Kean – and their close circle of friends. The book begins by analysing the tragic emotion that Garrick conveyed through his performance of *King Lear*, and the responses to it from such critics as Samuel Johnson and Elizabeth Montagu. The second chapter examines the concept of sublimity in Kemble and Siddons’s interpretations of *Macbeth*, and compares their legendary 1794 staging of the tragedy with parallel attempts at sublime expression in the works of Joshua Reynolds and Edmund Burke. The final chapter studies the disparity between the literary and the theatrical *Hamlet* in Kean’s impersonation and William Hazlitt’s response to it, before examining two offshoots of the tragedy: Samuel Taylor Coleridge’s *Remorse* and John Keats’s *Otho the Great*. With subjects ranging from Shakespearean promptbooks to paintings and the poetics of Romanticism, the book offers fascinating insights into the exchange of ideas and inspirations among the cultural luminaries who surrounded the Georgian London stage.

Reiko Oya is Associate Professor in the Faculty of Business and Commerce at Keio University, Japan. This is her first book.
REPRESENTING
SHAKESPEAREAN TRAGEDY

*Garrick, the Kembles, and Kean*

By

REIKO OYA
To Ann and Akiko

‘like twin-stars shall shine’
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