

The transmission of Shakespeare's texts

A theatre-goer who had seen *1 Henry IV* when it first appeared on the stage in London might subsequently have ventured to the area around St Paul's Churchyard – at the time the centre of the English book trade – in search of a copy of the play. The printed text on offer there would have been strikingly different from its modern counterpart. For one thing, the title would not have been our compact *1 Henry IV* but rather the more elaborated *The History of Henry the Fourth; With the battle at Shrewsbury, between the King and Lord Henry Percy, surnamed Henry Hotspur of the North. With the humorous conceits of Sir John Falstaff*. This title serves not just to identify the play, but also acts as a kind of 'teaser', flagging up the exciting content of the book. An even more striking aspect of the original edition of the play, from a modern perspective, would be the fact that nowhere in the book is Shakespeare identified as the author. Like many other plays published in the closing years of the sixteenth century, *1 Henry IV* appeared without any indication of who had written it.

The title page of the first edition of *1 Henry IV* alerts us to the fact that the Renaissance was a period of cultural transition in England. The London theatre scene was an adventurous innovation, and it was not entirely clear whether the products of this new commercial venture should even be considered worthy of being preserved in print, a medium which had hitherto in large measure been used to disseminate works of a devotional or practical nature. To begin with, playwrights were little regarded within the cultural hierarchy of the time, and it was for this reason that their names were not included on the title pages of printed plays: this was not considered to be information likely to boost sales. It was much more common, in the early years of the theatre, to foreground the name of the acting company which had performed a given play. Thus, for example, the first edition of *Titus Andronicus* (1594) informs us that it 'was plaide by the right honourable the Earle of Darbie, Earle of Pembroke, and Earle of Sussex their seruants',

Shakespeares Romances As Interrogative Texts Their Alienation Strategies And Ideology

LM Reder



Shakespeare's Romances As Interrogative Texts Their Alienation Strategies And Ideology:

Shakespeare's Romances as Interrogative Texts Boika Sokolova, 1992 This study examines Pericles Cymbeline The Winter's Tale and The Tempest as interrogative texts throwing light not only on elements of their complex structure but on some of the pressures existing in Jacobean ideology It is a politicized reading of the texts analyzing the multiple dramatic strategies which create angles of vision revealing deficiencies in the nature of authority the role of the king as father husband and ruler and the function of the aristocratic woman as restorer of harmony It also discusses problems of genre and dramatic strategies *The Cambridge Companion to Shakespeare's Last Plays* Catherine M. S. Alexander, 2009-07-16 Which plays are included under the heading Shakespeare's last plays and when does Shakespeare's last period begin What is meant by a late play and what are the benefits in defining plays in this way Reflecting the recent growth of interest in late studies and recognising the gaps in accessible scholarship on this area in this book leading international Shakespeare scholars address these and many other questions The essays locate Shakespeare's last plays single and co-authored in the period of their composition consider the significant characteristics of their Jacobean context and explore the rich afterlives on stage in print and other media of The Winter's Tale Cymbeline The Tempest Pericles The Two Noble Kinsmen and Henry VIII The volume opens with a historical timeline that places the plays in the contexts of contemporary political events theatrical events other cultural milestones Shakespeare's life and that of his playing company the King's Men *Shakespeare and Renaissance Politics* Andrew Hadfield, 2014-03-20 Shakespeare like many of his contemporaries was concerned with the question of the succession and the legitimacy of the monarch From the early plays through the histories to Hamlet Shakespeare's work is haunted by the problem of political legitimacy **The New Cambridge Companion to Shakespeare** Margreta De Grazia, Stanley Wells, 2010-03-25 Written by a team of leading international scholars this Companion is designed to illuminate Shakespeare's works through discussion of the key topics of Shakespeare studies Twenty-one essays provide lively and authoritative approaches to recent scholarship and criticism for readers keen to expand their knowledge and appreciation of Shakespeare The book contains stimulating chapters on traditional topics such as Shakespeare's biography and the transmission of his texts Individual readings of the plays are given in the context of genre as well as through the cultural and historical perspectives of race sexuality and gender and politics and religion Essays on performance survey the latest digital media as well as stage and film Throughout the volume contributors discuss Shakespeare in a global as well as a national context a dramatist with a long and constantly mutating history of reception and performance *Shakespeare and Greece* Alison Findlay, Vassiliki Markidou, 2017-01-26 This book seeks to invert Ben Jonson's claim that Shakespeare had small Latin and less Greek and to prove that in fact there is more Greek and less Latin in a significant group of Shakespeare's texts a group whose generic hybridity tragic comical historical romance exemplifies the hybridity of Greece in the early modern imagination To early modern England Greece was an enigma It was the origin and

idealised pinnacle of Western philosophy tragedy democracy heroic human endeavour and at the same time an example of decadence a fallen state currently under Ottoman control and therefore an exotic dangerous Other in the most disturbing senses of the word Indeed while Britain was struggling to establish itself as a nation state and an imperial authority by emulating classical Greek models this ambition was radically unsettled by early modern Greece's subjection to the Ottoman Empire which rendered Europe's eastern borders dramatically vulnerable Focusing for the first time on Shakespeare's Greek texts *Venus and Adonis* *The Comedy of Errors* *A Midsummer Night's Dream* *Love's Labour's Lost* *Troilus and Cressida* *Timon of Athens* *King Lear* *Pericles* and *The Two Noble Kinsmen* the volume considers how Shakespeare's use of antiquity and Greek myth intersects with early modern perceptions of the country and its empire Shakespeare Survey Stanley Wells, Jonathan Bate, Michael Dobson, 2003-10-16 *Shakespeare Survey* is a yearbook of Shakespeare studies and production Since 1948 *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 the previous year's textual and critical studies and of major British performances The books are illustrated with a variety of Shakespearean images and production photographs The current editor of *Survey* is Peter Holland The first eighteen volumes were edited by Allardyce Nicoll numbers 19-33 by Kenneth Muir and numbers 34-52 by Stanley Wells The virtues of accessible scholarship and a keen interest in performance from Shakespeare's time to our own have characterised the journal from the start Now backnumbers are gradually being reissued in paperback *Bibliographie Internationale Des Recensions de la Littérature Savante*, 1983 **The Ethical Component in Experimental British Fiction Since the 1960's** Susana Onega Jaén, Jean-Michel Ganteau, 2007 Some humanist critics contend that only realist texts have an ethical function that there is no ethical message behind the parodic and self-conscious games played by experimental fiction and that since emotion neutralises the ethical faculties there is no ethical dimension in such excess peddling postmodernist genres and modes as kitsch melodrama and romance Yet one may argue that the defamiliarisation imposed by parody metafictional overkill and sundry devices symptomatic of emotional paroxysm on the realist text involves some measure of criticism of received truth and makes for the practice of a non-deontic ethics of truths that is also fairly often an ethics of alterity This volume examines analytical evidence for the ethical component in key experimental British novels from the 1960's to the present with special focus on John Fowles Brigid Brophy B.S. Johnson Angela Carter Peter Ackroyd A.S. Byatt Martin Amis Zadie Smith Will Self Ian McEwan and Julian Barnes **Jahrbuch** Deutsche Shakespeare-Gesellschaft West, 1994 Vols for 1964 include *Shakespeare Bibliographie* **Jahrbuch** Deutsche Shakespeare-Gesellschaft, 1994 **Lore and Language**, 1994 **International Shakespeare, the Tragedies** Patricia Ann Kennan, Mariangela Tempera, 1996 Saggi di Balz Engler Susan Bassnett John Drakakis Pilar Hidalgo John Russell Brown Tom Matheson Manfred Pfister Barbara Puschmann Nalenz Alexander Shurbanov e Boika Solokova Marta Wiszniowska Mario Domenichelli Patricia Kennan Mariangela Tempera Brian

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,1995 European English Studies Balz Engler,Renate Haas,2000 **Exploring Osaka** David M. Dunfield,1993 A
comprehensive English language guide to the city of Osaka for business travellers and tourists alike Second only to Tokyo as
a banking and trade centre of Japan Osaka is a centre of tradition and culture as well the home of bunraku puppet theatre for
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are included as well as recommended museums restaurants and hotels a list of festival dates and sources of additional
information **Shakespeare Survey** Allardyce Nicoll,1998 An annual survey of Shakespearian study and production
 Перечитывая Шекспира Mark Georgievich Sokolianskiĭ,2000 Shakespeare Quarterly ,2001 **Subject Guide**
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