

Shakespeare's

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THE LOST PLAY

Edited by Eric Sams

Shakespeares Edmund Ironside The Lost Play

Eric Sams



Shakespeare's Edmund Ironside The Lost Play:

Shakespeare's Lost Play, Edmund Ironside William Shakespeare, 1985 Shakespeare's Edmund Ironside Eric Sams, 1986 **Edmund Ironside** Eric Sams, 1986 **Shakespeare's Lost Play, Edmund Ironside** William Shakespeare, 1985 *See-change Theatre Company Presents Shakespeare's Supposed Lost Play Edmund Ironside (or, War Hath Made All Friends.)*, 1986 Shakespeare and Lost Plays David McInnis, 2021-03-25 Shakespeare and Lost Plays returns Shakespeare's dramatic work to its most immediate and arguably pivotal context by situating it alongside the hundreds of plays known to Shakespeare's original audiences but lost to us David McInnis reassesses the value of lost plays in relation to both the companies that originally performed them and to contemporary scholars of early modern drama This innovative study revisits key moments in Shakespeare's career and the development of his company and by prioritising the immense volume of information we now possess about lost plays provides a richer more accurate picture of dramatic activity than has hitherto been possible By considering a variety of ways to grapple with the problem of lost imperceptible or ignored texts this volume presents a methodology for working with lacunae in archival evidence and the distorting effect of Shakespeare centric narratives thus reinterpreting our perception of the field of early modern drama **Shakespeare, Computers, and the Mystery of Authorship** Hugh Craig, Arthur F. Kinney, 2009-08-27 In this book Craig Kinney and their collaborators confront the main unsolved mysteries in Shakespeare's canon through computer analysis of Shakespeare's and other writers' styles In some cases their analysis confirms the current scholarly consensus bringing long standing questions to something like a final resolution In other areas the book provides more surprising conclusions that Shakespeare wrote the 1602 additions to *The Spanish Tragedy* for example and that Marlowe along with Shakespeare was a collaborator on *Henry VI Parts 1 and 2* The methods used are more wholeheartedly statistical and computationally more intensive than any that have yet been applied to Shakespeare studies The book also reveals how word patterns help create a characteristic personal style In tackling traditional problems with the aid of the processing power of the computer harnessed through computer science and drawing upon large amounts of data the book is an exemplar of the new domain of digital humanities

Shakespeare's Edward III William Shakespeare, 1996-01-01 Argues the case for naming Shakespeare as the author of *Edward III* and presents the text of the play with an introduction and notes The Real Shakespeare Eric Sams, 1997-01-01 One of the central assumptions of established Shakespeare scholarship has been that the playwright produced flawless work needing no revision that if a text was inferior in style it could be assumed that Shakespeare did not write it Thus Shakespeare had nothing to do with the bad quartos these were instead the work of memorial reconstruction in which actors remembered and subsequently wrote down entire texts composed by others In this controversial book Eric Sams suggests that there is no evidence to substantiate memorial reconstruction that Shakespeare very probably revised his plays repeatedly and that he may therefore be the author of the bad quartos and of other works not attributed to him Drawing on testimony from

Shakespeare's contemporaries and on documents concerning his family Sams presents a vivid biographical picture of the first thirty years of the playwright's life He establishes that Shakespeare's origins were humble his parents were illiterate Catholics and the family trade was farming and animal husbandry During this period Shakespeare acquired some knowledge of legal practice served as the legal hand in an attorney's office married and moved to London to join a theatre company and to establish a career as an actor and playwright Sams traces the impact of Shakespeare's upbringing in the plays themselves not only those of the Folio edition but others including the bad quartos He finds that these texts are filled with figurative language that would have been gleaned from a rural upbringing and legal experience Using detailed textual analysis he argues compellingly that during these early lost years Shakespeare was in fact writing first versions of his later great works

Shakespeare's Lost Playhouse Laurie Johnson,2017-09-14 The playhouse at Newington Butts has long remained on the fringes of histories of Shakespeare's career and of the golden age of the theatre with which his name is associated A mile outside London and relatively disused by the time Shakespeare began his career in the theatre this playhouse has been easy to forget Yet for eleven days in June 1594 it was home to the two companies that would come to dominate the London theatres Thanks to the ledgers of theatre entrepreneur Philip Henslowe we have a record of this short venture Shakespeare's Lost Playhouse is an exploration of a brief moment in time when the focus of the theatrical world in England was on this small playhouse To write this history Laurie Johnson draws on archival studies archaeology environmental studies geography social political and cultural studies as well as methods developed within literary and theatre history to expand the scope of our understanding of the theatres the rise of the playing business and the formations of the playing companies **Defining**

Shakespeare MacDonald Pairman Jackson,2003 That very great play Pericles as T S Eliot called it poses formidable problems of text and authorship The first of the Late Romances it was ascribed to Shakespeare when printed in a quarto of 1609 but was not included in the First Folio 1623 collection of his plays This book examines rival theories about the quarto's origins and offers compelling evidence that Pericles is the product of collaboration between Shakespeare and the minor dramatist George Wilkins who was responsible for the first two acts and for portions of the brothel scenes in Act 4 Pericles serves as a test case for methodologies that seek to define the limits of the Shakespeare canon and to identify co authors A wide range of metrical lexical and other data is analysed Computerized stylometric texts are explained and their findings assessed A concluding chapter introduces a new technique that has the potential to answer many of the remaining questions of attribution associated with Shakespeare and his contemporaries **Shakespeare in His Context** Muriel Clara

Bradbrook,1989-01-01 As we expect from Bradbrook always a pleasantly readable scholar these papers consistently convey rich penetrating informative durable perspectives on Shakespeare and the English Renaissance Strongly recommended for all English literature and drama collections in four year educational institutions and in graduate schools Shakespeare and the Middle Ages Martha W. Driver,Sid Ray,2014-01-10 Every generation reinvents Shakespeare for its own needs imagining

through its particular choices and emphasizes the Shakespeare that it values. The man himself was deeply involved in his own kind of historical reimagining. This collection of essays examines the playwright's medieval sources and inspiration and how they shaped his works. With a foreword by Michael Almereyda, director of the *Hamlet* starring Ethan Hawke and dramaturge Dakin Matthews, these thirteen essays analyze the ways in which our modern understanding of medieval life has been influenced by our appreciation of Shakespeare's plays.

The Staging of Witchcraft and a "Spectacle of Strangeness"
 Shokhan Rasool Ahmed, 2014-10-09. The Staging of Witchcraft and a Spectacle of Strangeness. Witchcraft at Court and the Globe presents a new interest in Continental texts on witchcraft coincided with technological advances in the English stage which made a variety of dramatic effects possible in the private playhouses such as flying witches and the appearance of spirits and deities in Elizabethan plays. This book also evaluates how the technology of the Blackfriars playhouse facilitated the appearance of spirits, devils, witches, magicians, deities, and dragons on stage. The study investigates the visual spectacle of witchcraft scenes which intersect with the genre of the plays and it also presents to what extent changing theatrical tastes affect the way that supernatural characters are shown on stage.

Fathers and Sons in Shakespeare Fred B. Tromly, 2010-05-01. Some of Shakespeare's most memorable male characters such as Hamlet, Prince Hal, and Edgar are defined by their relationships with their fathers. In *Fathers and Sons in Shakespeare*, Fred B. Tromly demonstrates that these relationships are far more complicated than most critics have assumed. While Shakespearean sons often act as their fathers' steadfast defenders, they simultaneously resist paternal encroachment on their autonomy, tempering vigorous loyalty with subtle hostility. Tromly's introductory chapters draw on both Freudian psychology and Elizabethan family history to frame the issue of filial ambivalence in Shakespeare. The following analytical chapters mine the father-son relationships in plays that span Shakespeare's entire career. The conclusion explores Shakespeare's relationship with his own father and its effect on his fictional depictions of life as a son. Through careful scrutiny of word and deed, the scholarship in *Fathers and Sons in Shakespeare* reveals the complex attitude Shakespeare's sons harbour towards their fathers.

The Noise of Threatening Drum Larry S. Champion, 1990. This work focuses on thirteen English Renaissance plays: the Anonymous *Famous Victories* of Henry V and Edward III, the apocryphal plays *Sir John Oldcastle* and *Thomas Lord Cromwell*, the pseudo-Shakespearean *Edmund Ironside*, and Shakespeare's 1, 2, 3 Henry VI, King John, Richard II, 1, 2 Henry IV, and Henry V. Discussed are the spectators in the socially mixed audience who responded differently depending on individual political biases and who had to be considered if the plays were to reach the stage.

William Shakespeare and The Birth of Merlin Mark Dominik, 1991.

Shakespeare and Domestic Life Sandra Clark, 2018-06-14. This dictionary explores the language of domestic life found in Shakespeare's work and seeks to demonstrate the meanings he attaches to it through his uses of it in particular contexts. Domestic life covers a range of topics: the language of the household, clothing, food, family relationships, and duties, household practices, the architecture of the home, and all that conditions and governs the life of the home. The dictionary draws on

recent cultural materialist research to provide in depth definitions of the domestic language and life in Shakespeare's works creating a richly rewarding and informative reference tool for upper level students and scholars

A Concise Companion to Shakespeare and the Text Andrew R. Murphy, 2010-03-08 A Concise Companion to Shakespeare and the Text introduces the early editions editing practices and publishing history of Shakespeare's plays and poems and examines their influence on bibliographic studies as a whole The first single volume book to provide an accessible and authoritative introduction to Shakespearean bibliographic studies Includes a helpful introduction notes on Shakespeare's texts and a useful bibliography Contributors represent both leading and emerging scholars in the field Represents an unparalleled resource for both students and faculty

Titus Andronicus William Shakespeare, 2018-01-25 Titus Andronicus is one of Shakespeare's earliest and bloodiest tragedies and was hugely successful in his lifetime Subsequent generations have struggled with its bold confrontation of violence but in the 20th and 21st centuries the play has chimed with audiences again perhaps because of its simultaneously shocking and playful approach to violent revenge and bodily mutilation Jonathan Bate's original Arden edition was first published in 1995 and has had a significant influence on how the play has been performed and studied in the past 20 years This revised edition includes a new 10 000 word introductory essay in which Bate reassess his views on the play's co authorship with George Peele in the light of contemporary textual scholarship and updates his lively account of the play's performance history on the international stage and screen With detailed on page commentary notes this will continue to be the edition of choice for students scholars and theatre makers

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