

# Samuel Johnson on Shakespeare: The Discipline of Criticism

Tomarken, Edward

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# Samuel Johnson On Shakespeare The Discipline Of Criticism

**Joanna Gondris**



## **Samuel Johnson On Shakespeare The Discipline Of Criticism:**

**Samuel Johnson on Shakespeare** Edward Tomarken, 2009-01-01 Since the first appearance of Samuel Johnson's edition of Shakespeare's drama in 1765 its Preface has often been published separately while the Notes have been treated as miscellaneous and fragmentary. As a result few modern readers realize that the Notes in fact contain coherent interpretations of most of the plays and that many portions of the Preface are generalizations related to those readings. Scholars who have examined the Notes carefully have almost always used them in studies of larger issues such as Johnson's morality or rhetoric. In this book Edward Tomarken provides the first full length study of the Notes to Shakespeare showing how they raise issues of direct concern to modern critics and theoreticians. While referring to Johnson's notes on all the Shakespearean dramas Tomarken focuses on eight plays: Henry IV, Troilus and Cressida, Twelfth Night, The Taming of the Shrew, King Lear, The Tempest, Hamlet, and Macbeth to demonstrate the range of Johnson's editorial and critical abilities. Each chapter devoted to a single play moves from the particular to the general from specific remarks about the play in the Notes to related theoretical statements in the Preface and finally to an axiom of literary theory. Ranging from a formulation concerning ideology in criticism to a reconsideration of aesthetic empathy these axioms are Tomarken contends essential to literary criticism as a discipline and manifest Johnson's relevance to modern criticism. The conception of criticism that emerges in this book goes well beyond the theoretical premises of the eighteenth century. Tomarken submits that the ethical dimension of criticism the moral aspect so fundamental to Johnson but so foreign to modern critics can point to a way of mediating between the ideological differences that have become so divisive in modern criticism and theory.

**The Cambridge Companion to Samuel Johnson** Greg Clingham, 1997-10-16 This Companion first published in 1997 provides an introduction to the works and life of one of the key figures in English literary history.

**The Oxford Handbook of Samuel Johnson** Jack Lynch, 2022-09-08 No major author worked in more genres than Samuel Johnson: essays, poetry, fiction, criticism, biography, scholarly editing, lexicography, translation, sermons, journalism. His works are more extensive than those of any other canonical English writer and no earlier writer's life was documented as thoroughly by contemporaries. Because it's so difficult to know him thoroughly people have made do with surrogates and simplifications. But Johnson was much more complicated than the popular image of Dr Johnson suggests: socially conservative but also one of the most radical abolitionists of his age; a firm believer in social hierarchy but an outspoken supporter of women intellectuals; an uncompromising Christian moralist but also a penetrating critic of family structures. Labels fit him poorly. In *The Oxford Handbook of Samuel Johnson* an international team of thirty-six scholars offers the most comprehensive examination ever attempted of one of the most complex figures in English literature. The book's first section examines Johnson's life and the texts of his works; the second organized by genre explores all his major works and many of his minor ones; the third organized by topic covers the subjects that were most important to him as a writer, as a thinker, and as a moralist.

**Shakespeare and the Eighteenth Century**

Michael Caines,2013-10 This book considers the impact of the eighteenth century on Shakespeare and vice versa It describes how actors critics painters and Enlightenment philosophers read and responded to Shakespeare s plays and poems and how those plays and poems changed their lives **Shakespeare and the Eighteenth Century** Peter Sabor,Paul

Yachnin,2016-12-05 In 1700 Shakespeare was viewed as one of the leading Renaissance playwrights but not as supreme By 1800 he was not only widely performed and read but celebrated as a universal genius and a national literary hero What happened during the intervening years is the subject of this fascinating volume which brings together Renaissance and eighteenth century scholars who examine how Shakespeare gradually penetrated and came to dominate the culture and intellectual life of people in the English speaking world The contributors approach Shakespeare from a wide range of perspectives to illuminate the way contemporary philosophy science and medicine textual practice theatre studies and literature both informed and were influenced by eighteenth century interpretations of his works Among the topics are Falstaff and eighteenth century ideas of the sublime David Garrick s 1756 adaptation of The Winter s Tale and its relationship to medical theories of femininity the textual practices of George Steevens Shakespeare s importance in furthering the careers of actors on the eighteenth century stage and the influence of Shakespeare on writers as diverse as Edmund Burke Horace Walpole and Ann Radcliff Together the essays paint a vivid picture of the relationship between eighteenth century Shakespeare and ideas about shared nationhood knowledge morality history and the self **Samuel**

**Johnson's Lives of the Poets** Edward L. Tomarken,2024-08-31 This open access book seeks to explain how the literary commentary of the Lives of the Poets speaks to us today because of its ethical goals Edward Tomarken elucidates this element of Johnson s literary criticism by using Ralph Cohen s genre method the topic of Chapter One Why Genre Chapters two to five address the most prevalent genres of the Lives tragedy metaphysical poetry the epic the pastoral elegy and the mock epic Chapter six considers the rise of literary criticism as a genre Chapter Seven demonstrates how ethical genre criticism relates literature to life And the final chapter explains why although Johnson considers moral and ethical as nearly interchangeable terms Tomarken prefers ethical because it relates genre criticism to present problems in literary and non literary worlds *The Re-Imagined Text* Jean I. Marsden,2021-10-21 Shakespeare s plays were not always the inviolable texts they are almost universally considered to be today The Restoration and eighteenth century committed what many critics

view as one of the most subversive acts in literary history the rewriting and restructuring of Shakespeare s plays Many of us are familiar with Nahum Tate s audacious adaptation of King Lear with its resoundingly happy ending but Tate was only one of a score of playwrights who adapted Shakespeare s plays Between 1660 and 1777 more than fifty adaptations appeared in print and on the stage works in which playwrights augmented substantially cut or completely rewrote the original plays The plays were staged with new characters new scenes new endings and underlying all this novelty new words Why did this happen And why in the later eighteenth century did it stop These questions have serious implications regarding both the

aesthetics of the literary text and its treatment for the adaptations manifest the period's perceptions of Shakespeare. As such, they demonstrate an important evolution in the definition of poetic language and in the idea of what constitutes a literary work. In *The Re-Imagined Text*, Jean I. Marsden examines both the adaptations and the network of literary theory that surrounds them, thereby exploring the problems of textual sanctity and of the author's relationship to the text. As she demonstrates, Shakespeare's works and English literature in general came to be defined by their words rather than by the plots and morality on which the older aesthetic theory focused, a clear step toward our modern concern for the word and its varying levels of signification.

Samuel Johnson Lawrence Lipking, 2009-07-01 He was a servant to the public, a writer for hire. He was a hero, an author adding to the glory of his nation. But can a writer be both hack and hero? The career of Samuel Johnson recounted here by Lawrence Lipking proves that the two can be one. And it further proves, in its enduring interest for readers, that academic fashions today may be a bit hasty in pronouncing the death of the author. A book about the life of an author about how an author is made, not born. Lipking's *Samuel Johnson* is the story of the man as he lived and lives in his work. Tracing Johnson's rocky climb from anonymity to fame in the course of which he came to stand for both the greatness of English literature and the good sense of the common reader, the book shows how this life transformed the very nature of authorship. Beginning with the defiant letter to Chesterfield that made Johnson a celebrity, Samuel Johnson offers fresh readings of all the writer's major works viewed through the lens of two ongoing preoccupations: the urge to do great deeds and the sense that bold expectations are doomed to disappointment. Johnson steers between the twin perils of ambition and despondency. Mounting a challenge to the emerging industry that glorified and capitalized on Shakespeare, he stresses instead the playwright's power to cure the illusions of everyday life. All Johnson's works reveal his extraordinary sympathy with ordinary people. In his groundbreaking *Dictionary*, in his poems and essays, and in *The Lives of the English Poets*, we see Johnson becoming the key figure in the culture of literacy that reaches from his day to our own.

*The Age of Johnson* Jack Lynch, J. T. Scanlan, 2021-06-18 Volume 24 features commentary on a range of Johnsonian topics: his reaction to Milton, his relation to the Allen family, his notes in his edition of Shakespeare, his use of Oliver Goldsmith in his *Dictionary*, and his always fascinating *Nachleben*. The volume also includes articles on topics of strong interest to Johnson: penal reform, Charlotte Lennox's professional literary career, and the conjectural history of Homer in the eighteenth century.

**Shakespeare and Protestant Poetics** Jason Gleckman, 2019-10-29 This book explores the impact of the sixteenth-century Reformation on the plays of William Shakespeare. Taking three fundamental Protestant concerns of the era—double predestination, conversion, and free will—it demonstrates how Protestant theologians in England and elsewhere reimagined these longstanding Christian concepts from a specifically Protestant perspective. Shakespeare utilizes these insights to generate his distinctive view of human nature and the relationship between humans and God. Through in-depth readings of the Shakespeare comedies *The Merry Wives of Windsor*, *Much Ado About Nothing*, *A Midsummer Night's Dream*, and *Twelfth Night*, the romance *A Winter's*

Tale and the tragedies of Macbeth and Hamlet this book examines the results of almost a century of Protestant thought upon literary art     Johnson Re-Visioned Philip Smallwood,2009-04 How far does Johnson s mind touch the critical consciousness and how far is the modern experience of his writings a form of historical knowledge This title includes essays by British and American scholars who seek to answer these questions from a sequence of argued perspectives     Dead Masters Anthony W. Lee,2011-11-21 Dead Masters Mentoring and Intertextuality in Samuel Johnson examines the dual issues of mentoring and intertextuality as an integrated phenomenon Through a series of fresh and novel readings of Johnsonian and Boswellian texts the book offers insight not only into these two issues but further advances our awareness of the formal complexities of Johnson s writings and the psychological substratum from which they issue Lee utilizes a variety of critical perspectives for example the tools of Bloomean anxiety of influence post colonial and deconstructive criticism and explicative analysis under the generalized and flexible rubric of mentoring to explore the processes of textual influence mentoring relationships and cultural authority within Johnson s work The goals of this book include the consolidation of mentoring as a fruitful critical perspective from which to understand Johnson the establishment of an intertextual framework for understanding Johnson and the effort to offer a series of readings of Johnson that more fully divulge the power and complexity of his writing The book further seeks to effect via the mediation of a series of pragmatic readings a rapprochement between the theoretical divide separating psychological interpretations of Johnson interpersonal mentoring encounters and linguistic and formal interpretations especially intertextuality     **Student's Guide to Shakespeare** William McKenzie,2017-01-17 This book is a one stop shop for the busy undergraduate studying Shakespeare Offering detailed guidance to the plays most often taught on undergraduate courses the volume targets the topics tutors choose for essay questions and is organised to help students find the information they need quickly Each text discussion contains sections on sources characters performance themes language and critical history helping students identify the different ways of approaching a text The book s unique play based structure and character centre approach allows students to easily navigate the material The flexibility of the design allows students to either read cover to cover target a specific play or explore elements of a narrative unit such as imagery or characterisation The reader will gain quickly a full grasp of the kind of dramatist William Shakespeare was and is

Nobody's Story Catherine Gallagher,2023-04-28 Exploring the careers of five influential women writers of the Restoration and eighteenth century Catherine Gallagher reveals the connections between the increasing prestige of female authorship the economy of credit and debt and the rise of the novel The nobodies of her title are not ignored silenced or anonymous women Instead they are literal nobodies the abstractions of authorial personae printed books intellectual property rights literary reputations debts and obligations and fictional characters These are the exchangeable tokens of modern authorship that lent new cultural power to the increasing number of women writers through the eighteenth century Women writers Gallagher discovers invented and popularized numerous ingenious similarities between their gender and their occupation

The terms woman author marketplace and fiction come to define each other reciprocally Gallagher analyzes the provocative plays of Aphra Behn the scandalous court chronicles of Delarivier Manley the properly fictional nobodies of Charlotte Lennox and Frances Burney and finally Maria Edgeworth's attempts in the late eighteenth century to reform the unruly genre of the novel This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1996 Exploring the careers of five influential women writers of the Restoration and eighteenth century Catherine Gallagher reveals the connections between the increasing prestige of female authorship the economy of credit and debt and the rise of the novel

**Troilus and Cressida: A Critical Reader** Efterpi Mitsi, 2019-01-10 *Troilus and Cressida* A Critical Reader offers an accessible and thought provoking guide to this complex problem play surveying its key themes and evolving critical preoccupations Considering its generic ambiguity and experimentalism it also provides a uniquely detailed and up to date history of the play's stage performance from Dryden's rewriting up to Mark Ravenhill and Elizabeth LeCompte's controversial 2012 production for the Royal Shakespeare Company and the Wooster Group Moving through to four new critical essays the guide opens up fresh perspectives on the play's iconoclastic nature and its key themes ranging from issues of gender and sexuality to Elizabethan politics from the uses of antiquity to questions of cultural translation with particular attention paid on *Troilus* Greekness The volume finishes with a helpful guide to critical and web based resources Discussing the ways in which this challenging and acerbic play can be brought to life in the classroom it suggests performance based strategies designed to engage with the dramaturgical and theatrical dimensions of the text close reading exercises with an emphasis on rhetoric metaphor and the practice of troping and a series of tools designed to situate the play in a range of contexts including its classical and critical frameworks

**Genre and Ethics** Edward Tomarken, 2002 The study addresses the following kinds of questions Why does genre need ethics Why does ethics need genre How is ethics related to and distinguished from ideology as currently used in cultural studies How does a generic ethical method come to terms with history and historical change How is a generic ethical method related to religion Does genre reinforce the concept of the ethical agent This book will therefore have a broad audience including scholars whose fields range from the Renaissance to the present theorists and philosophers whose interests include ethics cultural studies and ideologies and educationists pursuing methods for graduates and undergraduates The autobiographical introduction serves as the hook as our creative writers say for this audience Generically it is experimental being at once scholarly pedagogical and autobiographical

**BOOK JACKET** **Culture in Eighteenth-Century England** Jeremy Black, 2007-02-01 He also shows the different currents at work belying any simple picture of England and the English as confident and self assured

**BOOK JACKET** **Reading Readings** Joanna Gondris, 1998 *Reading Readings* brings together essays by eighteen critics and textual scholars on texts that

play a crucially informative role in the history of Shakespeare reception the eighteenth century editions These texts tell in extraordinary detail the response of the age that granted Shakespeare his canonical status They show too the development of a new range of critical and bibliographical practices and display the workings of influential eighteenth century cultural and market forces

**As You Like It** Edward Tomarken, 2014-05-01 This essay collection offers a lengthy introduction describing trends in criticism and theatrical interpretation of *As You Like It* Twenty six major essays on the play including several written especially for this volume highlight the work coupled with twenty three reviews of various productions ranging from 1741 to 1919 Edward Tomarken edited this valuable collection with a contents that includes pieces by Samuel Johnson Charles Gildon J Payne Collier Denton J Snider Charles Wingate Victor O Freeburg J B Priestly Cumberland Clark Margaret Maurer and others

**Cahiers Élisabéthains**, 1992 tudes sur la pr renaissance et la renaissance anglaises



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