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# Shakespeare Imitations Parodies And Forgeries 1710 1820

**Jonathan Sachs**



## **Shakespeare Imitations Parodies And Forgeries 1710 1820:**

**Shakespeare Imitations, Parodies and Forgeries, 1710-1820** Jeffrey Kahan, 2004 In their own day the works in this collection of now all but forgotten plays composed between 1710 and 1820 enjoyed much critical and commercial success For example Nicholas Rowe's *The Tragedy of Jane Shore* 1714 was the most popular new play of the eighteenth century and the sixth most performed tragedy following *Hamlet* *Macbeth* *Romeo and Juliet* *Othello* and *King Lear* Even William Shirley's forgotten play *Edward the Black Prince* 1750 was well received with great applause and had a stage history spanning three decades This collection includes the performance text to the 1796 Ireland play *Vortigern* The plays are all reset and where possible modernized from original manuscripts with listed variants and parallel passages traced to Shakespearean canonical texts The set includes a new introduction by the editor and raises important questions about the nature of artistic property and authenticity a key area of Shakespearean research today *Shakespeare Imitations, Parodies and Forgeries, 1710-1820* Jeffrey Kahan, 2004 First published in 2004 Routledge is an imprint of Taylor Francis an informal company **Shakespeare imitations, parodies and forgeries** Jeffrey Kahan, **Rimualdo** William Henry Ireland, 2005 William Henry Ireland's *Rimualdo* or *The Castle of Badajos* was first published in 1800 at the apex of the genre's popularity Like Ann Radcliffe before him Ireland skillfully weaves the familiar Gothic conventions with Shakespearean characteristics Set in medieval Spain the novel is nothing less than a register of Gothic paraphernalia unnatural parents persecuted lovers murders haunted apartments winding sheets and winding staircases subterranean passages lamps that are dim and perverse and that always go out when they should not monasteries caves monks tall thin and withered with lank abstemious cheeks dreams groans and spectres *Rimualdo* chronicles the perversely sensitive Condon Don *Rimualdo*'s discovery of an enigmatic female under the protection of the nefarious monk Sebastiano In his attempt to unlock the mystery of the virtuous Constanza *Rimualdo* is drawn into a labyrinth of depravity villainy and nightmares where nothing is as it first appears *Shakespeare and the Idea of Apocrypha* Peter Kirwan, 2015-04-16 This book explores the methodologies and assumptions governing answers to the question what did Shakespeare actually write *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 **The New Oxford**

**Shakespeare** Gary Taylor, Gabriel Egan, 2017 This companion volume to The New Oxford Shakespeare The Complete Works concentrates on the issues of canon and chronology This major work in attribution studies presents in full the evidence behind the choices made in The Complete Works about which works Shakespeare wrote in whole or part **Revisiting Shakespeare's Lost Play** Deborah C. Payne, 2017-02-02 This collection of essays centres on Double Falsehood Lewis Theobald's 1727 adaptation of the lost play of Cardenio possibly co-authored by John Fletcher and William Shakespeare In a departure from most scholarship to date the contributors fold Double Falsehood back into the milieu for which it was created rather than searching for traces of Shakespeare in the text Robert D Hume's knowledge of theatre history permits a fresh take on the forgery question as well as the Shakespeare authorship controversy Diana Solomon's understanding of eighteenth century rape culture and Jean I Marsden's command of contemporary adaptation practices both emphasise the play's immediate social and theatrical contexts And finally Deborah C Payne's familiarity with the eighteenth century stage allows for a reconsideration of Double Falsehood as integral to a debate between Theobald Alexander Pope and John Gay over the future of the English drama **Shakespeare Survey: Volume 67, Shakespeare's Collaborative Work** Peter Holland, 2014-10-02 Shakespeare Survey is a yearbook of Shakespeare studies and productions Since 1948 the Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism Each volume is devoted to a theme or play or group of plays each also contains a section of reviews of that year's textual and critical studies and of the year's major British performances The theme for Volume 67 is Shakespeare's Collaborative Work The complete set of Survey volumes is also available online at <http://www.cambridge.org/online/shakespearesurvey> This fully searchable resource enables users to browse by author essay and volume search by play theme and topic and save and bookmark their results The Quest for Cardenio David Carnegie, Gary Taylor, 2012-09-06 Bringing together leading scholars critics and theatre practitioners this collection of essays is devoted to The History of Cardenio a play based on Don Quixote and said to have been written by Shakespeare and the young man who was taking his place John Fletcher 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. The King Within Anita Howard, 2010. This book contrasts the portrayal of kings and kingship in the drama of William Shakespeare 1564-1616 and the Spanish playwright Pedro Calderón de la Barca 1600-81, concentrating on the ways in which both dramatists use the individual complexities of their kingly characters to address the intellectual and moral dilemmas of the ideological backgrounds that helped to create them. Against the background of seventeenth-century Europe, when religious and political reformation was leading to reconstructions of concepts of authority and personal and national identity, these two dramatists of early modern England and Spain use the increasingly theatrical facades of absolutist power to explore the internal drama of individual psychology and the kinship of flawed humanity.

**The Cult of Kean** Jeffrey Kahan, 2017-11-30. A Shakespearean actor who made his career on the public stage, whose sex life was known and discussed in Britain, America and France, Edmund Kean has inspired numerous writings, many biographies among them. But until now, no work has tackled the complicated and fascinating story of his literary appropriation both in his own day and after his death. Dealing with the way a variety of canonical authors including Byron, Coleridge, Keats, Dumas, Twain and Sartre appropriated Kean through the centuries, *The Cult of Kean* traces a remarkable literary legacy. In each chapter, Jeffrey Kahan discusses how many of history's greatest figures viewed Kean and how these figures examined and discussed themselves in relation to or projected themselves onto a variety of constructions of the great actor. Kahan first explores the rise of Kean in light of rising democratic sympathies, then in light of Kean's equally autocratic dealings with playwrights among them John Keats. He looks at Kean's sexual shenanigans at Drury Lane, exploring them in the wider social context of infidelity and explores perceptions of Kean in America during his 1820-1 and 1825-6 tours. *The Cult of Kean* cites many letters from Kean's mother and still others from his wife, none of which have been published previously. The study also features rare and interesting paintings of Kean as well as depictions of how writers, actors and film makers continue to add to his remarkable literary legacy.

*King Lear* Jeffrey Kahan, 2008-04-18. Is *King Lear* an autonomous text or a rewrite of the earlier and anonymous play *King Leir*? Should we refer to Shakespeare's original quarto when discussing the play, the revised folio text or the popular composite version stitched together by Alexander Pope in 1725? What of its stage variations? When turning from page to stage, the critical view on *King Lear* is skewed by the fact that for almost half of the four hundred years, the play has been performed, audiences preferred

Naham Tate's optimistic adaptation in which Lear and Cordelia live happily ever after. When discussing King Lear, the question of what comprises the play is both complex and fragmentary. These issues of identity and authenticity across time and across mediums are outlined, debated, and considered critically by the contributors to this volume. Using a variety of approaches from postcolonialism and New Historicism to psychoanalysis and gender studies, the leading international contributors to King Lear: New Critical Essays offer major new interpretations on the conception and writing, editing, and cultural productions of King Lear. This book is an up-to-date and comprehensive anthology of textual scholarship, performance research, and critical writing on one of Shakespeare's most important and perplexing tragedies. Contributors include R. A. Foakes, Richard Knowles, Tom Clayton, Cynthia Clegg, Edward L. Rocklin, Christy Desmet, Paul Cantor, Robert V. Young, Stanley Stewart, and Jean R. Brink. **Double Falsehood** William Shakespeare, Mr. Theobald (Lewis), 2010-03-01. Plays, playscripts.

*Getting Published in the Humanities* Jeffrey Kahan, 2014-01-10. In academia, the mantra "publish or perish" is more than a cliché. In most humanities fields, securing tenure proves impossible without at least one book under your belt. Yet despite the obvious importance of academic publishing, the process remains an enigma to most young scholars. In this helpful guide, a seasoned author offers essential advice for novice academic writers seeking publication. He explains why not all publications are equal, why e-books are not as widely respected as printed books in the academic world, how to schedule publications prior to tenure, how to spot a publishable idea, how to approach the right publisher, and a host of other useful tips that greatly increase one's chances of publication. By outlining a step-by-step approach to publishing, this indispensable manual removes much of the mystery surrounding an essential component of an academic career. **The Encyclopedia of the Gothic, 2 Volume Set** William Hughes, David Punter, Andrew Smith, 2015-12-21. THE ENCYCLOPEDIA OF THE GOTHIC. Well-written and interesting, it is a testament to the breadth and depth of knowledge about its central subject among the more than 130 contributing writers and also among the three editors, each of whom is a significant figure in the field of gothic studies. A reference work that's firmly rooted in and actively devoted to expressing the current state of academic scholarship about its area. *New York Journal of Books*. A substantial achievement. Reference Reviews. Comprehensive and wide-ranging. The Encyclopedia of the Gothic brings together over 200 newly commissioned essays by leading scholars writing on all aspects of the Gothic as it is currently taught and researched, along with challenging insights into the development of the genre and its impact on contemporary culture. The A-Z entries provide comprehensive coverage of relevant authors, national traditions, critical developments, and notable texts that continue to define, shape, and inform the genre. The volume's approach is truly interdisciplinary, with essays by specialist international contributors whose expertise extends beyond Gothic literature to film, music, drama, art, and architecture. From *Angels and American Gothic* to *Wilde and Witchcraft*, the Encyclopedia of the Gothic is the definitive reference guide to all aspects of this strange and wondrous genre. The Wiley Blackwell Encyclopedia of Literature is a comprehensive, scholarly, authoritative, and critical overview of literature and theory, comprising individual

titles covering key literary genres periods and sub disciplines Available both in print and online this groundbreaking resource provides students teachers and researchers with cutting edge scholarship in literature and literary studies

**Romantic Antiquity** Jonathan Sachs, 2010-02-04 Romantic Antiquity examines how Romantic period writers deploy Roman republican precedents to constitute their vision of fundamental aspects of literary and political modernity

**Arts of Incompletion**, 2021-07-19 Incompletion is an essential condition of cultural history and particularly the idea of the fragment became a central element of Romantic art Through its resistance to classicist ideals it continued being of high relevance to the various strands of modernist and contemporary aesthetics The fourteen essays in this volume based on the 2017 Stockholm conference of the International Association for Word and Music Studies WMA for the first time address incompletion in a wide range of literary and musical texts from Baudelaire and Flaubert through Tolstoy and Henry James to Bachmann Jelinek and Janet Frame from Nietzsche and Chopin through Russolo and Puccini to Rihm and Kurt g Two further essays deal with topical general issues in the field of word and music studies Contributors Delia da Sousa Correa The Open University United Kingdom Peter Dayan The University of Edinburgh United Kingdom Ivan Delazari HSE University in St Petersburg Russia Rolf J Goebel The University of Alabama USA Michael Halliwell The University of Sydney Australia Christin Hoene Maastricht University The Netherlands Ruth Jacobs The University of Edinburgh United Kingdom Lawrence Kramer Fordham University USA Bernhard Kuhn Bucknell University USA Margaret Miner The University of Illinois Chicago USA Beate Schirrmacher Linnaeus University Sweden David Francis Urrows Hong Kong Baptist University Hong Kong Laura Vattano The University of Edinburgh United Kingdom Erik Wallrup Stockholm University Sweden Werner Wolf University of Graz Austria

**Inventing Eleanor** Michael R. Evans, 2014-09-25 Eleanor of Aquitaine 1124 1204 queen of France and England and mother of two kings has often been described as one of the most remarkable women of the Middle Ages Yet her real achievements have been embellished and even obscured by myths that have grown up over eight centuries This process began in her own lifetime as chroniclers reported rumours of her scandalous conduct on crusade and has continued ever since She has been variously viewed as an adulterous queen a monstrous mother and a jealous murderess but also as a patron of literature champion of courtly love and proto feminist defender of women s rights Inventing Eleanor interrogates the myths that have grown up around the figure of Eleanor of Aquitaine and investigates how and why historians and artists have invented an Eleanor who is very different from the 12th century queen The book first considers the medieval primary sources and then proceeds to trace the post medieval development of the image of Eleanor from demonic queen to feminist icon in historiography and the broader culture

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