



KING LEAR



A PARALLEL TEXT
EDITION
Second Edition

edited by
René Weis



King Lear Parallel Text Edition Longman Annotated Texts

Alexandra Braun-Rau



King Lear Parallel Text Edition Longman Annotated Texts:

King Lear Rene Weis, 2013-12-16 This reissued edition of Longman Annotated Texts *King Lear* includes comprehensive notes annotations and an introduction all designed to be of use to undergraduates and interested readers *King Lear* is one of Shakespeare's most widely studied tragedies However since the late 1970s textual scholars critics and editors have argued that there is no single *King Lear* text Anyone studying the play needs to be aware of two different texts one based on the quarto of 1608 *The History of King Lear* and a revised version published in the first folio of 1623 *The Tragedy of King Lear* This edition offers a fully annotated modern spelling version of the texts set side by side identifying and elucidating the major discrepancies between the two It presents some possible reasons for the differences between the two texts which themselves shed light on a number of issues relating to literary transmission in the Renaissance and give an insight into the nature of performance and censorship

King Lear William Shakespeare, 1993 **King Lear** William Shakespeare, 1974 **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

King Lear Andrew Hiscock, Lisa Hopkins, 2011-06-23 *King Lear* is one of Shakespeare's most performed and studied plays seen as one of the most significant and universal tragedies of all time This guide introduces the play's critical and performance history including notable stage productions alongside TV film and radio versions It includes a keynote chapter outlining major areas of current research on the play and four new critical essays Finally a guide to critical web based and production related resources and an annotated bibliography provide a basis for further individual research

Feminisms and Early Modern Texts Rebecca Ann Bach, Gwynne Kennedy, 2010-08 **King Lear** William Shakespeare, 1997-05-09 Kommentierte Ausgabe von *King Lear* *The Struggle for Shakespeare's Text* Gabriel Egan, 2010-10-21 We know Shakespeare's writings only from imperfectly made early editions from which editors struggle to

remove errors The New Bibliography of the early twentieth century refined with technological enhancements in the 1950s and 1960s taught generations of editors how to make sense of the early editions of Shakespeare and use them to make modern editions This book is the first complete history of the ideas that gave this movement its intellectual authority and of the challenges to that authority that emerged in the 1980s and 1990s Working chronologically Egan traces the struggle to wring from the early editions evidence of precisely what Shakespeare wrote The story of another struggle between competing interpretations of the evidence from early editions is told in detail and the consequences for editorial practice are comprehensively surveyed allowing readers to discover just what is at stake when scholars argue about how to edit Shakespeare

William Shakespeare, King Lear Susan Bruce, 1998-01-01

Playing Lear Oliver Ford Davies, 2003 A unique insight into Shakespeare's most monumentally complex character

The Arden Research Handbook of Shakespeare and Textual Studies Lukas Erne, 2021-03-25 The Arden Research Handbook of Shakespeare and Textual Studies is a wide ranging authoritative guide to research on Shakespeare and textual studies by an international team of leading scholars It contains chapters on all the major areas of current research notably the Shakespeare manuscripts the printed text and paratext in Shakespeare's early playbooks and poetry books Shakespeare's place in the early modern book trade Shakespeare's early readers users and collectors the constitution and evolution of the Shakespeare canon from the sixteenth to the twenty first century Shakespeare's editors from the eighteenth to the twenty first century and the modern editorial reproduction of Shakespeare The Handbook also devotes separate chapters to new directions and developments in research in the field specifically in the areas of digital editing and of authorship attribution methodologies In addition the Companion contains various sections that provide non specialists with practical help an A Z of key terms and concepts a guide to research methods and problems a chronology of major publications and events an introduction to resources for study of the field and a substantial annotated bibliography The Arden Research Handbook of Shakespeare and Textual Studies is a reference work aimed at advanced undergraduate and graduate students as well as scholars and libraries a guide to beginning or developing research in the field an essential companion for all those interested in Shakespeare and textual studies

Performing Shakespearean Appropriations Darlena Ciraulo, Matthew Kozusko, Robert Sawyer, 2022-06-29 Performing Shakespearean Appropriations explores the production and consumption of Shakespeare in acts of adaptation and appropriation across time periods and through a range of performance topics The ten essays moving from the seventeenth to the twenty first century address uses of Shakespeare in the novel television cinema and digital media Drawing on Christy Desmet's work several contributors figure appropriation as a posthumanist enterprise that engages with electronic Shakespeare by dismantling reassembling and recreating Shakespearean texts in and for digital platforms The collection thus looks at media and performance technologies diachronically in its focus on Shakespeare's afterlives Contributors also construe the notion of performance broadly to include performances of selves of communities of agencies

and of authenticity either Shakespeare's or the user's or both. The essays examine both specific performances and larger trends across media and they consider a full range of modes from formal and professional to casual and amateur from the fixed and traditional to the ephemeral, the itinerant and the irreverent. **Shakespearean Illuminations** Marvin Rosenberg, 1998. Topics in this collection include discussions of acting, the Big Four as well as studies on politics, language and history.

Turn-taking in Shakespeare Oliver Morgan, 2019-08-21. Oxford Textual Perspectives is a series of informative and provocative studies focused upon literary texts conceived of in the broadest sense of that term and the technologies, cultures and communities that produce, inform and receive them. It provides fresh interpretations of fundamental works and of the vital and challenging issues emerging in English literary studies. By engaging with the materiality of the literary text, its production and reception history and frequently testing and exploring the boundaries of the notion of text itself, the volumes in the series question familiar frameworks and provide innovative interpretations of both canonical and less well-known works. Whenever people talk to one another, there are at least two things going on at once. First and most obviously, there is an exchange of speech. Second and slightly less obviously, there is a negotiation about how that exchange is organised, about whose turn it is to talk at any given moment. Linguists call this second organisational level of activity turn-taking, and since the late 1970s it has been central to the way in which spoken interaction is understood. In spite of its obvious relevance to the study of drama, however, turn-taking has received little attention from critics and editors of Shakespeare. Turn-taking in Shakespeare offers a fresh perspective on the dramatic text by reversing the priorities of traditional literary analysis. Rather than focussing on what characters say, it focuses on when they speak. Rather than focussing on how they talk, it focuses on how they gain access to the floor. Its central argument is that the turn-taking patterns of Shakespeare's plays are a part of what Emrys Jones has called their basic structural shaping as fundamental to dialogue as rhythm is to verse. The book investigates what it means for a character to speak in or out of turn, to interrupt or overlap with a previous speaker, to pause before speaking or to fail to speak at all. It explores how these moments are and are not signalled by the Shakespearean text, how best to describe and understand them, and the implications of such questions for contemporary debates about editing, rhetoric, prosody and early modern performance practices.

Re-Presenting Ben Jonson Martin Butler, 1999-07-13. Work on Ben Jonson has long been dominated by the 11-volume Oxford text of his Works, edited by C. H. Herford, Percy Simpson and Evelyn Simpson, 1925-52. In this monumental edition, Jonson seems a remote and forbidding figure, an author of formidable learning and literariness. This collection of essays by twelve leading scholars, editors, historians and bibliographers explores ways in which modern understanding of Jonson's texts has undermined the emphasis of the Oxford edition and generated a Jonson whose Works and career look quite different. Addressing the competing needs of future readers, teachers and performers, it asks how this reconceptualized Jonson might best be transmitted into the next century. The volume also includes a new Jonson text, 'The Entertainment at Britain's Bourse', written in 1609 to celebrate the

royal opening of the Earl of Salisbury's commercial development in the Strand Discovered in 1996 it is the most significant addition to Jonson's canon this century and is here printed for the first time **Schrift - Text - Edition** Christiane Henkes, Walter Hettche, Gabriele Radecke, Elke Senne, 2011-11-30 Das Münchner Graduiertenkolleg Textkritik als Grundlage und Methode historischer Wissenschaften hat Editoren und Texttheoretiker aus den klassischen philologischen Fächern aus der Geschichtskunst und Musikwissenschaft sowie der Philosophie zusammengeführt Die interdisziplinäre Ausrichtung des Kollegs spiegelt sich in den Beiträgen zu diesem Sammelband der neben texttheoretischen und editionsgeschichtlichen Arbeiten auch kleinere Editionen und Handschriftenstudien enthält Der Band erscheint aus Anlaß des 65. Geburtstags von Hans Walter Gabler der von 1996 bis zum Abschluß des Kollegs im Jahre 2002 dessen Sprecher gewesen ist **Ben Jonson** Ben Johnson, Helen Ostovich, 2014-06-11 This edition of Ben Jonson's four middle comedies places the works in the popular history and culture of the times 1605-1614 and surveys the influences both classical and contemporary on Jonson as a playwright On the page annotations recreate the audience's perception of the plays as performances by commenting on the stage directions the self-conscious theatricality of characters and scenes and the vivid colloquialisms of early modern London that give the dialogue a heightened dimension of realism Brief introductions to each play discuss the local settings sources theatre history and further readings The general introduction includes a biography of Jonson a chronology of the plays and masques and separate essays on each play dealing particularly with Jonson's satirical treatments of trends and shams of the day whether political social commercial or spiritual **The Dunciad in Four Books** Valerie Rumbold, 2014-06-11 The Dunciad in Four Books of 1743 was the culmination of the series of Dunciads which Alexander Pope produced over the last decade and a half of his life It comprises not only a poem but also a mass of authorial annotation and appendices and this authoritative edition is the only one available which gives all the verse and the prose in a clearly laid out form with a full modern commentary Accessibly presented on the same page as Pope's text are explanatory notes written in a style adapted to the needs of undergraduate readers but still comprehensive enough to address the interests of scholars The many books and pamphlets to which Pope refers have been examined in detail and the commentary takes advantage of the fifty years scholarship on literary bibliographical cultural and political aspects of the period which has accumulated since James Sutherland's The Dunciad volume five of the Twickenham Edition A substantial introduction offers a stimulating and helpful approach to the work and the bibliography includes extensive suggestions for further reading Shakespeare Survey Stanley Wells, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback **William Shakespeares »King Lear« in seinen Fassungen** Alexandra Braun-Rau, 2012-01-02 Die Neueinschätzung der Verlieferungssituation bei Shakespeares King Lear hat in jüngerer Zeit zahlreiche Einzelditionen der Lear Fassungen hervorgebracht Ausgehend von der Verlieferungsproblematik der Editions-geschichte und der gegenwärtigen Editions-praxis unternimmt die Studie eine umfassende Neukonzeption der methodologischen Grundlagen zur Fassungs-edition bei

Shakespeares King Lear Dabei werden in Auseinandersetzung mit den Optionen der anglo amerikanischen und der neugermanistischen Editionswissenschaft editorische Begrifflichkeiten wie Fassung Variante und Textfehler erstmals grundlegend für die Edition von Shakespeare Fassungen systematisiert Zugleich wird ein diskursiv ausgerichtetes dialogisches Textsystem entwickelt das den Nutzer interaktiv in den Editionsproze einbindet und Form und Funktion des kritisch edierten Lesetexts neu definiert Die editionstheoretischen Überlegungen führen zum Entwurf einer Hypermedia Edition die sich bei der Konzeption von Lesetext Navigationsstruktur und Referenzsystem von traditionellen Normen löst Bestandteil der Studie ist ein über das Internet zugänglicher elektronischer Teil www.niemeyer.de/links/link_material.html der die theoretischen Überlegungen editionspraktisch umsetzt Der laufende Prototyp implementiert zum einen die Schlüsselfunktionen des Hypermedia Modells Zum anderen enthält er einen neu edierten mit Kommentar und Bildmaterialien versehenen Textabschnitt der die editorischen Prinzipien veranschaulicht und als Beispieledition genutzt werden kann

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