

Reforming the "Bad" Quartos

Performance and Provenance
of Six Shakespearean
First Editions



Kathleen O. Irace

Reforming The Bad Quartos Performance And Provenance Of Six Shakespearean First Editions

Andrew Hiscock, Stephen Longstaffe



Reforming The Bad Quartos Performance And Provenance Of Six Shakespearean First Editions:

Reforming the "bad" Quartos Kathleen O. Irace, 1994 If as this study argues the actors also adapted the plays the short quartos preserve the earliest fast paced popular adaptations of Shakespeare's plays designed by the actors to please the million

Early Shakespeare, 1588-1594 Rory Loughnane, Andrew J. Power, 2020-04-30 Early Shakespeare 1588 1594 draws together leading scholars of text performance and theatre history to offer a rigorous re appraisal of Shakespeare's early career The contributors offer rich new critical insights into the theatrical and poetic context in which Shakespeare first wrote and his emergence as an author of note while challenging traditional readings of his beginnings in the burgeoning theatre industry Shakespeare's earliest works are treated on their own merit and in their own time without looking forward to Shakespeare's later achievements contributors situate Shakespeare in his twenties in a very specific time place and cultural moment The volume features essays about Shakespeare's early style characterisation and dramaturgy together with analysis of his early co authors rivals and influences including Lyly Spenser and Marlowe This collection provides essential entry points to and original readings of the poet dramatist's earliest extant writings and shines new light on his first activities as a professional author

Texts and Traditions Beatrice Groves, 2007 Explores Shakespeare's engagement with the religious culture of his time Through readings of a number of plays *Romeo and Juliet* *King John* *Henry IV* *Henry V* and *Measure for Measure* this work explains allusions to the Bible the Church's liturgy and to the mystery plays performed in England in Shakespeare's boyhood

King Richard III William Shakespeare, 2009-09-28 Dramatizes Richard's rise to the British throne and his subsequent downfall and includes criticism and notes on the play's text

Radical Shakespeare Chris Fitter, 2013-07-03 This book argues that Shakespeare was permanently preoccupied with the brutality corruption and ultimate groundlessness of the political order of his state and that the impact of original Tudor censorship supplemented by the relatively depoliticizing aesthetic traditions of later centuries have together obscured the consistent subversiveness of his work Traditionally Shakespeare's political attitudes have been construed either as primarily conservative or as essays in richly imaginative ambiguation irreducible to settled viewpoints Fitter contends that government censorship forced superficial acquiescence upon Shakespeare in establishment ideologies monarchic aristocratic and patriarchal that were enunciated through rhetorical set pieces but that Shakespeare the dramatist learned from Shakespeare the actor a variety of creative methods for sabotaging those perspectives in performance in the public theatres Using historical contextualizations and recuperation of original performance values the book argues that Shakespeare emerged as a radical writer not in middle age with *King Lear* and *Coriolanus* plays whose radicalism is becoming widely recognized but from his outset with *Henry VI* and *Taming of the Shrew* Recognizing Shakespeare's allusiveness to 1590s controversies and dissident thought and recovering the subtextual politics of Shakespeare's distinctive stagecraft reveals populist at times even radical meaning and a substantially new and astonishingly interventionist Shakespeare

Shakespeare in Print Andrew Murphy, 2003-11-13

Shakespeare in Print is a comprehensive 2003 account of Shakespeare publishing and an indispensable research resource. Andrew Murphy sets out the history of the Shakespeare text from the Renaissance through to the twenty-first century from the twin perspectives of editing and publishing history. Murphy tackles issues of editorial and textual theory in an accessible and engaging manner. He draws on a wide range of archival materials and attends to topics little explored by previous scholars such as the importance of Scottish and Irish editions in the eighteenth century, the rise of the educational edition and the history and significance of mass market editions. The extensive appendix is an invaluable reference tool which provides full publishing details of all single-text Shakespeare editions up to 1709 and all collected editions up to 1821. The listing also provides details of a selected range of major editions beyond these dates to the present day.

Early Modern German Shakespeare: Hamlet and Romeo and Juliet Lukas Erne, Kareen Seidler, 2020-03-19 This book is a translation of German versions of both Hamlet and Romeo and Juliet. The introductions to each play place these versions of Shakespeare's plays in the German context and offer insights into what we can learn about the original texts from these translations. English itinerant players toured in northern continental Europe from the 1580s. Their repertoires initially consisted of plays from the London theatre but over time the players learnt German and German players joined the companies as a result of which the dramatic texts were adapted and translated into German. A number of German plays now extant have a direct connection to Shakespeare. Four of them are so close in plot, character constellation and at times even language to their English originals that they can legitimately be considered versions of Shakespeare's plays. This volume offers fully edited translations of two such texts: *Der Bestrafte Brudermord* (Fratricide Punished Hamlet) and *Romio und Julieta* (Romeo and Juliet). With full scholarly apparatus, these texts are of seminal interest to all scholars of Shakespeare's texts and their transmission over time in print translation and performance.

The Shakespearean International Yearbook: Where are We Now in Shakespearean Studies? John. M. Mucciolo, William R. Elton, 2017-11-22 This title was first published in 2002. This second volume of The Shakespearean International Yearbook continues the work of assessing the present state of Shakespeare studies in the new millennium. Comprising 20 essays by distinguished scholars from North America, the UK and Australia, it is divided into sections on criticism and theory, text, textuality and technology, Renaissance ideas and conventions, and Shakespeare and the city. The essays address issues that are fundamental to our interpretive encounter with Shakespeare, including those of gender and sexuality, the staging of plays and historical research on matters such as the monarchy, language, religion and the law.

How to Read a Shakespearean Play Text Eugene Giddens, 2011-02-10 An invaluable introductory guide for students on how to engage with the original printed texts of Shakespeare and his contemporaries.

In Arden: Editing Shakespeare - Essays In Honour of Richard Proudfoot Gordon McMullan, Ann Thompson, 2015-03-20 A collection of new and specially commissioned essays by an eminent team of Shakespeare scholars focusing on the particular issues relating to the editing of Shakespeare and other Renaissance texts. The editing of dramatic and other literary texts has always been an

important aspect of literary studies In recent years editing and the theoretical frameworks that underlie editing practices have become a lively and controversial focus of debate sparked both by philosophical discussions on the death of the author and by the technological challenges presented by the possibilities of electronic texts Most national and international conferences on literature and drama include sessions on textual studies and editing and a number of monographs address particular issues relating to the editing of Shakespeare and other Renaissance texts but this is the first overall survey of the current state of the field The essays have been commissioned to honour Professor Richard Proudfoot Senior General Editor of the Arden Shakespeare and an internationally recognised authority in the field of Shakespeare textual scholarship who retired from King's College London in 1999 after 35 years This is a well planned focused and co-ordinated volume makes a significant contribution to Shakespeare studies The contributors are a formidable and global group of scholars representing both traditional and contemporary viewpoints They include a number of Arden editors past and present as well as scholars who have edited texts for the main competitors

Shakespeare and the Economic Imperative Peter F. Grav, 2008-04-25 Working from the perspective of the new economic criticism this study uses close reading and historical contextualization to examine the relationship between interpersonal relationships and economics in the plays of Shakespeare

Shakespeare Survey Stanley Wells, Jonathan Bate, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback

Shakespeare's Stage Traffic Janet Clare, 2014-01-09 Contesting the notion of Shakespeare as originator Clare demonstrates how Shakespeare adapted imitated and borrowed from the work of others

The Shakespeare Handbook Andrew Hiscock, Stephen Longstaffe, 2009-05-28 Literature and Culture Handbooks are an innovative series of guides to major periods topics and authors in British and American literature and culture Designed to provide a comprehensive one-stop resource for literature students each handbook provides the essential information and guidance needed from the beginning of a course through to developing more advanced knowledge and skills Written in clear language by leading academics they provide an indispensable introduction to key topics including Introduction to authors texts historical and cultural contexts Guides to key critics concepts and topics An overview of major critical approaches changes in the canon and directions of current and future research Case studies in reading literary and critical texts Annotated bibliography including websites timeline glossary of critical terms The Shakespeare Handbook is an accessible and comprehensive introduction to Shakespeare and early modern literature

Annual Bibliography of the History of the Printed Book and Libraries Dept. of Special Collections of the Koninklijke Bibliotheek, 1999-08-31 This twenty-seventh volume of ABHB Annual bibliography of the history of the printed book and libraries contains 5076 records selected from some 1000 periodicals the list of which follows this introduction They have been compiled by the National Committees of the following countries Arab Countries Italy Australia Latin America Austria Latvia Lithuania Belarus Belgium Luxembourg Bulgaria Mexico The Netherlands Canada Croatia Poland Estonia Portugal Finland Rumania France Russia Germany South

Africa Great Britain Spain Hungary Sweden Switzerland Iceland Ukraine Ireland Israel USA Benevolent readers are requested to signal the names of bibliographers and historians from countries not mentioned above who would be willing to co operate to this scheme of international bibliographic collaboration The editor will greatly appreciate any communication on this matter Subject As has been said in the introduction to the previous volumes this bibliography aims at recording all books and articles of scholarly value which relate to the history of the printed book to the history of the arts crafts techniques and equipment and of the economic social and cultural environment involved in its production distribution conservation and description Of course the ideal of a complete coverage is nearly impossible to attain However it is the policy of this publication to include missing items as VIII INTRODUCTION much as possible in the forthcoming volumes The same applies to countries newly added to the bibliography

Owning William Shakespeare James J. Marino, 2011-09-21 Copyright is by no means the only device for asserting ownership of a work Some writers including playwrights in the early modern period did not even view print copyright as the most important of their authorial rights A rich vein of recent scholarship has examined the interaction between royal monopolies which have been identified with later notions of intrinsic authorial ownership and the internal copy registration practices of the English book trades Yet this dialogue was but one part of a still more complicated conversation in early modern England James J Marino argues other customs and other sets of professional demands were at least as important most strikingly in the exercise of the performance rights of plays In *Owning William Shakespeare* James Marino explores the actors system of intellectual property as something fundamentally different from the property regimes exercised by the London printers or the royal monopolists Focusing on *Hamlet* *The Taming of the Shrew* *King Lear* and other works he demonstrates how Shakespeare's acting company asserted ownership of its plays through intense rewriting combined with progressively insistent attribution to Shakespeare The familiar versions of these plays were created through ongoing revision in the theater a process that did not necessarily begin with Shakespeare's original manuscript or end when he died An ascription by the company of any play to Shakespeare did not imply that it was following a fixed authorial text rather Marino writes it indicates an attempt to maintain exclusive control over a set of open ended theatrically revised scripts Combining theater history textual studies and literary theory *Owning William Shakespeare* rethinks both the way Shakespeare's plays were created and the way they came to be known as his It overturns a century of scholarship aimed at re-creating the playwright's lost manuscripts focusing instead on the way the plays continued to live and grow onstage

Shakespeare/adaptation/modern Drama Randall Martin, Katherine West Scheil, 2011-01-01 The relationship between modern drama and Shakespeare remains intense and fruitful as Shakespearian themes continue to permeate contemporary plays films and other art forms *Shakespeare Adaptation Modern Drama* is the first book length international study to examine the critical and theatrical connections among these fields including the motivations methods and limits of adaptation in modern performance media Top scholars including Peter Holland Alexander Leggatt Brian Parker

and Stanley Wells examine such topics as the relationship between Shakespeare and modern drama in the context of current literary theories and historical accounts of adaptive and appropriative practices Among the diverse and intriguing examples studied are the authorial self adaptations of Tom Stoppard and Tennessee Williams and the generic and political appropriations of Shakespeare's texts in television musical theatre and memoir This illuminating and theoretically astute tribute to Renaissance and modern drama scholar Jill Levenson will stimulate further research on the evolving adaptive and intertextual relationships between influential literary works and periods

Henry VI Thomas A. Pendleton, 2001 This collection of essays provides a selection of criticism on Shakespeare's Henry VI Topics include feminist commentaries the principal of unity in the trilogy the tradition of illumination of the plays textual variations and anachronism and allegory

Medieval and Renaissance Drama in England John Pitcher, 1999-03 This volume published annually contains essays by critics and cultural historians as well as reviews of the many books and essays dealing with the cultural history of medieval and early modern England as expressed by and realised in its drama

Negotiating Shakespeare's Language in Romeo and Juliet Lynette Hunter, Peter Lichtenfels, 2016-09-17 Through exciting and unconventional approaches including critical historical printing publishing and performance studies this study mines Shakespeare's Romeo and Juliet to produce new insights into the early modern family the individual and society in the context of early modern capitalism Inspired by recent work in cultural materialism and the material book it also foregrounds the ways in which the contexts and the text itself become available to the reader today The opening material on critical historical approaches focuses on the way that readers have frequently read and played the text to explore issues that cluster around the family marriage gender and sexuality Chapter two on the ways that actors today inhabit character and create behaviour provides intertextual comment on acting in the early modern period and the connections between acting and social behaviour that inform self image and the performance of identity both then and now The third chapter on printing publishing approaches to the text offers a detective story about the differences between Quarto One and Quarto Two that focuses on the curious appearance in Quarto Two of material related to the law at word phrase line and scene level The next three chapters integrate a close study of the language of the play to negotiate its potential significance for the present in the areas of Family Marriage Gender and Sexuality Identity Individualism and Humanism and the Law Religion and Medicine Among the startling aspects of this book are that it takes the part of Juliet far more seriously than other criticism has tended to do attributing to her agency and aspects of character that develop the part suddenly from girl to woman recognizes the way the play explores early modern identity becoming a handbook for individualism and humanism in the private domestic setting of early capitalism and brings to light the least recognized element in the play at the moment its demonstration of the emerging structures of state power governance by law the introduction of surveillance detection and witness and the formation of what we now call the subject The volume includes on DVD a scholarly edition with commentary of the text of Romeo Juliet which reinstates many of the

original early modern versions of the play

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