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Clowning and Authorship in Early Modern Theatre - Richard Preiss
2014-03-06

Richard Preiss presents a lively and provocative study of how the ever-popular stage clown shaped early modern playhouse theatre.

Early Modern Theatricality - Henry S. Turner 2013-12

Early Modern Theatricality brings together some of the most innovative critics in the field to examine the many conventions that characterized early modern theatricality. It generates fresh possibilities for criticism, combining historical, formal, and philosophical questions, in order to provoke our rediscovery of early modern drama.

The Encyclopedia of English Renaissance Literature, 3 Volume Set - Garrett A. Sullivan, Jr. 2012-01-30

Featuring entries composed by leading international scholars, The Encyclopedia of English Renaissance Literature presents comprehensive

coverage of all aspects of English literature produced from the early 16th to the mid 17th centuries. Comprises over 400 entries ranging from 1000 to 5000 words written by leading international scholars Arranged in A-Z format across three fully indexed and cross-referenced volumes Provides coverage of canonical authors and their works, as well as a variety of previously under-considered areas, including women writers, broadside ballads, commonplace books, and other popular literary forms Biographical material on authors is presented in the context of cutting-edge critical discussion of literary works. Represents the most comprehensive resource available for those working in English Renaissance literary studies Also available online as part of the Wiley-Blackwell Encyclopedia of Literature, providing 24/7 access and powerful searching, browsing and cross-referencing capabilities

Shakespeare's Early Readers - Jean-Christophe Mayer 2018-09-06

This is the first dedicated account of the ways in which Shakespeare's texts

were read in the two centuries after they were produced. A close examination of rare, often unpublished material offers a reconsideration of the role of readers in the history of Shakespeare's rise to fame.

The First Quarto of 'The Merry Wives of Windsor' - William Shakespeare
2020-09-17

A modernised edition of one of the most controversial early texts of a Shakespeare play. With a full introduction discussing the various theories of its origins.

The Pursuit of Style in Early Modern Drama - Matthew Hunter 2022-08-25
Matthew Hunter shows how early modern plays modeled diverse styles of talk for audiences inhabiting a newly public world.

Shakespeare and Quotation - Julie Maxwell 2018-04-26

Shakespeare is the most frequently quoted English author of all time. Quotations appear everywhere, from the epigraphs of novels to the mottoes on coffee cups. But Shakespeare was also a frequent quoter himself - of classical and contemporary literature, of the Bible, of snatches of popular songs and proverbs. This volume brings together an international team of scholars to trace the rich history of quotation from Shakespeare's own lifetime to the present day. Exploring a wide range of media, including Romantic poetry, theatre criticism, novels by Jane Austen, Thomas Hardy and Ian McEwan, political oratory, propaganda, advertising, drama, film and digital technology, the chapters draw fresh connections between Shakespeare's own practices of creative reworking and the quotation of his work in new and traditional forms. Richly illustrated and featuring an Afterword by Margreta de Grazia, the collection tells a new story of the making and remaking of Shakespeare's plays and poems.

Shakespeare's Rise to Cultural Prominence - Emma Depledge 2018-07-26
Shakespeare's rise to prominence was by no means inevitable. While he was popular in his lifetime, the number of new editions and revivals of his plays

declined over the following decades. Emma Depledge uses the methodologies of book and theatre history to provide a re-assessment of the reputation and dissemination of Shakespeare during the Interregnum and Restoration. She demonstrates the crucial role of the Exclusion Crisis (1678–1682), a political crisis over the royal succession, as a foundational moment in Shakespeare's canonisation. The period saw a sudden surge of theatrical alterations and a significantly increased rate of new editions and stage revivals. In the wake of the Exclusion Crisis, Shakespeare's plays were made available on a scale not witnessed since the early seventeenth century, thus reversing what might otherwise have been a permanent disappearance of his drama from canonical familiarity and firmly establishing Shakespeare's work in the national cultural imagination.

Shakespeare and the First Hamlet - Terri Bourus 2022-06-10

The first edition of Hamlet – often called 'Q1', shorthand for 'first quarto' – was published in 1603, in what we might regard as the early modern equivalent of a cheap paperback. Yet this early version of Shakespeare's classic tragedy is becoming increasingly canonical, not because there is universal agreement about what it is or what it means, but because more and more Shakespearians agree that it is worth arguing about. The essays in this collected volume explore the ways in which we might approach Q1's Hamlet, from performance to book history, from Shakespeare's relationships with his contemporaries to the shape of his whole career.

Shakespeare, Popularity and the Public Sphere - Jeffrey S. Doty 2017-01-16
In late Elizabethan England, political appeals to the people were considered dangerously democratic, even seditious: the commons were supposed to have neither political voice nor will. Yet such appeals happened so often that the regime coined the word 'popularity' to condemn the pursuit of popular favor. Jeffrey S. Doty argues that in plays from Richard II to Coriolanus, Shakespeare made the tactics of popularity - and the wider public they addressed - vital

aspects of politics. Shakespeare figured the public not as an extension of the royal court, but rather as a separate entity that, like the Globe's spectators who surrounded the fictional princes on its thrust stage, subjected their rulers to relentless scrutiny. For ordinary playgoers, Shakespeare's plays offered good practice for understanding the means and ends of popularity - and they continue to provide insight to the public relations strategies that have come to define modern political culture.

Hamlet - William Shakespeare 2019-02-07

Offers a new introduction and commentary notes designed for the student reader, an updated reading list, appendices and extensive illustrations.

Hamlet's Moment - András Kiséry 2016-04-28

Hamlet's Moment identifies a turning point in the history of English drama and early modern political culture: the moment when the business of politics became a matter of dramatic representation. Drama turned from open, military conflict to diplomacy and court policy, from the public contestation of power to the technologies of government. Tragedies of state turned into tragedies of state servants, inviting the public to consider politics as a profession-to imagine what it meant to have a political career. By staging intelligence derived from diplomatic sources, and by inflecting the action and discourse of their plays with a Machiavellian style of political analysis, playwrights such as Shakespeare, Jonson, Chapman, and Marston transformed political knowledge into a more broadly useful type of cultural capital, something even people without political agency could deploy in conversation and use in claiming social distinction. In Hamlet's moment, the public stage created the political competence that enabled the rise of the modern public sphere.

Seeing Shakespeare's Style - Douglas Bruster 2022-11-14

Seeing Shakespeare's Style offers new ways for readers to perceive Shakespeare and, by extension, literary texts generally. Organized as a series

of studies of Shakespeare's plays and poems, poetry and prose, it looks at the inner functioning of language and form in works from all phases of this writer's career. Because the very concept of literary style has dropped out of so many of our conversations about writing, we need new ways to understand how words, phrases, speeches, and genres in literature work. Responding to this need, this book shows how visual representations of writing can lead to a deeper understanding of language's textures and effects. Beginning with chapters that a beginning reader of Shakespeare can benefit from, its second half puts these tools to use in more in-depth examinations of Shakespeare's language and style. Although focused on Shakespeare's works, and the works of his contemporaries, this book provides tools for all readers of literature by defining style as material, graphic, and shaped by the various media in which all writers work.

Shakespeare's Stage Traffic - Janet Clare 2014-01-09

Shakespeare's unique status has made critics reluctant to acknowledge the extent to which some of his plays are the outcome of adaptation. In Shakespeare's Stage Traffic Janet Clare re-situates Shakespeare's dramaturgy within the flourishing and competitive theatrical trade of the late sixteenth and early seventeenth centuries. She demonstrates how Shakespeare worked with materials which had already entered the dramatic tradition, and how, in the spirit of Renaissance theory, he moulded and converted them to his own use. The book challenges the critical stance that views the Shakespeare canon as essentially self-contained, moves beyond the limitations of generic studies and argues for a more conjoined critical study of early modern plays. Each chapter focuses on specific plays and examines the networks of influence, exchange and competition which characterised stage traffic between playwrights, including Marlowe, Jonson and Fletcher. Overall, the book addresses multiple perspectives relating to authorship and text, performance and reception.

Common - Neil Rhodes 2018

A study of the development of literary culture in sixteenth-century England that explores the relationship between the Reformation and literary renaissance of the Elizabethan period through the exploration of the theme of the 'common'.

Shakespeare Studies, volume 45 - James R. Siemon 2017-12-31

Shakespeare Studies is an annual volume featuring the work of scholars, critics, and cultural historians from across the globe. This issue includes a Forum on the drama of the 1580s, from eleven contributors; a Next Gen Plenary, from four contributors, three articles, and reviews of sixteen books.

Typographies of Performance in Early Modern England - Claire M. L. Bourne 2020-06-05

Typographies of Performance in Early Modern England is the first book-length study of early modern English playbook typography. It tells a new history of drama from the period by considering the page designs of plays by Shakespeare and others printed between the end of the fifteenth century and the beginning of the eighteenth century. It argues that typography, broadly conceived, was used creatively by printers, publishers, playwrights, and other agents of the book trade to make the effects of theatricality—from the most basic (textually articulating a change in speaker) to the more complex (registering the kinesis of bodies on stage)—intelligible on the page. The coalescence of these experiments into a uniquely dramatic typography that was constantly responsive to performance effects made it possible for 'plays' to be marketed, collected, and read in the sixteenth and seventeenth centuries as a print genre distinct from all other genres of imaginative writing. It has been said, 'If a play is a book, it is not a play.' Typographies of Performance in Early Modern England shows that 'play' and 'book' were, in fact, mutually constitutive: it was the very bookishness of plays printed in early modern England that allowed them to be recognized by their earliest readers as plays

in the first place.

Shakespeare's Hobby-Horse and Early Modern Popular Culture - Natália Pikli 2021-08-26

This book explores the ways in which the early modern hobby-horse featured in different productions of popular culture between the 1580s and 1630s. Natália Pikli approaches this study with a thorough and interdisciplinary examination of hobby-horse references, with commentary on the polysemous uses of the word, offers an informative background to reconsider well-known texts by Shakespeare and others, and provides an overview on the workings of cultural memory regarding popular culture in early modern England. The book will appeal to those with interest in early modern drama and theatre, dramaturgy, popular culture, cultural memory, and iconography.

Typographies of Performance in Early Modern England - Claire M. L. Bourne 2020-06-05

Typographies of Performance in Early Modern England is the first book-length study of early modern English playbook typography. It tells a new history of drama from the period by considering the page designs of plays by Shakespeare and others printed between the end of the fifteenth century and the beginning of the eighteenth century. It argues that typography, broadly conceived, was used creatively by printers, publishers, playwrights, and other agents of the book trade to make the effects of theatricality—from the most basic (textually articulating a change in speaker) to the more complex (registering the kinesis of bodies on stage)—intelligible on the page. The coalescence of these experiments into a uniquely dramatic typography that was constantly responsive to performance effects made it possible for 'plays' to be marketed, collected, and read in the sixteenth and seventeenth centuries as a print genre distinct from all other genres of imaginative writing. It has been said, 'If a play is a book, it is not a play.' Typographies of Performance in Early

Modern England shows that 'play' and 'book' were, in fact, mutually constitutive: it was the very bookishness of plays printed in early modern England that allowed them to be recognized by their earliest readers as plays in the first place.

Shakespeare as Literary Dramatist - Lukas Erne 2013-04-25

This second edition of Erne's groundbreaking study includes a new preface that reviews the controversy the book has triggered.

Anthologizing Shakespeare, 1593-1603 - Ted Tregear 2023-03-14

Between 1599 and 1601, no fewer than five anthologies appeared in print with extracts from Shakespeare's works. Some featured whole poems, while others chose short passages from his poems and plays, gathered alongside lines on similar topics by his rivals and contemporaries. Appearing midway through his career, these anthologies marked a critical moment in Shakespeare's life. They testify to the reputation he had established as a poet and playwright by the end of the sixteenth century. In extracting passages from their contexts, though, they also read Shakespeare in ways that he might have imagined being read. After all, this was how early modern readers were taught to treat the texts they read, selecting choice excerpts and copying them into their notebooks. Taking its cue from these anthologies, *Anthologizing Shakespeare, 1593-1603* offers new readings of the formative works of Shakespeare's first decade in print, from *Venus and Adonis* (1593) to *Hamlet* (1603). It illuminates a previously neglected period in Shakespeare's career, what it calls his 'anthology period'. It investigates what these anthologies made of Shakespeare, and what he made of being anthologized. And it shows how, from the early 1590s, his works were inflected by the culture of commonplacing and anthologizing in which they were written, and in which Shakespeare, no less than his readers, was schooled. In this book, Ted Tregear explores how Shakespeare appealed to the reading habits of his contemporaries, inviting and frustrating them in turn. Shakespeare, he

argues, used the practice of anthologizing to open up questions at the heart of his poems and plays: questions of classical literature and the schoolrooms in which it was taught; of English poetry and its literary inheritance; of poetry's relationship with drama; and of the afterlife he and his works might win—at least in parts.

From Republic to Restoration - Janet Clare 2018-04-03

Republic to restoration cuts across artificial divides between periods and disciplines, often imposed for reasons of convenience rather than reality. Challenging the traditional period divide of 1660, essays in this volume explore continuities with the decades of civil war and the Republic, shedding new light on religious, political and cultural conditions before and after the restoration of church and king. Transdisciplinary in conception, it includes essays on political theory, poetry, pamphlets, drama, opera, art, scientific experiment and the Book of Common Prayer. Essays in the volume variously show how unresolved issues at national and local level, including residual republicanism and religious dissent, were evident in many areas of Restoration life, and were recorded in memoirs, diaries, plays, historical writing, pamphlets and poems. An active promotion of forgetting, and the erasing of memories of the Republic and the reconstruction of the old order did not mend the political, religious and cultural divisions that had opened up during the Civil War. In examining such diverse genres as women's religious and prophetic writings, the publications of the Royal Society, the poetry and prose of Marvell and Milton, plays and opera, court portraiture, contemporary histories of the civil wars, and political cartoons, the volume substantiates its central claim that the Restoration was conditioned by continuity and adaptation of linguistic and artistic discourses. *Republic to restoration* will be of significant interest to academic researchers in a wide range of related fields, and especially students and scholars of seventeenth-century literature and history.

Dramatic Extracts in Seventeenth-Century English Manuscripts - Laura Estill
2015-01-21

Throughout the seventeenth century, early modern play readers and playgoers copied dramatic extracts into their commonplace books, verse miscellanies, diaries, and songbooks. This is the first book to examine these often overlooked texts, which reveal what early modern audiences and readers took, literally and figuratively, from plays.

Formal matters - Allison Deutermann 2016-05-16

How do the formal properties of early modern texts, together with the materials that envelop and shape them, relate to the cultural, political, and social world of their production? *Formal matters: Reading the materials of English Renaissance literature* answers this question by linking formalist analysis with the insights of book history. It thus represents the new English Renaissance literary historiography tying literary composition to the materials and material practices of writing. The book combines studies of familiar and lesser known texts, from the poems and plays of Shakespeare to jests and printed commonplace books. Its ten studies make important, original contributions to research on the genres of early modern literature, focusing on the involvement of literary forms in the scribal and print cultures of compilation, continuation, translation, and correspondence, as well as in matters of political republicanism and popular piety, among others. Taken together, the collection's essays exemplify how an attention to form and matter can historicise writing without abandoning a literary focus.

The Oxford Handbook of Shakespearean Tragedy - Michael Neill 2016-08-18

The *Oxford Handbook of Shakespearean Tragedy* is a collection of fifty-four essays by a range of scholars from all parts of the world, bringing together some of the best-known writers in the field with a strong selection of younger Shakespeareans. Together these essays offer readers a fresh and comprehensive understanding of Shakespeare tragedies as both works of

literature and as performance texts written by a playwright who was himself an experienced actor. The collection is organised in five sections. The substantial opening section introduces the plays by placing them in a variety of illuminating contexts: as well looking at ways in which later generations of critics have shaped our idea of 'Shakespearean' tragedy, it addresses questions of genre by examining the playwright's inheritance from the classical and medieval past, by considering tragedy's relationship to other genres (including history plays, tragicomedy, and satiric drama), and by showing how Shakespeare's tragedies respond to the pressures of early modern politics, religion, and ideas about humanity and the natural world. The second section is devoted to current textual issues; while the third offers new critical readings of each of the tragedies, from *Titus Andronicus* to *Coriolanus*. This is set beside a group of essays that deal with performance history, with screen productions, and with versions devised for the operatic stage, as well as with the extraordinary diversity of twentieth and twenty-first century re-workings of Shakespearean tragedy. The thirteen essays of the book's final section seek to expand readers' awareness of Shakespeare's global reach, tracing histories of criticism and performance across Europe, the Americas, Australasia, the Middle East, Africa, India, and East Asia. Offering the richest and most diverse collection of approaches to Shakespearean tragedy currently available, the *Handbook* will be an indispensable resource for students both undergraduate and graduate levels, while the lively and provocative character of its essays make it required reading for teachers of Shakespeare everywhere.

Renaissance Drama 40 - Jeffrey Masten 2012-11-30

Rather than assemble a retrospective, the editors of "*Renaissance Drama*" use the release of their fortieth volume to survey the present and to attempt a view into the future. Scholars working on different kinds of Renaissance drama contributed brief essays addressing the state of their field, "field" being

convenient shorthand for the practical but productive lack of a firm definition under which they and their colleagues study, do research, and write.

The Oxford Handbook of Shakespeare - Arthur F. Kinney 2012

Contains forty original essays.

Venus's Palace - Reut Barzilai 2023-03-20

This book lays bare the dialogue between Shakespeare and critics of the stage, and positions it as part of an ongoing cultural, ethical, and psychological debate about the effects of performance on actors and on spectators. In so doing, the book makes a substantial contribution both to the study of representations of theatre in Shakespeare's plays and to the understanding of ethical concerns about acting and spectating—then, and now. The book opens with a comprehensive and coherent analysis of the main early modern English anxieties about theatre and its power. These are read against 20th- and 21st-century theories of acting, interviews with actors, and research into the effects of media representation on spectator behaviour, all of which demonstrate the lingering relevance of antitheatrical claims and the personal and philosophical implications of acting and spectating. The main part of the book reveals Shakespeare's responses to major antitheatrical claims about the powerful effects of poetry, music, playacting, and playgoing. It also demonstrates the evolution of Shakespeare's view of these claims over the course of his career: from light-hearted parody in *A Midsummer Night's Dream*, through systematic contemplation in *Hamlet*, to acceptance and dramatization in *The Tempest*. This study will be of great interest to scholars and students of theatre, English literature, history, and culture.

Fictions of Credit in the Age of Shakespeare - Laura Kolb 2021-02-04

In Shakespeare's England, credit was synonymous with reputation, and reputation developed in the interplay of language, conduct, and social interpretation. As a consequence, artful language and social hermeneutics became practical, profitable skills. Since most people both used credit and

extended it, the dual strategies of implication and inference—of producing and reading evidence—were everywhere. Like poetry or drama, credit was constructed: fashioned out of the interplay of artifice and interpretation. The rhetorical dimension of economic relations produced social fictions on a range of scales: from transitory performances facilitating local transactions to the long-term project of maintaining creditworthiness to the generalized social indeterminacy that arose from the interplay of performance and interpretation. *Fictions of Credit in the Age of Shakespeare* examines how Shakespeare and his contemporaries represented credit-driven artifice and interpretation on the early modern stage. It also analyses a range of practical texts—including commercial arithmetics, letter-writing manuals, legal formularies, and tables of interest—which offered strategies for generating credit and managing debt. Looking at plays and practical texts together, *Fictions of Credit* argues that both types of writing constitute “equipment for living”: practical texts by offering concrete strategies for navigating England's culture of credit, and plays by exploring the limits of credit's dangers and possibilities. In their representations of a world re-written by debt relations, dramatic texts in particular articulate a phenomenology of economic life, telling us what it feels like to live in credit culture: to live, that is, inside a fiction.

The Princeton Encyclopedia of Poetry and Poetics - Roland Greene

2012-08-26

Rev. ed. of: *The Princeton encyclopedia of poetry and poetics* / Alex Preminger and T.V.F. Brogan, co-editors; Frank J. Warnke, O.B. Hardison, Jr., and Earl Miner, associate editors. 1993.

Hamlet: A Critical Reader - Ann Thompson 2016-04-21

Hamlet remains the most-studied of all Shakespeare's great tragedies. This collection of newly-commissioned essays gives readers an overview of past critical views of the play as well as new writing about the play from today's

leading scholars. The range of perspectives offered makes the book an invaluable companion to anyone studying the play at an advanced level. The final chapter on learning and teaching resources is particularly useful as a guide for further study.

Fair Copies - Matthew Zarnowiecki 2014-01-01

In the latter half of the sixteenth century, English poets and printers experimented widely with a new literary format, the printed collection of lyric poetry. They not only investigated the possibilities of working with a new medium, but also wrote metaphors of human reproduction directly into their works. In *Fair Copies*, Matthew Zarnowiecki argues that poetic production was re-envisioned during this period, which was rife with models of copying and imitation, to include reproduction as one of its inherent attributes. Tracing the development of the English lyric during this crucial period, *Fair Copies* incorporates a diverse range of cultural productions and reproductions from key poetic texts by Shakespeare, Sidney, Spenser, Gascoigne, and Tottel to legal breviaries, visual representations of song, midwives' manuals, and commonplace books. Also included are fifteen facsimile reproductions of poems in early printed books, with explanations and discussions of their importance. Calling upon these diverse sources, and examining lyric poems in their earliest manuscript and printed contexts, Zarnowiecki develops a new, reproductively centred method of reading early modern English lyric poetry.

Shakespeare and the Book Trade - Lukas Erne 2013-04-25

This study establishes the remarkable presence of Shakespeare's plays and poems in the early modern English book trade.

The Routledge Handbook of Shakespeare and Interface - Clifford Werier 2022-08-25

The Routledge Handbook of Shakespeare and Interface provides a groundbreaking investigation into media-specific spaces where Shakespeare is

experienced. While such operations may be largely invisible to the average reader or viewer, the interface properties of books, screens, and stages profoundly mediate our cognitive engagement with Shakespeare. This volume considers contemporary debates and questions including how mobile devices mediate the experience of Shakespeare; the impact of rapidly evolving virtual reality technologies and the interface architectures which condition Shakespearean plays; and how design elements of hypertext, menus, and screen navigation operate within internet Shakespeare spaces. Charting new frontiers, this diverse collection delivers fresh insight into human-computer interaction and user-experience theory, cognitive ecology, and critical approaches such as historical phenomenology. This volume also highlights the application of media and interface design theory to questions related to the medium of the play and its crucial interface with the body and mind.

Custom, Common Law, and the Constitution of English Renaissance Literature - Stephanie Elsky 2020-09-17

Custom, Common Law, and the Constitution of English Renaissance Literature argues that, ironically, custom was a supremely generative literary force for a range of Renaissance writers. Custom took on so much power because of its virtual synonymy with English common law, the increasingly dominant legal system that was also foundational to England's constitutionalist politics. The strange temporality assigned to legal custom, that is, its purported existence since 'time immemorial', furnished it with a unique and paradoxical capacity—to make new and foreign forms familiar. This volume shows that during a time when novelty was suspect, even insurrectionary, appeals to the widespread understanding of custom as a legal concept justified a startling array of fictive experiments. This is the first book to reveal fully the relationship between Renaissance literature and legal custom. It shows how writers were able to reimagine moments of historical and cultural rupture as

continuity by appealing to the powerful belief that English legal custom persisted in the face of conquests by foreign powers. Custom, Common Law, and the Constitution of English Renaissance Literature thus challenges scholarly narratives in which Renaissance art breaks with a past it looks back upon longingly and instead argues that the period viewed its literature as imbued with the aura of the past. In this way, through experiments in rhetoric and form, literature unfolds the processes whereby custom gains its formidable and flexible political power. Custom, a key concept of legal and constitutionalist thought, shaped sixteenth-century literature, while this literature, in turn, transformed custom into an evocative mythopoetic.

Theatre Closure and the Paradoxical Rise of English Renaissance Drama in the Civil Wars - Heidi Craig 2023-02-28

Focusing on the production and reception of drama during the theatre closures of 1642 to 1660, Heidi Craig shows how the 'death' of contemporary theatre in fact gave birth to English Renaissance drama as a critical field. While the prohibition on playing in many respects killed the English stage, drama thrived in print, with stationers publishing unprecedented numbers of previously unprinted professional plays, vaunting playbooks' ties to the receding theatrical past. Marketed in terms of novelty and nostalgia, plays unprinted before 1642 gained new life. Stationers also anatomized the whole corpus of English drama, printing the first anthologies and comprehensive catalogues of drama. Craig captures this crucial turning-point in English theatre history with chapters on royalist nostalgia, clandestine theatrical revivals, dramatic compendia, and the mysteriously small number of Shakespeare editions issued during the period, as well as a new incisive reading of Beaumont and Fletcher's *A King and No King*.

Elizabethan Publishing and the Makings of Literary Culture - Kirk Melnikoff 2018-01-01

Outlining the full range of practises that publishers performed, including the

acquisition of copy and titles, compiling, alteration to texts, and reissuing, *Elizabethan Publishing and the Makings of Literary Culture* considers links between the book trade and the literary culture of Elizabethan England.

Making the Miscellany - Megan Heffernan 2021-03-05

In *Making the Miscellany* Megan Heffernan examines the poetic design of early modern printed books and explores how volumes of compiled poems, which have always existed in practice, responded to media change in sixteenth- and seventeenth-century England. Heffernan's focus is not only the material organization of printed poetry, but also how those conventions and innovations of arrangement contributed to vernacular poetic craft, the consolidation of ideals of individual authorship, and centuries of literary history. The arrangement of printed compilations contains a largely unstudied and undertheorized archive of poetic form, Heffernan argues. In an evolving system of textual transmission, compilers were experimenting with how to contain individual poems within larger volumes. By paying attention to how they navigated and shaped the exchanges between poems and their organization, she reveals how we can witness the basic power of imaginative writing over the material text. *Making the Miscellany* is also a study of how this history of textual design has been differently told by the distinct disciplines of bibliography or book history and literary studies, each of which has handled—and obscured—the formal qualities of early modern poetry compilations and the practices that produced them. Revisiting these editorial and critical approaches, this book recovers a moment when compilers, poets, and readers were alert to a poetics of organization that exceeded the limits of the individual poem.

The Elizabethan Top Ten - Emma Smith 2016-03-23

Engaging with histories of the book and of reading, as well as with studies of material culture, this volume explores 'popularity' in early modern English writings. Is 'popular' best described as a theoretical or an empirical category in

this period? How can we account for the gap between modern canonicity and early modern print popularity? How might we weight the evidence of popularity from citations, serial editions, print runs, reworkings, or extant copies? Is something that sells a lot always popular, even where the readership for print is only a small proportion of the population, or does popular need to carry something of its etymological sense of the public, the people? Four initial chapters sketch out the conceptual and evidential issues, while the second part of the book consists of ten short chapters-a 'hit parade'-in which eminent scholars take a genre or a single exemplar - play, romance, sermon, or almanac, among other categories-as a means to articulate more general issues. Throughout, the aim is to unpack and interrogate assumptions about the popular, and to decentre canonical narratives about, for example, the sermons of Donne or Andrewes over Smith, or the plays of Shakespeare over Mucedorus. Revisiting Elizabethan literary culture through the lenses of popularity, this collection allows us to view the subject from an unfamiliar angle-in which almanacs are more popular than sonnets and proclamations more numerous than plays, and in which authors familiar to us are displaced by names now often forgotten.

Shakespeare's First Folio - Emma Smith 2016-03-24

This is a biography of a book: the first collected edition of Shakespeare's plays printed in 1623 and known as the First Folio. It begins with the story of its first purchaser in London in December 1623, and goes on to explore the ways people have interacted with this iconic book over the four hundred years of its history. Throughout the stress is on what we can learn from individual copies now spread around the world about their eventful lives. From ink blots to pet paws, from annotations to wineglass rings, First Folios teem with evidence of their place in different contexts with different priorities. This study offers new ways to understand Shakespeare's reception and the history of the book. Unlike previous scholarly investigations of the First Folio, it is not concerned with the discussions of how the book came into being, the provenance of its texts, or the technicalities of its production. Instead, it reanimates, in narrative style, the histories of this book, paying close attention to the details of individual copies now located around the world - their bindings, marginalia, general condition, sales history, and location - to discuss five major themes: owning, reading, decoding, performing, and perfecting. This is a history of the book that consolidated Shakespeare's posthumous reputation: a reception history and a study of interactions between owners, readers, forgers, collectors, actors, scholars, booksellers, and the book through which we understand and recognize Shakespeare.