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## THE SHAKESPEARE READER

WITH AN ESSAY BY T. S. ELIOT

# Shakespeare Reader

**Century geographical readers**



## Shakespeare Reader:

**Shakespeare's Early Readers** Jean-Christophe Mayer, 2018-09-06 Who were Shakespeare's first readers and what did they think of his works Offering the first dedicated account of the ways in which Shakespeare's texts were read in the centuries during which they were originally produced Jean Christophe Mayer reconsiders the role of readers in the history of Shakespeare's rise to fame and in the history of canon formation Addressing an essential formative moment when Shakespeare became a literary dramatist this book explores six crucial fields literacy reading and life writing editing Shakespeare's text marking Shakespeare for the theatre commonplacing and passing judgement Through close examination of rare material some of which has never been published before and covering both the marks left by readers in their books and early manuscript extracts of Shakespeare Mayer demonstrates how the worlds of print and performance overlapped at a time when Shakespeare offered a communal text the ownership of which was essentially undecided **The Shakespeare**

**Reader** William Shakespeare, 1997 An anthology of Shakespeare's well known plays including Hamlet Othello and Romeo and Juliet *First Readers of Shakespeare's Sonnets, 1590-1790* Faith D. Acker, 2020-09-22 For more than four centuries cultural preferences literary values critical contexts and personal tastes have governed readers' responses to Shakespeare's sonnets Early private readers often considered these poems in light of the religious political and humanist values by which they lived Other seventeenth and eighteenth century readers such as stationers and editors balanced their personal literary preferences against the imagined or actual interests of the literate public to whom they marketed carefully curated editions of the sonnets often successfully Whether public or private however many disparate sonnet interpretations from the sonnets' first two centuries in print have been overlooked by modern sonnet scholarship with its emphasis on narrative and amorous readings of the 1609 sequence First Readers of Shakespeare's Sonnets reintroduces many early readings of Shakespeare's sonnets arguing that studying the priorities and interpretations of these previous readers expands the modern critical applications of these poems thereby affording them numerous future applications This volume draws upon book history manuscript studies and editorial theory to recover four lost critical approaches to the sonnets highlighting early readers' interests in Shakespeare's classical adaptations political applicability religious themes and rhetorical skill during the seventeenth and eighteenth centuries *A Reader's Guide to Shakespeare's Plays* Ronald Berman, 1965 **The Century**

**geographical readers. Reader 1-7b** Century geographical readers, 1890 *The British Biographical Reader*, 1892

**Shakespeare's Histories** William Shakespeare, 1927 *Plays of Shakespeare* William Shakespeare, 1874 The Reader's Handbook of Allusions, References, Plots and Stories Ebenezer Cobham Brewer, 1881 *Shakespeare's Sublime Pathos* Jonathan P. A. Sell, 2021-07-29 Winner of the AEDEAN Enrique Garc'a D'ez Literature Research Award 2023 Shakespeare's Sublime Pathos Person Audience Language breaks new ground in providing a sustained demystifying treatment of its subject and looking for answers to basic questions regarding the creation experience aesthetics and

philosophy of Shakespearean sublimity More specifically it explores how Shakespeare generates experiences of sublime pathos for which audiences have been prepared by the sublime ethos described in the companion volume Shakespeare's Sublime Ethos To do so it examines Shakespeare's model of mutualistic character in which entangled language brokers a psychic communion between fictive persons and real life audiences and readers In the process Sublime Critical platitudes regarding Shakespeare's liberating ambiguity and invention of the human are challenged while the sympathetic imagination is reinstated as the linchpin of the playwright's sublime effects As the argument develops the Shakespearean sublime emerges as an emotional state of vulnerable exhilaration leading to an ethically uplifting openness towards others and an epistemologically bracing awareness of human unknowability Taken together Shakespeare's Sublime Pathos and Shakespeare's Sublime Ethos show how Shakespearean drama integrates matter and spirit on hierarchical planes of cognition and argue that ultimately his is an immanent sublimity of the here and now enfolding a transcendence which may be imagined simulated or evoked but never achieved

**Blackie's comprehensive school series** Blackie and son, ltd,1879

**Blackie's geographical readers** W G. Baker,1884      The object-lesson handbook, a companion to 'Blackie's science readers'. Blackie & Son,1895      The Shakespeare reader: with notes, historical and grammatical by W.S. Dalgleish William Shakespeare,1871      A Synopsis of Scottish History ... ,1885      *Shakespeareana* ,1887      **The American Bookseller** ,1884      **Commercial geography, tr. by F. Muirhead** Karl August Zehden,1889      The Reader's Guide to English History. Supplement William Francis Allen,1883      **A Critical Dictionary of English Literature and British and American Authors Living and Deceased from the Earliest Accounts to the Latter Half of the Nineteenth Century** by S. Austin Allibone ,1870

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