



S H A K E S P E A R E ' S H A N D

JONATHAN GOLDBERG

# Shakespeares Hand

**SA Dillow**



## **Shakespeare's Hand:**

*Shakespeare's Hand* Jonathan Goldberg, 2003 Over the past fifteen years Jonathan Goldberg's wide ranging essays have been among the most sophisticated influential and controversial writing about Shakespeare He challenges the critical orthodoxy provoking scholars to reassess both their own assumptions and those underpinning the field of Shakespeare studies Collected in one volume for the first time these essays offer a sustained energetic and rigorous examination of issues of gender and sexuality that pervade Shakespeare's plays as well as a road map of the shifts during the past two decades in our understanding of English literature's most canonical figure Central to these essays are concerns about textuality as considered from a number of vantage points including deconstructionist psychoanalytic and historicist Goldberg studies most of Shakespeare's plays giving particular emphasis to Henry IV Parts 1 and 2 and to Romeo and Juliet he focuses throughout on the relationship between the text as material object and the reality created or reflected by that text Among the issues he considers are the textual instability of Shakespeare's plays and the historical instabilities of gender and sexuality depicted in those plays the construction of gender and the dehumanization implicit in treating characters as a textual production the function of letters and other documents within the Shakespearean texts and the correlation of sexual politics and textual desire Tracing a path from characters in the scriptive sense to their embodiment in characters marked by gender and sexuality Shakespeare's Hand provides a brilliant set of inquiries into the production critical reception and conditions of Shakespearean texts

Shakespeare's Hand in the Play of Sir Thomas More Alfred W. Pollard, W. W. Greg, E. Maunde Thompson, 2010-06-17 This 1923 book argues that three pages in a manuscript of Sir Thomas More are in Shakespeare's own handwriting

**Shakespeare's Letters** Alan Stewart, 2008-11-13 Shakespeare's plays are stuffed with letters 111 appear on stage in all but five of his dramas But for modern actors directors and critics they are frequently an awkward embarrassment Alan Stewart shows how and why Shakespeare put letters on stage in virtually all of his plays By reconstructing the very different uses to which letters were put in Shakespeare's time and recapturing what it meant to write send receive read and archive a letter it throws new light on some of his most familiar dramas Early modern letters were not private missives sent through an anonymous postal system but a vital sometimes the only means of maintaining contact and sending news between distant locations Penning a letter was a serious business in a period when writers made their own pen and ink letter writing protocols were strict letters were dispatched by personal messengers or carriers often received and read in public and Shakespeare exploited all these features to dramatic effect Surveying the vast range of letters in Shakespeare's oeuvre the book also features sustained new readings of Hamlet King Lear Antony and Cleopatra The Merchant of Venice and Henry IV Part One

**Shakespeare and Manuscript Drama** James Purkis, 2016-06-13 How did Shakespeare write his plays and how were they revised during their passage to the stage James Purkis answers these questions through a fresh examination of often overlooked evidence provided by manuscripts used in early modern playhouses Considering collaboration and theatre

practice this book explores manuscript plays by Anthony Munday Thomas Middleton and Thomas Heywood to establish new accounts of theatrical revision that challenge formerly dominant ideas in Shakespearean textual studies The volume also reappraises Shakespeare's supposed part in the Sir Thomas More manuscript by analysing the palaeographic orthographic and stylistic arguments for Shakespeare's authorship of three of the document's pages Offering a new account of manuscript writing that avoids conventional narrative forms Purkis argues for a Shakespeare fully participant in a manuscript's collaborative process demanding a reconsideration of his dramatic canon The book will greatly interest researchers and advanced students of Shakespeare studies textual history authorship studies and theatre historians Shakespeare and the Idea of Apocrypha Peter Kirwan, 2015-04-16 In addition to the thirty six plays of the First Folio some eighty plays have been attributed in whole or part to William Shakespeare yet most are rarely read performed or discussed This book the first to confront the implications of the Shakespeare Apocrypha asks how and why these plays have historically been excluded from the canon Innovatively combining approaches from book history theatre history attribution studies and canon theory Peter Kirwan unveils the historical assumptions and principles that shaped the construction of the Shakespeare canon Case studies treat plays such as Sir Thomas More Edward III Arden of Faversham Mucedorus Double Falsehood and A Yorkshire Tragedy showing how the plays contested Shakespearean status has shaped their fortunes Kirwan's book rethinks the impact of authorial canons on the treatment of anonymous and disputed plays **The New Oxford Shakespeare: Modern Critical Edition** William Shakespeare, 2016-10-27 The Complete Works Modern Critical Edition is part of the landmark New Oxford Shakespeare an entirely new consideration of all of Shakespeare's works edited afresh from all the surviving original versions of his work and drawing on the latest literary textual and theatrical scholarship In one attractive volume the Modern Critical Edition gives today's students and playgoers the very best resources they need to understand and enjoy all Shakespeare's works The authoritative text is accompanied by extensive explanatory and performance notes and innovative introductory materials which lead the reader into exploring questions about interpretation textual variants literary criticism and performance for themselves The Modern Critical Edition presents the plays and poetry in the order in which Shakespeare wrote them so that readers can follow the development of his imagination his engagement with a rapidly evolving culture and theatre and his relationship to his literary contemporaries The New Oxford Shakespeare consists of four interconnected publications the Modern Critical Edition with modern spelling the Critical Reference Edition with original spelling a companion volume on Authorship and an online version integrating all of this material on OUP's high powered scholarly editions platform Together they provide the perfect resource for the future of Shakespeare studies *Shakespeare on screen : a midsummer night's dream* Nathalie Vienne-Guerrin (éd.), Sarah Hatchuel (éd.), Ce livre a pour objet l'étude des représentations du Songe d'une nuit d'été la pièce ayant fait l'objet d'un colloque qui s'est tenu Rouen sous les auspices de la Société française Shakespeare Les plus grands spécialistes de Shakespeare et de Shakespeare au cinéma ont contribué

ouvrage Monolingue anglais le livre contient en outre une bibliographie exhaustive sur le sujet In Shakespeare's Shadow Michael Blanding, 2021-03-30 The true story of a self taught sleuth's quest to prove his eye opening theory about the source of the world's most famous plays taking readers inside the vibrant era of Elizabethan England as well as the contemporary scene of Shakespeare scholars and obsessives What if Shakespeare wrote Shakespeare but someone else wrote him first Acclaimed author of The Map Thief Michael Blanding presents the twinning narratives of renegade scholar Dennis McCarthy and Elizabethan courtier Sir Thomas North Unlike those who believe someone else secretly wrote Shakespeare McCarthy argues that Shakespeare wrote the plays but he adapted them from source plays written by North decades before In Shakespeare's Shadow alternates between the enigmatic life of North the intrigues of the Tudor court the rivalries of English Renaissance theater and academic outsider McCarthy's attempts to air his provocative ideas in the clubby world of Shakespearean scholarship Through it all Blanding employs his keen journalistic eye to craft a captivating drama upending our understanding of the beloved playwright and his singular genius Winner of the 2021 International Book Award in Narrative Non Fiction **Shakespeare, Computers, and the Mystery of Authorship** Hugh Craig, Arthur F. Kinney, 2009-08-27 Using computer analysis this book confronts the main unsolved mysteries of authorship in Shakespeare's canon providing some surprising conclusions **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 Shakespeare's book Richard Meek, Jane Rickard, Richard Wilson, 2024-06-04 This collection of essays is part of a new phase in Shakespeare studies The traditional view of Shakespeare is that he was a man of the theatre who showed no interest in the printing of his plays producing works that are only fully realised in performance This view has recently been challenged by critics arguing that Shakespeare was a literary poet playwright concerned with his readers as well as his audiences Shakespeare's Book offers a vital contribution to this critical debate and examines its wider implications for how we conceive of Shakespeare and his works Bringing together an impressive group of international Shakespeare scholars the volume explores both Shakespeare's relationship with actual printers patrons and readers and the representation of writing reading and print within his works themselves Shakespeare and Sir Thomas More T. H. Howard-Hill, Trevor Howard

Howard-Hill,2009-11-19 Discusses The Book of Sir Thomas More and looks at its authorship and revision structure occasion and staging      *William Shakespeare* Stanley Wells,Gary Taylor,John Jowett,William Montgomery,1997 An indispensable companion to The Norton Shakespeare Based on the Oxford Edition this is the most comprehensive reference work on Shakespearean textual problems ever compiled in a single volume William Shakespeare A Textual Companion provides a wealth of information about the problems presented by texts and the processes by which editorial decisions are reached The General Introduction discusses the critical and theoretical issues raised by different kinds of editions the nature of early manuscripts printed texts and the evidence for the canon and chronology of Shakespeare s works It also offers a concise history of the editing of Shakespeare and sets forth the editorial principles of the Oxford Edition Included for each work are an introduction textual notes press variants discussions of emendations and problems of modernization plausible alternative readings and a letter by letter reprint of the stage directions in the control text among other materials      *Shakespeare*

*Survey* Allardyce Nicoll,2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback      **Biblical References in Shakespeare's Plays** Naseeb Shaheen,2011-09-16 The hundreds of biblical references in Shakespeare s plays give ample evidence that he was well acquainted with Scripture Not only is the range of his biblical references impressive but also the aptness with which he makes them Hamlet and Othello each have more than fifty biblical references No study of Shakespeare s plays is complete that ignores Shakespeare s use of scripture The Bibles that Shakespeare knew however were not those that are in use today By the time the King James Bible appeared in 1611 Shakespeare s career was all but over and the Anglican liturgy that is evident in his plays is likewise one that few persons are acquainted with This volume provides a comprehensive survey of the English Bibles of Shakespeare s day notes their similarities and differences and indicates which version the playwright knew best The thorny question of what constitutes a valid biblical reference is also discussed This study of Shakespeare s biblical references is not based on secondary sources The author owned one of the world s largest collections of early English bibles including over one hundred copies of the Geneva bible and numerous editions of other Bibles prayer books and books of homilies of Shakespeare s day To be of real worth a study of Shakespeare s biblical references should also enable the reader to determine which references Shakespeare borrowed from his plot sources and which he added from his own memory as part of his design for the play The author studies every source that Shakespeare is known to have read or consulted before writing each play and has examined the biblical references in those sources Shaheen then points out which biblical references in his literary sources Shakespeare accepted and how he adapted them in his plays This information is especially valuable when assessing the theological meanings that are sometimes imposed on his plays meanings that often go beyond what Shakespeare intended or what his audience must have understood Biblical References in Shakespeare s Plays is considerably broader in scope than any other study of its kind and provides the scholarly checks and balances in dealing with the subject that previous studies lacked

*Reforging Shakespeare* Jeffrey Kahan, 1998 Supporters filled the house to ensure a positive reception but as the curtain went up no one could suspect the disaster that was to ensue *Shakespeare Survey 70: Volume 70* Peter Holland, 2017-12-07 The seventieth volume in the annual series of volumes devoted to Shakespeare study and production The articles are drawn from the World Shakespeare Congress held 400 years after Shakespeare's death in July August 2016 in Stratford upon Avon and London The theme is Creating Shakespeare *Shakespeare's Macbeth* W.G. Wright, W.A. Clark, 2020-09-22 Reprint of the original first published in 1869 *Shakespeare's Theatre* Hugh Macrae Richmond, 2003-01-01 Shakespeare's Theatre consolidates the author's forty years of experience in studying and staging Shakespeare's plays Under an alphabetical list of relevant terms names and concepts the book reviews current knowledge of the character and operation of theatres in Shakespeare's time with an explanation of their origins Coverage includes the practices of Elizabethan actors and script writers methods of characterization gesture blocking and choreography including music dance and fighting actors rhetorical interaction with audiences and use of costumes stage props and make up The author makes use of scripts and scholarship about original stagings of Shakespeare and suggests how those productions related to modern staging Much of this material has developed as a result of the recent increased interest in the significance of performance for interpreting Shakespeare including the recovery of the archaeological evidence about the original Rose and Globe Theaters The book contains current bibliographies for each topic and consolidates these in an overall bibliography for Shakespeare and his theaters *Shakespeare's Beehive* George Koppelman, Daniel Wechsler, 2015-10-01 A study of manuscript annotations in a curious copy of John Baret's ALVEARIE an Elizabethan dictionary published in 1580 This revised and expanded second edition presents new evidence and furthers the argument that the annotations were written by William Shakespeare This ebook contains text in color and images We recommend reading it on a device that displays both

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