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Shakespeare Imitations Parodies And Forgeries 1710 1820

Deborah C. Payne

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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 informa company 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 Condh Don Rimualdo s discovery 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 Shakespeare and Lost Plays David McInnis, 2021-03-25 Shakespeare the guestion what did Shakespeare actually write 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

The New Oxford Shakespeare: Authorship Companion Gary Taylor, Gabriel Egan, 2017-02-10 This companion volume to The New Oxford Shakespeare The Complete Works concentrates on the issues of canon and chronology currently the most active and controversial debates in the field of Shakespeare editing It presents in full the evidence behind the choices made in The Complete Works about which works Shakespeare wrote in whole or part A major new contribution to attribution studies the Authorship Companion illuminates the work and methodology underpinning the groundbreaking New Oxford Shakespeare and casts new light on the professional working practices and creative endeavours of Shakespeare and his contemporaries We now know that Shakespeare collaborated with his literary and dramatic contemporaries and that others adapted his works before they reached printed publication The Authorship Companion's essays explore and explain these processes laying out everything we currently know about the works authorship Using a variety of different attribution methods The New Oxford Shakespeare has confirmed the presence of other writers hands in plays that until recently were thought to be Shakespeare's solo work Taking this process further with meticulous fresh scholarship essays in the Authorship Companion show why we must now add new plays to the accepted Shakespeare canon and reattribute certain parts of familiar Shakespeare plays to other writers The technical arguments for these decisions about Shakespeare's creativity are carefully laid out in language that anyone interested in the topic can understand The latest methods for authorship attribution are explained in simple but accurate terms and all the linguistic data on which the conclusions are based is provided The New Oxford Shakespeare consists of four interconnected publications the Modern Critical Edition with modern spelling the Critical Reference Edition with original spelling a companion volume on Authorship and an online version integrating all of this material on OUP s high powered scholarly editions platform Together they provide the perfect resource for the future of Shakespeare studies 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 playthe manuscript of which is lost and the identity of whose authorcannot be established for certain Such is the enigma posed by Cardenio a playperformed in England for the first time in 1612 or 1613 and attributed forty years later to Shakespeare and Fletcher Itsplot 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 wastranslated 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 aproliferation of discourses There was often a reaction when it wasfeared that this proliferation would become excessive and manywritings were weeded out Not all were destined to survive inparticular plays for the theatre which in many cases were neverpublished This genre situated at the bottom of the literaryhierarchy 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 inthe gaps in some cases even the fabrication of forgeries Suchwas the fate of Cardenio in the eighteenth century Retracing the history of this play therefore leads one to wonderabout the status in the past of works today judged to becanonical 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 themystery 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 Calder n 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 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 The Cult of Kean Jeffrey Kahan, 2017-11-30 A Shakespearean actor who made his (Lewis),2010-03-01 Plays playscripts 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 **Getting Published in the Humanities** Jeffrey Kahan, 2014-01-10 In academia the mantra publish or perish is more than a clicke 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 <u>Inventing Eleanor Michael R. Evans, 2014-09-25 Eleanor of</u> Aguitaine 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 Aguitaine and investigates how and why historians and artists have invented an Eleanor who is very different from the 12th

 $century\ queen\ The\ book\ first\ considers\ the\ medieval\ primary\ sources\ and\ then\ proceeds\ to\ trace\ the\ post\ medieval\ development\ of\ the\ image\ of\ Eleanor\ from\ demonic\ queen\ to\ feminist\ icon\ in\ historiography\ and\ the\ broader\ culture$

The book delves into Shakespeare Imitations Parodies And Forgeries 1710 1820. Shakespeare Imitations Parodies And Forgeries 1710 1820 is an essential topic that needs to be grasped by everyone, ranging from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Shakespeare Imitations Parodies And Forgeries 1710 1820, encompassing both the fundamentals and more intricate discussions.

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