

Abstract

Nay, certainly you are,
For to the king God hath his office lent
Of dread, of justice, power and command,
Hath bid him rule, and willed you to obey;
And, to add ampler majesty to this,
He hath not only lent the king his figure,
His throne and sword, but given him his own name,
Calls him a god on earth. What do you, then,
Rising against him that God himself installs,
But rise against God? what do you to your souls
In doing this? O, desperate as you are,
Wash your foul minds with tears, and those same hands,
That you like rebels lift against the peace,
Lift up for peace, and your unrepentant knees,
Make them your feet to kneel to be forgiven!
Tell me but this what rebel captain,
As mistakes are incident, by his name
Can still the soul? who will obey a traitor?
O how can well that proclamation sound,
When there is no addition but a rebel
To qualify a rebel? You'll put down strangers,
Kill them, cut their throats, possess their houses,
And lead the majesty of law in line,
To slip him like a hound. Say now the king
(As he is clement, if ch' offender mourns)
Should so much come to short of your great trespass
As but to banish you, whether would you go?
What country, by the nature of your error,
Should give you harbor? go you to France or Flanders,
To any German province, to Spain or Portugal,
Nay, any where that not adheres to England,—
Why, you must needs be strangers! would you be pleased
To find a nation of such barbarous temper,
That, breaking out in hideous violence,
Would not afford you an abode on earth,
What their devoted knives against your throats,
Spurn you like dogs, and like as if that God
Owed not nor made nor you, nor that the claimants
Were not all appropriate to your comforts,
But chartered unto them, what would you think
To be thus used? this is the strangers case
And this your moonstruck inhumanity.



Fakhri, a says must let's do as we may be done go.

LINCOLN

We'll be ruled by you, Master Moore, if you'll send our friend to procure our pardon.

MODEL

Submit you to these noble gentlemen,
Entreat their mediation to the king,
Give up yourself to form, obey the magistrate,
And there's no doubt but mercy may be found,
If you so seek.

[The handwriting is extremely faint and illegible throughout the entire page.]

Shakespeare Handwriting And Spelling

Gerald Henry Rendall



Shakespeare Handwriting And Spelling:

Shakespeare's Handwriting Sir Edward Maunde Thompson, 1916 *Shakespeare's Handwriting and Spelling* Gerald H. Rendall, 1932 Shake-speare: Handwriting and Spelling Gerald Henry Rendall, 1931 *Shake-speare: Handwriting and Spelling* Gerald Henry Rendall, 1971 Many scholars have examined the works of Shakespeare conclude that he was not the author of the works attributed to him that they were the work of another even the works of several others Dr Rendall extends this thesis by examining the surviving examples of manuscripts attributed to Shakespeare of those known to have been written by others Basing his conclusions upon a careful examination of the manuscripts the author builds a strong case for attributing much of Shakespeare's writings to Lord Edward de Vere Seventeenth Earl of Oxford This small volume makes a valuable contribution to the body of Shakespearean scholarship belongs in every literature collection Shakespeare's Handwriting Sir Sidney Lee, 1899 *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 **The Shakespeare Wars** Ron Rosenbaum, 2011-11-09 Ron Rosenbaum is one of the most original journalists and writers of our time David Remnick In *The Shakespeare Wars* Ron Rosenbaum gives readers an unforgettable way of rethinking the greatest works of the human imagination As he did in his groundbreaking *Explaining Hitler* he shakes up much that we thought we understood about a vital subject and renews our sense of excitement and urgency He gives us a Shakespeare book like no other Rather than raking over worn out fragments of biography Rosenbaum focuses on cutting edge controversies about the true source of Shakespeare's enchantment and illumination the astonishing language itself How best to unlock the secrets of its spell With quicksilver wit and provocative insight Rosenbaum takes readers into the midst of fierce battles among the most brilliant Shakespearean scholars and directors over just how to delve deeper into the Shakespearean experience deeper into the mind of Shakespeare Was Shakespeare the one draft wonder of Shakespeare in Love Or was he rather as an embattled faction of textual scholars now argues a different kind of writer entirely a conscientious reviser of his greatest plays Must we then revise our way of reading staging and interpreting such works as *Hamlet* and *King Lear* Rosenbaum pursues key partisans in these debates from the

high tables of Oxford to a Krispy Kreme doughnut shop in a strip mall in the Deep South He makes ostensibly arcane textual scholarship intensely seductive and sometimes even explicitly sexual At an academic Pleasure Seminar in Bermuda for instance he examines one scholar's quest to find an orgasm in Romeo and Juliet Rosenbaum shows us great directors as Shakespearean scholars in their own right We hear Peter Brook perhaps the most influential Shakespearean director of the past century disclose his quest for a secret play hidden within the Bard's comedies and dramas We listen to Sir Peter Hall founder of the Royal Shakespeare Company as he launches into an impassioned table pounding fury while discussing how the means of unleashing the full intensity of Shakespeare's language has been lost and how to restore it Rosenbaum's hilarious inside account of the Great Shakespeare Funeral Elegy Fiasco a man versus computer clash illustrates the iconic struggle to define what is and isn't Shakespearean And he demonstrates the way Shakespearean scholars such as Harold Bloom can become great Shakespearean characters in their own right The Shakespeare Wars offers a thrilling opportunity to engage with Shakespeare's work at its deepest levels Like Explaining Hitler this book is destined to revolutionize the way we think about one of the overwhelming obsessions of our time

Teaching Shakespeare To Develop Children'S Writing: A Practical Guide: 9-12 Years Sedgwick, Fred, 2014-10-01 This exciting and accessible book offers techniques for introducing some of Shakespeare's plays to children between the ages of nine and twelve

Cardenio, Or, The Second Maiden's Tragedy William Shakespeare, Charles Hamilton, John Fletcher, 1994 Long sought by scholars as the Holy Grail of world literature and masquerading under the censor's makeshift title The second maiden's tragedy this lost play was discovered by Charles Hamilton a forensic document examiner and literary historian

Shakespeare Survey Allardyce Nicoll, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback

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

William Stanley as Shakespeare John M. Rollett, 2015-04-07 Presenting striking new evidence this book shows that William Shakespeare was the pen name of William Stanley son of the Earl of Derby Born in 1561 he was educated at Oxford travelled for three years abroad and studied law in

London mixing with poets and playwrights In 1592 Spenser recorded that Stanley had written several plays In 1594 he unexpectedly inherited the earldom hence the pen name He became a Knight of the Garter in 1601 eligible to help bear the canopy over King James at his coronation likely prompting Sonnet 125 s Wer t ought to me I bore the canopy he is the only authorship candidate ever in a position to bear the canopy which was only ever borne over royalty Love s Labour s Lost parodies an obscure poem by Stanley s tutor which few others would have read Hamlet s situation closely mirrors Stanley s in 1602 His name is concealed in the list of actors names in the First Folio His writing habits match Shakespeare s as deduced from the early printed plays He was a patron of players who performed several times at court and financed the troupe known as Paul s Boys No other member of the upper class was so thoroughly immersed in the theatrical world

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

Shakespeare's Tremor and Orwell's Cough John J. Ross, 2012-10-16 The stories of the wounded storytellers unfold smoothly on the page as mesmerizing as any they themselves might have told The New York Times The Bard meets House M D in this fascinating untold story of the impact of disease on the lives and works of some the finest writers in the English language John Ross cheerfully debunks old biographical myths and suggests fresh diagnoses for these writers real life medical mysteries Were Shakespeare s shaky handwriting his obsession with venereal disease and his premature retirement connected Did Jonathan Swift s preoccupation with sex and filth result from a neurological condition that might also explain his late life surge in creativity Was Jack London a suicide or was his death the product of a series of self induced medical misadventures Why did W B Yeats s doctors dose him with toxic amounts of arsenic Did writing Nineteen Eighty Four actually kill George Orwell With a healthy dose of gross descriptions from a time when leeches were used for bleeding and cupping was a common method of cure a time before vaccinations sterilized scalpels or real drug regimens and a deep love for the literary output of these ten greats Ross is the doctor these writers should have had in their time of need Engrossing witty and deeply humane The Wall Street Journal Into a satisfying series of medical mysteries Ross

injects notes of wry humor and obvious affection The Boston Globe A rollicking good story The Washington Post A fascinating surprising and at times hilarious compilation New Scientist

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

Shakespeare and Textual Theory Suzanne Gossett, 2022-02-10 There is no Shakespeare without text Yet readers often do not realize that the words in the book they hold like the dialogue they hear from the stage has been revised augmented and emended since Shakespeare's lifetime An essential resource for the history of Shakespeare on the page *Shakespeare and Textual Theory* traces the explanatory underpinnings of these changes through the centuries After providing an introduction to early modern printing practices Suzanne Gossett describes the original quartos and folios as well as the first collected editions Subsequent sections summarize the work of the New Bibliographers and the radical challenge to their technical analysis posed by poststructuralist theory which undermined the presumed stability of author and text *Shakespeare and Textual Theory* presents a balanced view of the current theoretical debates which include the nature of the surviving texts we call Shakespeare's the relationship of the author Shakespeare and of authorial intentions to any of these texts the extent and nature of Shakespeare's collaboration with others and the best or

most desirable way to present the texts in editions or performances The book is illustrated throughout with examples showing how theoretical decisions affect the text of Shakespeare's plays and case studies of Hamlet and Pericles demonstrate how different theories complicate both text and meaning whether a play survives in one version or several The conclusion summarizes the many ways in which beliefs about Shakespeare's texts have changed over the centuries *A Life of William Shakespeare* Sir Sidney Lee, 1899 "Fanned and Winnowed Opinions" John W. Mahon, Thomas A. Pendleton, 2021-03-30 Originally published in 1987 *Fanned and Winnowed Opinions* celebrates the scholarship of Professor Harold Jenkins one of this century's foremost editors and critics of Shakespeare All of the essays address Shakespearean topics and many of the sixteen focus on the years between 1595 and 1605 the period on which much of Professor Jenkins work centers there are appropriately three essays on Hamlet A variety of critical approaches is represented including the Freudian and the feminist some essays focus on one play while others take a thematic approach Comedies histories and tragedies all come under consideration The contributors include many distinguished scholars some of whom studied under Professor Jenkins or edited volumes of the Arden Shakespeare under his direction All of the contributions were specifically written for the Festschrift and had not appeared in print before In addition to the scholarly essays the volume features an introduction with an appreciative review of Harold Jenkins career and a complete bibliography of his works *The First Quarto of King Lear* William Shakespeare, 1994 This edition of Shakespeare's King Lear is based on the first 1608 quarto and represents a significantly different version from that published in the folio of 1623 which forms the basis of the standard New Cambridge Shakespeare edition Each has numerous unique passages and hundreds of variant readings creating differences that affect the structure characterization and overall impact of the play This volume contains a substantial introduction the text of the first quarto a collation of variant readings and an appendix of passages unique to the Folio *The Second Part of King Henry IV* William Shakespeare, 1989-11-16 Giorgio Melchiori offers a new approach to the text of The Second Part of King Henry IV which he sees as an unplanned sequel to The First Part itself a remake of an old non-Shakespearean play The Second Part deliberately exploits the popular success of Sir John Falstaff introduced in Part One the resulting rich humour gives a comic dimension to the play which makes it a unique blend of history morality play and comedy Among modern editions of the play this is the one most firmly based on the Quarto Professor Melchiori presents an eminentlyactable text by showing how Shakespeare's own choices are superior for practical purposes to suggested emendations and by keeping interferences in the original stage directions to a minimum in order to respect as Shakespeare did the players freedom

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