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Shakespeare Verbatim The Reproduction Of Authenticity And The 1790 Apparatus

Margreta De Grazia



Shakespeare Verbatim The Reproduction Of Authenticity And The 1790 Apparatus:

Shakespeare Verbatim Margreta De Grazia, 1991 Shakespeare Verbatim challenges traditional Shakespeare scholarship through a study of its textual primacy in the late eighteenth century The book's examination of earlier treatments demonstrates that concepts now basic to Shakespeare studies were once largely irrelevant Only with Edmond Malone's 1790 Shakespeare edition do such criteria as authenticity historical periodization factual biography chronological development and in depth readings become dominant However their emergence then must not be seen as the overdue installation of proper scholarly and literary procedures but rather as a specific historical response to the problem the Shakespeare corpus has posed since its definition by the 1623 Folio The remarkable efficacy of Malone's apparatus over the past two hundred years testifies not to its truth but rather to its endorsement of a continuing Enlightenment epistemology irreconcilable with the past linguistic and mechanical practices it purports accurately to reproduce This challenging book has both practical and

theoretical implications for Shakespeare studies in the 1990s and beyond **Shakespeare's First Folio** Emma Smith, 2016-03-24 This is a biography of a book the first collected edition of Shakespeare's plays printed in 1623 and known as the First Folio It begins with the story of its first purchaser in London in December 1623 and goes on to explore the ways people have interacted with this iconic book over the four hundred years of its history Throughout the stress is on what we can learn from individual copies now spread around the world about their eventful lives From ink blots to pet paws from annotations to wineglass rings First Folios teem with evidence of its place in different contexts with different priorities This study offers new ways to understand Shakespeare's reception and the history of the book Unlike previous scholarly investigations of the First Folio it is not concerned with the discussions of how the book came into being the provenance of its texts or the technicalities of its production Instead it reanimates in narrative style the histories of this book paying close attention to the details of individual copies now located around the world their bindings marginalia general condition sales history and location to discuss five major themes owning reading decoding performing and perfecting This is a history of the book that consolidated Shakespeare's posthumous reputation a reception history and a study of interactions between owners readers forgers collectors actors scholars booksellers and the book through which we understand and recognise Shakespeare

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 **Shakespeare and the Origins of English** Neil Rhodes, 2004 What existed before there was a subject known as English How did English eventually come about Focusing specifically on Shakespeare's role in the origins of the subject Rhodes addresses the evolution of English from the early modern period up to the late eighteenth century He deals with the kinds of literary and educational practices that would have formed Shakespeare's

experience and shaped his work and traces the origins of English in certain aspects of the educational regime that existed before English literature became an established part of the curriculum Rhodes then presents Shakespeare both as a product of Renaissance rhetorical teaching and as an agent of the transformation of rhetoric in the eighteenth century into the subject that emerged as the modern study of English By transferring terms from contemporary disciplines such as media studies and creative writing or the technology of computing to earlier cultural contexts Rhodes aims both to invite further reflection on the nature of the practices themselves and also to offer new ways of thinking about their relationship to the discipline of English Shakespeare and the Origins of English attempts not only an explanation of where English came from but suggests how some of the things that we do now in the name of English might usefully be understood in a wider historical perspective By extending our view of its past we may achieve a clearer view of its future *The Cambridge Companion to Shakespeare* Margreta de Grazia, Stanley Wells, 2001-04-05 This book offers a comprehensive readable and authoritative introduction to the study of Shakespeare by means of nineteen newly commissioned essays An international team of prominent scholars provide a broadly cultural approach to the chief literary performative and historical aspects of Shakespeare's work They bring the latest scholarship to bear on traditional subjects of Shakespeare study such as biography the transmission of the texts the main dramatic and poetic genres the stage in Shakespeare's time and the history of criticism and performance In addition authors engage with more recently defined topics gender and sexuality Shakespeare on film the presence of foreigners in Shakespeare's England and his impact on other cultures Helpful reference features include chronologies of the life and works illustrations detailed reading lists and a bibliographical essay **Shakespeare and the Editorial Tradition** Stephen Orgel, Sean Keilen, 1999 Shakespeare has never been more ubiquitous not only on the stage and in academic writing but in film video and the popular press On television he advertises everything from cars to fast food His birthplace the tiny Warwickshire village of Stratford Upon Avon has been transformed into a theme park of staggering commercialism and the New Globe in its second season is already a far bigger business than the old Globe could ever have hoped to be If popular culture cannot do without Shakespeare continually reinventing him and reimagining his drama and his life neither can the critical and scholarly world for which Shakespeare has for more than two centuries served as the central text for analysis and explication the foundation of the western literary canon and the measure of literary excellence The Shakespeare the essays collected in these volumes reveal is fully as multifarious as the Shakespeare of theme parks movies and television Indeed it is part of the continuing reinvention of Shakespeare The essays are drawn for the most part from work done in the past three decades though a few essential enabling essays from an earlier period have been included They not only chart the directions taken by Shakespeare studies in the recent past but they serve to indicate the enormous and continuing vitality of the enterprise and the extent to which Shakespeare has become a metonym for literary and artistic endeavor generally **Sonnet Sequences and Social Distinction in Renaissance England** Christopher

Warley, 2005-07-28 Why were sonnet sequences popular in Renaissance England In this study Christopher Warley suggests that sonneteers created a vocabulary to describe and to invent new forms of social distinction before an explicit language of social class existed The tensions inherent in the genre between lyric and narrative between sonnet and sequence offered writers a means of reconceptualizing the relation between individuals and society a way to try to come to grips with the broad social transformations taking place at the end of the sixteenth century By stressing the struggle over social classification the book revises studies that have tied the influence of sonnet sequences to either courtly love or to Renaissance individualism Drawing on Marxist aesthetic theory it offers detailed examinations of sequences by Lok Sidney Spenser Shakespeare and Milton It will be valuable to readers interested in Renaissance and genre studies and post Marxist theories of class

Teaching with Shakespeare Bruce McIver, Ruth Stevenson, 1994 Today the number and nature of interpretive strategies developed by contemporary theorists for reading Shakespeare's texts may not only delight but also disconcert the scholars critics teachers and students who study them In this work six leading Shakespearean scholar critics in a series of clear and elegant lectures delivered to undergraduate English majors explain distinctive procedures that they and other influential contemporary critics use for interpreting Shakespeare's poems and plays Workshops which illustrate with Shakespearean texts the practice of specific methods follow the lectures Helen Vendler Harvard guides readers to Shakespeare's poetry by explaining and illustrating how to hear the unexpected and unobtrusive but crucial questions that sonnets pose and by tracing the increasingly powerful perceptions that precise informed aesthetic responses to these questions evoke R A Foakes UCLA identifies basic cultural issues underlying traditional approaches to teaching Shakespeare's plays especially the tragedies and explains how poststructuralist responses to these issues lead to a reevaluation of the Bard Leah Marcus U Texas Austin also explains cultural issues particularly about the construct that has become Shakespeare and introduces editorial questions about the actual textual versions offered to students notably of Hamlet and King Lear With emphasis on the plays in performance John Wilders Oxford Middlebury delivers a structure oriented acting centered analysis of Julius Caesar and then directs in similar fashion a production of the first scene of A Midsummer Night's Dream Patricia Parker Stanford on the other hand follows intricate lines of wordplay through a series of deconstructions and reconstructions in The Merry Wives of Windsor and A Midsummer Night's Dream Bringing the series to a close Annabel Patterson Duke presents an explicitly issue oriented analysis of editorial critical scholarly dramatic and cinematic interpretations of Henry V and she offers a concluding commentary on the workshops of her colleagues

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Cardenio between Cervantes and Shakespeare Roger Chartier, 2016-03-21 How should we read a text that does not exist or present a play the manuscript of which is lost and the identity of whose author cannot be established for certain Such is the enigma posed by Cardenio a play performed in England for the first time in 1612 or 1613 and attributed forty years later to Shakespeare and Fletcher Its plot is that of a novella

inserted into Don Quixote a work that circulated throughout the major countries of Europe where it was translated and adapted for the theatre. In England Cervantes' novel was known and cited even before it was translated in 1612 and had inspired Cardenio. But there is more at stake in this enigma. This was a time when thanks mainly to the invention of the printing press there was a proliferation of discourses. There was often a reaction when it was feared that this proliferation would become excessive and many writings were weeded out. Not all were destined to survive in particular plays for the theatre which in many cases were never published. This genre situated at the bottom of the literary hierarchy was well suited to the existence of ephemeral works. However if an author became famous the desire for an archive of his works prompted the invention of textual relics the restoration of remainders ruined by the passing of time or in order to fill in the gaps in some cases even the fabrication of forgeries. Such was the fate of Cardenio in the eighteenth century. Retracing the history of this play therefore leads one to wonder about the status in the past of works today judged to be canonical. In this book the reader will rediscover the malleability of texts transformed as they were by translations and adaptations their migrations from one genre to another and their changing meanings constructed by their various publics. Thanks to Roger Chartier's forensic skills fresh light is cast upon the mystery of a play lacking a text but not an author.

Edmond Malone, Shakespearean Scholar

Peter Martin, 1995-04-13 First modern full length biography of scholar and member of late eighteenth century intellectual elite

Romantic Theatricality Judith Pascoe, 1997 Pascoe adduces the theatrical posturing of the Della Cruscan poets the staginess of the Marie Antoinette depicted in women's poetry and the histrionic maneuverings of participants in the 1794 treason trials. Such public events as the trials also linked the newly powerful role of female theatrical spectator to that of political spectator. New forms of self representation and dramatization arose as a result of that synthesis.

The House of Forgery in Eighteenth-Century Britain Paul Baines, 2019-07-16 Published in 1999 this work offers a balanced interdisciplinary account of literary and criminal forgery as they were practised constructed and theorized in the 18th century as a corollary of the new documents of the financial revolution banknotes bills of exchange and promissory notes. The book surveys the crime and its mythology placing well known cases such as that of Dr William Dodd within the pattern of 400 prosecutions from the period 1715-1780. In parallel accounts of some major instances of literary forgery are rooted in a more pervasive culture in which forgery was discovered in many developing areas of literary practice scholarly editing historiography and antiquarianism. One surprising aspect of this study is the extent to which literary figures were involved in matters of criminal as well as literary forgery. It is suggested that the two kinds of forgery have unexpected connections with each other through the economy of literature which following the development of copyright regarded the signature of authorship as the legal site of literary authenticity and through the economic and legal culture of forgery prosecutions in which bogus writing came to signify a whole range of problems of personal and literary character. The study is based on a very large body of diverse material from major texts such as *The Dunciad* and *Lives of the English Poets* to hundreds of minor poems controversial

pamphlets criminal biographies newspapers legal records and manuscripts 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 **King John** Joseph Candido,2000-12-01 Includes Malone Hazlitt Dowden Swinburne Pater Brandes Chambers Masefield and Frank Harris **Arden Shakespeare Complete Works** William Shakespeare,2014-03-10 This revised edition of the Arden Shakespeare Complete Works includes the full text of Double Falsehood which was published in the Arden Third series to critical acclaim in 2010 The play is an eighteenth century rewrite of Shakespeare's lost play Cardenio and as such is a fascinating testament to the original A short introduction outlines its complex textual history and the arguments for including it within the Shakespeare canon The Complete Works contains the texts of all Shakespeare's plays poems and sonnets edited by leading Shakespeare scholars for the renowned Arden series A general introduction gives the reader an overall view of how and why Shakespeare has become such an influential cultural icon and how perceptions of his work have changed in the intervening four centuries The introduction summarises the known facts about the dramatist's life his reading and use of sources and the nature of theatrical performance during his lifetime Brief introductions to each play written specially for this volume by the Arden General Editors discuss the date and contemporary context of the play its position within Shakespeare's oeuvre and its subsequent performance history An extensive glossary explains vocabulary which may be unfamiliar to modern readers **Hamlet** Hardin Aasand,2022-11-03 Hamlet is one of Shakespeare's four great tragedies studied and performed around the world This new volume in Shakespeare The Critical Tradition increases our knowledge of how Shakespeare's plays were received and understood by critics editors and general readers It traces the course of Hamlet criticism from the earliest items of recorded criticism to the latter half of the Victorian period The focus of the documentary material is from the late 18th century to the late 19th century Thus the volume makes a major contribution to our understanding of the play and of the traditions of Shakespearean criticism surrounding it as they have developed from century to century The introduction constitutes an important chapter of literary history tracing the entire critical career of Hamlet from the beginnings to the present day The volume features criticism from leading literary figures such as Henry James Anna Jameson Victor Hugo Thomas Carlyle Samuel Taylor Coleridge and Mary Cowden Clarke The chronological arrangement of the text excerpts engages the readers in a direct and unbiased dialogue whereas the introduction offers a critical evaluation from a current stance including modern theories and methods Thus the volume makes a major contribution to our understanding of the play and of the traditions of Shakespearean criticism surrounding it as they have developed from century to century **Making the English Canon** Jonathan Brody Kramnick,1998 Examines the English canon in the first two thirds of the eighteenth

century

The Merchant of Venice: A Critical Reader Sarah Hatchuel, Nathalie Vienne-Guerrin, 2020-10-15 Arden Early Modern Drama Guides offer students and academics practical and accessible introductions to the critical and performance contexts of key Elizabethan and Jacobean plays Essays from leading international scholars give invaluable insight into the text by presenting a range of critical perspectives making the books ideal companions for study and research Key features include Essays on the play's critical and performance history A keynote essay on current research and thinking about the play A selection of new essays by leading scholars A survey of resources to direct students further reading about the play in print and online Shakespeare's *The Merchant of Venice* has often been labelled a problem play and throughout the ages it has been an object of both fascination and repulsion Without neglecting the socio political and religious issues that are at the heart of the play this collection of critical essays invites readers to rediscover the variety of approaches that this multifaceted work calls for exploring its gender aspects its rich mythological background its legal matters and the ways in which it has been adapted to the screen Essays consider the play in relation to its sources genre and religion historical and socio political context and its critical reception and performance history

Word and Self Estranged in English Texts, 1550-1660 Dr L E Semler, Dr Philippa Kelly, 2013-04-28 The essays in *Word and Self Estranged in English Texts 1550 1660* consider diverse historical contexts for writing about strangeness They draw on current practices of reading to present contrasts and analogies within and between various social understandings In so doing they reveal an interplay of thematic and stylistic modes that tells us a great deal about how and why certain aspects of life and thinking were estranged in sixteenth and seventeenth century thinking The collection's unique strength is that it makes specific bridges between contemporary perspectives and early modern connotations of strangeness and inhibition The subjects of these essays are strange to our ways of thinking because of their obvious distance from us in time and culture And yet curiously far from being entirely alien to these texts some of the most modern thinking about paradigms texts concepts connects with the early modern in unexpected ways Milton meets the contemporary competent reader Wittgenstein meets Robert Cawdrey Shakespeare embraces the teenager and Marvell matches wits with French mathematician Ren Thom Additionally the early modern texts posit their own others or sites of estrangement Moorishness Persian art even the human body with which they perform their own astonishing maneuvers of estrangement and alignment In reading Renaissance works from our own time and inviting them to reflect upon our own time *Word and Self Estranged in English Texts 1550 1660* offers a vital reinterpretation of early modern texts

Imagining Shakespeare's Wife Katherine West Scheil, 2018-06-28 What has been the appeal of Anne Hathaway both globally and temporally over the past four hundred years Why does she continue to be reinterpreted and reshaped *Imagining Shakespeare's Wife* examines representations of Hathaway from the earliest depictions and details in the eighteenth century to contemporary portrayals in theatre biographies and novels Residing in the nexus between Shakespeare's life and works Hathaway has been constructed to explain the women in the plays but also composed from the material in

the plays Presenting the very first cultural history of Hathaway Katherine Scheil offers a richly original study that uncovers how the material circumstances of history affect the later reconstruction of lives

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