

*THE CRITICAL HERITAGE*

**WILLIAM SHAKESPEARE**

**VOLUME 6**

1774–1801

Edited by  
**BRIAN VICKERS**



# Shakespeare The Critical Heritage 1774 1801

**A.J. Smith**



## **Shakespeare The Critical Heritage 1774 1801:**

**Shakespeare: the Critical Heritage: 1774-1801** ,1974 William Shakespeare Brian Vickers,1995 First published in 1995 Routledge is an imprint of Taylor Francis an informa company **Shakespeare; the Critical Heritage: 1774-1801** Brian Vickers,1974 William Shakespeare ,1995 **Imagining Shakespeare's Original Audience, 1660-2000** Bettina Boecker,2016-04-29 Comparatively little is known about Shakespeare s first audiences This study argues that the Elizabethan audience is an essential part of Shakespeare as a site of cultural meaning and that the way criticism thinks of early modern theatregoers is directly related to the way it thinks of and uses the Bard himself **Cultural Constructions of Madness in Eighteenth-Century Writing** A. Ingram,M. Faubert,2004-11-30 Cultural Constructions of Madness in the Eighteenth Century deals with the mis representation of insanity through a substantial range of literary forms and figures from across the eighteenth century and beyond Chapters cover the representation distortion sentimentalization and elevation of insanity and such associated issues as gender personal identity and performance in some of the best as well as some of the least known writers of the period A selection of visual material including works by Hogarth Rowlandson and Gillray is also discussed While primarily adopting a literary focus the work is informed throughout by an alertness to significant issues of medical and psychiatric history **John Donne: The Critical Heritage** A.J. Smith,2002-09-11 Contains writings about John Donne from 1873 to 1923 including Henry Morley Edmund Gosse W F Collier Rudyard Kipling Charles Eliot Norton Henry Augustin Beers Thomas Hardy W B Yeats Ezra Pound T S Eliot and many others Together these works present a record of how from the nineteenth century onwards critics viewed Donne and how he became part of today s literary canon

**Shakespeare's Language** Keith Johnson,2019-01-10 In Shakespeare s Language Keith Johnson offers an overview of the rich and dynamic history of the reception and study of Shakespeare s language from his death right up to the present Tracing a chronological history of Shakespeare s language Keith Johnson also picks up on classic and contemporary themes such as lexical and digital studies original pronunciation rhetoric grammar The historical approach provides a comprehensive overview plotting the attitudes towards Shakespeare s language as well as a history of its study This approach reveals how different cultural and literary trends have moulded these attitudes and reflects changing linguistic climates the book also includes a chapter that looks to the future Shakespeare s Language is therefore not only an essential guide to the language of Shakespeare but it offers crucial insights to broader approaches to language as a whole **Sidney: The Critical Heritage** Dr Martin Garrett,Martin Garrett,2002-09-11 First published in 1996 Routledge is an imprint of Taylor Francis an informa company **Gothic Shakespeares** John Drakakis,Dale Townshend,2008-12 In Gothic Shakespeares Shakespeare is considered alongside major Gothic texts and writers from Horace Walpole Ann Radcliffe Matthew Lewis and Mary Shelley up to and including contemporary Gothic fiction and horror film This volume offers a highly original and truly provocative account of Gothic reformulations of Shakespeare and Shakespeare s significance to the Gothic **The Woman Reader**

Belinda Jack,2012-07-17 This lively story has never been told before the complete history of women s reading and the ceaseless controversies it has inspired Belinda Jack s groundbreaking volume travels from the Cro Magnon cave to the digital bookstores of our time exploring what and how women of widely differing cultures have read through the ages Jack traces a history marked by persistent efforts to prevent women from gaining literacy or reading what they wished She also recounts the counter efforts of those who have battled for girls access to books and education The book introduces frustrated female readers of many eras Babylonian princesses who called for women s voices to be heard rebellious nuns who wanted to share their writings with others confidantes who challenged Reformation theologians writings nineteenth century New England mill girls who risked their jobs to smuggle novels into the workplace and women volunteers who taught literacy to women and children on convict ships bound for Australia Today new distinctions between male and female readers have emerged and Jack explores such contemporary topics as burgeoning women s reading groups differences in men and women s reading tastes censorship of women s on line reading in countries like Iran the continuing struggle for girls literacy in many poorer places and the impact of women readers in their new status as significant movers in the world of reading **Appropriating**

**Shakespeare** Brian Vickers,1994-01-01 During the last two decades new critical schools of Shakespeare scholarship have emerged each with its own ideology each convinced that all other approaches are deficient This controversial book argues that in attempting to appropriate Shakespeare for their own purposes these schools omit and misrepresent Shakespeare s text and thus distort it Brian Vickers describes the iconoclastic attitudes emerging in French criticism of the 1960s that continue to influence literary theory that language cannot reliably represent reality that literature cannot represent life that since no definitive reading is possible all interpretation is misinterpretation Vickers shows that these positions have been refuted and he brings together work in philosophy linguistics and literary theory to rehabilitate language and literature He then surveys the main conflicting schools in Shakespearean and other current literary criticism deconstructionism feminism new historicism cultural materialism and psychoanalytic Marxist and Christian interpretations describing the theoretical basis of each school both in its own words and in those of its critics Evaluating the resulting interpretations of Shakespeare he shows that each is biased and fragmentary in its own way The epilogue considers two related issues the attempt of current literary theory to present itself as a coherent system while at the same time wishing to evade accountability and the way in which different schools demonize their rivals thus adding an intolerant tone to much recent criticism **An**

**Introduction to Literature, Criticism and Theory** Andrew Bennett,Nicholas Royle,2016-03-02 Lively original and highly readable An Introduction to Literature Criticism and Theory is the essential guide to literary studies Starting at The Beginning and concluding with The End chapters range from the familiar such as Character Narrative and The Author to the more unusual such as Secrets Pleasure and Ghosts Now in its fifth edition Bennett and Royle s classic textbook successfully illuminates complex ideas by engaging directly with literary works so that a reading of Jane Eyre opens up ways of thinking

about racial difference for example while Chaucer Raymond Chandler and Monty Python are all invoked in a discussion of literature and laughter The fifth edition has been revised throughout and includes four new chapters Feelings Wounds Body and Love to incorporate exciting recent developments in literary studies In addition to further reading sections at the end of each chapter the book contains a comprehensive bibliography and a glossary of key literary terms A breath of fresh air in a field that can often seem dry and dauntingly theoretical this book will open the reader's eyes to the exhilarating possibilities of reading and studying literature

**A Meaningful World** Benjamin Wiker, Jonathan Witt, 2006-07-12 When we look at nature whether at our living earth or into deepest space what do we find Benjamin Wiker and Jonathan Witt take you on a journey that reveals a universe shot through with meaning designed to be intelligible on multiple levels and one that points to God himself

**Shakespeare Studies, vol. 42** James R. Siemon, Diana E. Henderson, 2014-09-30 An annual volume containing essays and studies by critics and cultural historians from around the world Also includes two review articles and thirteen books reviews

Painting the Cannon's Roar Thomas Tolley, 2017-07-05 From c 1750 to c 1810 the paths of music history and the history of painting converged with lasting consequences The publication of Newton's Opticks at the start of the eighteenth century gave a scientific basis to the analogy between sight and sound allowing music and the visual arts to be defined more closely in relation to one another This was also a period which witnessed the emergence of a larger and increasingly receptive audience for both music and the visual arts an audience which potentially included all social strata The development of this growing public and the commercial potential that it signified meant that for the first time it became possible for a contemporary artist to enjoy an international reputation Nowhere is this better illustrated than in the career of Joseph Haydn Although this phenomenon defies conventional modes of study the book shows how musical pictorialism became a major creative force in popular culture Haydn the most popular living cultural personality of the period proved to be the key figure in advancing the new relationship The connections between the composer and his audiences and leading contemporary artists including Tiepolo Mengs Kauffman Goya David Messerschmidt Louthembourg Canova Copley Fuseli Reynolds Gillray and West are examined here for the first time By the early nineteenth century populism was beginning to be regarded with scepticism and disdain Mozart was the modern Raphael Beethoven the modern Michelangelo Haydn however had no clear parallel in the accepted canon of Renaissance art Yet his recognition that ordinary people had a desire to experience simultaneous aural and visual stimulation was not altogether lost finding future exponents in Wagner and later still in the cinematic arts

**Coriolanus on Stage in England and America, 1609-1994** John Ripley, 1998 Drawing upon promptbooks and other theater documents engravings and photographs reviews interviews letters diaries and memoirs he creates a richly layered account of a play persistently denied its character and rarely staged without explicit or implicit apology

**Teaching Shakespeare and Early Modern Dramatists** A. Hiscock, L. Hopkins, 2007-07-02 This collection offers practical suggestions for the integration of non-Shakespearean drama into the teaching of Shakespeare It shows both

the ways in which Shakespearean drama is typical of its period and of the ways in which it is distinctive by looking at Shakespeare and other writers who influenced and developed the genres in which he worked      **The One King Lear** Brian Vickers, 2016-04-04 In the 1980s influential scholars argued that Shakespeare revised King Lear in light of theatrical performance resulting in two texts by the bard's own hand The two text theory hardened into orthodoxy Here Sir Brian Vickers makes the case that Shakespeare did not cut his original text At stake is the way his greatest play is read and performed      **Henry IV Parts I and II** Ronald Knowles, 1992-04-01 This volume analyses leading critics from the 17th century to the 20th century who have commented on Henry IV Parts I and II Beginning with the significance of the Dering manuscript and Dryden's comments the study continues with the dominance of Falstaff in eighteenth century debate in such figures as Dr Johnson and Maurice Morgann Neoclassical Romantic and Victorian judgements are surveyed particularly stressing German criticism Consideration of negative and positive ideological readings from A C Bradley to Graham Holderness is followed by an appraisal of the conflict of two value systems within the plays between art and history the universal and the feudal

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