

A Pleasant conceited Historie, called
The Taming of a Shrew.

*Shakespearean
suspect texts*

The 'bad' quartos and
their contexts

§

LAURIE E. MAGUIRE

Enter a Noble man and his men
from hunting.

Lord. Now that the gloomie shadow of the night,
Longing to view Orions drifling lookes,
Leapes from th'antarticke World into the skie
And dims the Welkin with her pitchie breath,
And darke some night ore shades the christall heavens,
Here breake we off our hunting for to night,

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Cuppel

Shakespearean Suspect Texts The Bad Quartos And Their Contexts

Lukas Erne, Margaret Jane Kidnie



Shakespearean Suspect Texts The Bad Quartos And Their Contexts:

Shakespearean Suspect Texts Laurie E. Maguire, 1996-02-23 An examination of forty one Shakespearean play texts the bad quartos or memorial reconstructions *Shakespeare in Shorthand* Adele Davidson, 2009 The year 2008 marks the four hundredth anniversary of the first publication of King Lear and for four centuries the play has remained a consummate bibliographical mystery Winner of the 2007 Jay L Halio prize for best manuscript in Shakespeare studies Shakespeare in Shorthand demonstrates that many textual anomalies derive from the play's transcription in Elizabethan shorthand The shorthand system of John Willis Stenographie 1602 shows a high correlation with the unusual textual features found in the first quarto of Lear 1608 The patterns of variants in the quarto conform to Willis rules regarding the reduction of diphthongs and digraphs and the omission of aspirated doubled or unsounded letters In the past two decades the textual interrelation of quarto and folio 1623 Lear has proven one of the most contested issues in Shakespearean studies and an examination of Stenographie reveals that some of these textual differences result not from authorial revision but from transmission in abbreviated writing Bibliographical evidence also indicates that some textual omissions from the folio version are neither authorial nor theatrical but derive from the printing house The Oxford Handbook of Shakespearean Tragedy Michael Neill, David Schalkwyk, 2016-08-18 The Oxford Handbook of Shakespearean Tragedy presents fifty four essays by a range of scholars from all parts of the world Together these essays offer readers a fresh and comprehensive understanding of Shakespeare tragedies as both works of literature and as performance texts written by a playwright who was himself an experienced actor The opening section explores ways in which later generations of critics have shaped our idea of Shakespearean tragedy and addresses questions of genre by examining the playwright's inheritance from the classical and medieval past The second section is devoted to current textual issues while the third offers new critical readings of each of the tragedies This is set beside a group of essays that deal with performance history with screen productions and with versions devised for the operatic stage as well as with twentieth and twenty first century reworkings of Shakespearean tragedy The book's final section expands readers awareness of Shakespeare's global reach tracing histories of criticism and performance across Europe the Americas Australasia the Middle East Africa India and East Asia *William Shakespeare* Harold Bloom, Sterling Professor of Humanities Harold Bloom, 2009 Presents a collection of critical essays on the comedic works of William Shakespeare **Medieval and Renaissance Drama in England** S. P. Cerasano, Heather Anne Hirschfeld, Edward Gieskes, 2024-10-15 Medieval and Renaissance Drama in England is an annual volume committed to the publication of essays and reviews related to English drama and theater history to 1642 An internationally recognized board of scholars oversees the publication of MaRDIE Readers who wish to deepen their understanding of early drama will find that the journal publishes wide ranging discussions not only of plays and early performance history but of topics pertaining to cultural history as well as manuscript studies and the history of printing Shakespeare and the First Hamlet Terri

Bourus,2022-06-10 The first edition of Hamlet often called Q1 shorthand for first quarto was published in 1603 in what we might regard as the early modern equivalent of a cheap paperback Yet this early version of Shakespeare s classic tragedy is becoming increasingly canonical not because there is universal agreement about what it is or what it means but because more and more Shakespearians agree that it is worth arguing about The essays in this collected volume explore the ways in which we might approach Q1 s Hamlet from performance to book history from Shakespeare s relationships with his contemporaries to the shape of his whole career Los estudios ingleses en el umbral del tercer milenio Francisco Fernández,2001 **Making Shakespeare** Tiffany Stern,2004-07-31 Making Shakespeare is a lively introduction to the major issues of the stage and print history whilst also raising questions about what a Shakespeare play actually is Tiffany Stern reveals how London the theatre the actors and the way in which the plays were written and printed all affect the Shakespeare that we now read Concentrating on the instability and fluidity of Shakespeare s texts her book discusses what happened to a manuscript between its first composition its performance on stage and its printing and identifies traces of the production system in the plays we read She argues that the versions of Shakespeare that have come down to us have inevitably been formed by the contexts from which they emerged being shaped by for example the way actors received and responded to their lines the props and music used in the theatre or the continual revision of plays by the playhouses and printers Allowing a fuller understanding of the texts we read and perform Making Shakespeare is the perfect introduction to issues of stage and page A refreshingly clear accessible read this book will allow even those with no expert knowledge to begin to contextualize Shakespeare s plays for themselves in ways both old and new Shakespearean Entrances M. Ichikawa,2002-10-02 Shakespearean Entrances offer a systematic study of entrances and exits on the Shakespearean stage Elizabethan playwrights and players not only routinely handled these movements but they also used them to bring about various effects Through analyzing the surviving play texts the author attempts to identify the unspoken but standard rules that lay behind the minimal and conventionalized stage directions Enter and Exit Exeunt The findings provide means by which to recover effects and meanings that the original audience would have appreciated *The Hamlets* Paul Menzer,2008 While differences among the three early texts of Hamlet have been considered in terms of interpretive consequences The Hamlets instead considers practical issues in the playhouses of early modern London It examines how Shakespeare s company operated how they may have treated the authorial text what the actor s needs might have been and how the three texts may be manifestations of the play s life in the theater By studying cue line variation in the three texts the book introduces a unique method of analysis and constructs for Hamlet a new narrative of authorial textual and playhouse practices that challenges the customary assumptions about the transmission of Shakespeare s most textually troubling play

BOOK JACKET **Seeing Shakespeare's Style** Douglas Bruster,2022-11-21 Seeing Shakespeare s Style offers new ways for readers to perceive Shakespeare and by extension literary texts generally Organized as a series of studies of Shakespeare

s plays and poems poetry and prose it looks at the inner functioning of language and form in works from all phases of this writer's career Because the very concept of literary style has dropped out of so many of our conversations about writing we need new ways to understand how words phrases speeches and genres in literature work Responding to this need this book shows how visual representations of writing can lead to a deeper understanding of language's textures and effects Starting with chapters that a beginning reader of Shakespeare can benefit from its second half puts these tools to use in more in depth examinations of Shakespeare's language and style Although focused on Shakespeare's works and the works of his contemporaries this book provides tools for all readers of literature by defining style as material graphic and shaped by the various media in which all writers work

The First Quarto of 'The Merry Wives of Windsor' William Shakespeare, 2020-09-17 The First Quarto of The Merry Wives of Windsor is the most fascinatingly problematic of all the early Shakespearean texts Was it an authorial first draft Or a cut down version of the better known Folio text designed for acting Or a text put together from faulty actors' memories Or a reported text assembled by notetakers from attendance at the theatre None of these theories though advanced and interrogated for the last 250 years is totally convincing The Introduction to this edition explores the various attempts to make sense of the short version of the play demonstrating the ways in which preferences for one theory or another reflect the changes in editorial theory and fashion over the centuries The modernised text and its commentary enable the reader to enter into this ongoing and endlessly intriguing debate

Negotiating Shakespeare's Language in Romeo and Juliet Lynette Hunter, Peter Lichtenfels, 2016-09-17 Through exciting and unconventional approaches including critical historical printing publishing and performance studies this study mines Shakespeare's Romeo and Juliet to produce new insights into the early modern family the individual and society in the context of early modern capitalism Inspired by recent work in cultural materialism and the material book it also foregrounds the ways in which the contexts and the text itself become available to the reader today The opening material on critical historical approaches focuses on the way that readers have frequently read and played the text to explore issues that cluster around the family marriage gender and sexuality Chapter two on the ways that actors today inhabit character and create behaviour provides intertextual comment on acting in the early modern period and the connections between acting and social behaviour that inform self image and the performance of identity both then and now The third chapter on printing publishing approaches to the text offers a detective story about the differences between Quarto One and Quarto Two that focuses on the curious appearance in Quarto Two of material related to the law at word phrase line and scene level The next three chapters integrate a close study of the language of the play to negotiate its potential significance for the present in the areas of Family Marriage Gender and Sexuality Identity Individualism and Humanism and the Law Religion and Medicine Among the startling aspects of this book are that it takes the part of Juliet far more seriously than other criticism has tended to do attributing to her agency and aspects of character that develop the part suddenly from girl to woman recognizes the way the

play explores early modern identity becoming a handbook for individualism and humanism in the private domestic setting of early capitalism and brings to light the least recognized element in the play at the moment its demonstration of the emerging structures of state power governance by law the introduction of surveillance detection and witness and the formation of what we now call the subject The volume includes on DVD a scholarly edition with commentary of the text of Romeo Juliet which re instates many of the original early modern versions of the play *Shakespeare as Literary Dramatist* Lukas Erne,2003-03-13 In this 2003 study Lukas Erne argues that Shakespeare apart from being a playwright who wrote theatrical texts for the stage was also a literary dramatist who produced reading texts for the page The usual distinction that has been set up between Ben Jonson on the one hand carefully preparing his manuscripts for publication and Shakespeare the man of the theatre writing for his actors and audience indifferent to his plays as literature is questioned in this book Examining the evidence from early published playbooks Erne argues that Shakespeare wrote many of his plays with a readership in mind and that these literary texts would have been abridged for the stage because they were too long for performance The variant early texts of Romeo and Juliet Henry V and Hamlet are shown to reveal important insights into the different media for which Shakespeare designed his plays Shakespeare Scholars in Conversation Michael P. Jensen,2019-07-29 Twenty four of today s most prominent Shakespeare scholars discuss the best known works in Shakespeare studies along with some nearly forgotten classics that deserve fresh appraisal An extensive bibliography provides a reading list of the most important works in the field A filmography then lists the most important Shakespeare films along with the films that influenced Shakespeare filmmakers Interviewees include Sir Stanley Wells Sir Jonathan Bate Sir Brian Vickers Ann Thompson Virginia Mason Vaughan George T Wright Lukas Erne MacDonald P Jackson Peter Holland James Shapiro Katherine Duncan Jones and Barbara Hodgdon *How to Read a Shakespearean Play Text* Eugene Giddens,2011-02-10 An invaluable introductory guide for students on how to engage with the original printed texts of Shakespeare and his contemporaries **Textual Performances** Lukas Erne,Margaret Jane Kidnie,2004-05-13 This important collection brings together leading scholars to examine crucial questions regarding the theory and practice of editing Shakespeare s plays In particular the essays look at how best to engage editorially with evidence provided by historical research into the playhouse author s study and printing house How are editors of playscripts to mediate history in its many forms for modern users Considering our knowledge of the past is partial in the senses both of incomplete and ideological where are we to draw the line between legitimate editorial assistance and unwarranted interference In what innovative ways might current controversies surrounding the mediation of Shakespeare s drama shape future editorial practice Focusing on key points of debate and controversy this collection makes a vital contribution to a better understanding of how editorial practice on the page and in cyberspace might develop in the twenty first century **A Companion to Shakespeare and Performance** Barbara Hodgdon,W. B. Worthen,2008-04-15 A Companion to Shakespeare and Performance provides astate of the art engagement with the rapidly developing field

ofShakespeare performance studies Redraws the boundaries of Shakespeare performance studies Considers performance in a range of media including in print in the classroom in the theatre in film on television and video in multimedia and digital forms Introduces important terms and contemporary areas of enquiry inShakespeare and performance Raises questions about the dynamic interplay betweenShakespearean writing and the practices of contemporary performanceand performance studies Written by an international group of major scholars teachers and professional theatre makers **The Oxford Handbook of Shakespeare** Arthur F. Kinney,2012 Contains forty original essays **The Oxford Handbook of Shakespeare and Embodiment** Valerie Traub,2016 The Oxford Handbook of Shakespeare and Embodiment brings together 42 of the most important scholars writing on the subject today They explore representations of gender in the context of race ethnicity sexuality disability and religion and consider Shakespeare s life contemporary editing practices and the performance of his plays

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