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# Lewis Theobald And The Editing Of Shakespeare

**Paul Baines**



## **Lewis Theobald And The Editing Of Shakespeare:**

**Lewis Theobald and the Editing of Shakespeare** Peter Seary, 1990 Since his death in 1744 Theobald's reputation as a scholar and critic has been determined chiefly by Pope's *Dunciad Variorum* 1729 and Johnson's Preface to Shakespeare 1765 This study while putting the hostile views of Pope and Johnson into their intellectual and social contexts reassesses Theobald's aims and achievements from the perspective of twentieth century textual scholarship his concerns with Elizabethan philology palaeography and bibliography which were usually ignored or ridiculed in his own time are seen to be distinctly modern At the same time attention is paid to his critical understanding of Shakespeare The result is a radical alteration of our view of him instead of appearing a contemptible dunce Theobald takes his place as the pioneer of techniques of modern literary scholarship whose critical acumen still illuminates our understanding of Shakespeare today

### **Defining**

**Shakespeare** MacDonald Pairman Jackson, 2003 That very great play *Pericles* as T S Eliot called it poses formidable problems of text and authorship The first of the Late Romances it was ascribed to Shakespeare when printed in a quarto of 1609 but was not included in the First Folio 1623 collection of his plays This book examines rival theories about the quarto's origins and offers compelling evidence that *Pericles* is the product of collaboration between Shakespeare and the minor dramatist George Wilkins who was responsible for the first two acts and for portions of the brothel scenes in Act 4 *Pericles* serves as a test case for methodologies that seek to define the limits of the Shakespeare canon and to identify co-authors A wide range of metrical lexical and other data is analysed Computerized stylometric texts are explained and their findings assessed A concluding chapter introduces a new technique that has the potential to answer many of the remaining questions of attribution associated with Shakespeare and his contemporaries

### **Shakespeare Survey: Volume 59, Editing**

**Shakespeare** Peter Holland, 2006-10-12 Published with academic researchers and graduate students in mind this volume of the Shakespeare Survey presents a number of contributions on the theme of Shakespeare's comedies as well as the comedy in Shakespeare's other works

### **Shakespeare, Milton and Eighteenth-Century Literary Editing**

Marcus Walsh, 2004-07-05 Study of the theories and methods informing editions of Milton and Shakespeare in the eighteenth century

**Shakespeare in the Eighteenth Century** Fiona Ritchie, Peter Sabor, 2012-04-19 This book examines Shakespeare's influence and popularity in all aspects of eighteenth century literature culture and society

### **Making the English Canon**

Jonathan Brody Kramnick, 1998 Jonathan Brody Kramnick's book examines the formation of the English canon over the first two thirds of the eighteenth century Kramnick details how the idea of literary tradition emerged out of a prolonged engagement with the institutions of cultural modernity from the public sphere and national identity to capitalism and the print market Looking at a wide variety of eighteenth century critical writing he analyses the tensions that inhabited the categories of national literature and public culture at the moment of their emergence

### **The Method of Textual Criticism**

**of Eighteenth Century Editors of Shakespeare** Annie S. McLenegan, 1924 *Remediating Shakespeare in the*

*Eighteenth and Nineteenth Centuries* Howard Marchitello, 2019-07-01 Remediating Shakespeare in the Eighteenth and Nineteenth Centuries analyzes literary remediations of Shakespeare's works particularly those written for young readers. This book explores adaptations, revisions, and reimaginings by Lewis Theobald, the Bowdlers, the Lambs, and Mary Cowden Clarke among others to provide a theoretical account of the poetics and practices of remediating literary texts. Considering the interplay between the historical fascination with Shakespeare and these practices of adaptation, this book examines the endless attempt to mediate our relationship to Shakespeare. Howard Marchitello investigates the motivations behind various forms of remediation, ultimately expanding theories of literary adaptation and appropriation.

*The Cambridge Companion to Shakespeare* Margreta de Grazia, Stanley Wells, 2001-04-05 This book offers a comprehensive, readable, and authoritative introduction to the study of Shakespeare by means of nineteen newly commissioned essays. An international team of prominent scholars provide a broadly cultural approach to the chief literary, performative, and historical aspects of Shakespeare's work. They bring the latest scholarship to bear on traditional subjects of Shakespeare study such as biography, the transmission of the texts, the main dramatic and poetic genres, the stage in Shakespeare's time, and the history of criticism and performance. In addition, authors engage with more recently defined topics: gender and sexuality, Shakespeare on film, the presence of foreigners in Shakespeare's England, and his impact on other cultures. Helpful reference features include chronologies of the life and works, illustrations, detailed reading lists, and a bibliographical essay.

*Canonising Shakespeare* Emma Depledge, Peter Kirwan, 2017-09-28 This book demonstrates how the book trade of 1640-1740 canonised Shakespeare by selling, editing, and promoting his plays and poems.

**The First Editors of Shakespeare** Thomas Raynesford Lounsbury, 1906 This fascinating work discusses the history of Alexander Pope's involvement with editing the entirety of Shakespeare's works, as well as the rivalry that ensued between Alexander Pope and Lewis Theobald over the editing of the works. Literary critics have long held that Alexander Pope was the superior writer while Lewis Theobald was the superior editor.

*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.

*Cardenio between Cervantes and Shakespeare* Roger Chartier, 2014-02-27 How should we read a text that does not exist or present a play the manuscript of which is lost and the identity of whose

author cannot be established for certain Such is the enigma posed by Cardenio a play performed in England for the first time in 1612 or 1613 and attributed forty years later to Shakespeare and Fletcher Its plot is that of a novella inserted into Don Quixote a work that circulated throughout the major countries of Europe where it was translated and adapted for the theatre In England Cervantes novel was known and cited even before it was translated in 1612 and had inspired Cardenio But there is more at stake in this enigma This was a time when thanks mainly to the invention of the printing press there was a proliferation of discourses There was often a reaction when it was feared that this proliferation would become excessive and many writings were weeded out Not all were destined to survive in particular plays for the theatre which in many cases were never published This genre situated at the bottom of the literary hierarchy was well suited to the existence of ephemeral works However if an author became famous the desire for an archive of his works prompted the invention of textual relics the restoration of remainders ruined by the passing of time or in order to fill in the gaps in some cases even the fabrication of forgeries Such was the fate of Cardenio in the eighteenth century Retracing the history of this play therefore leads one to wonder about the status in the past of works today judged to be canonical In this book the reader will rediscover the malleability of texts transformed as they were by translations and adaptations their migrations from one genre to another and their changing meanings constructed by their various publics Thanks to Roger Chartier s forensic skills fresh light is cast upon the mystery of a play lacking a text but not an author

**Shakespeariana**, 1885 *Amadis in English* Helen Moore, 2020-05-13 This is a book about readers readers reading and readers writing They are readers of all ages and from all ages young and old male and female from Europe and the Americas The book they are reading is the Spanish chivalric romance Amad s de Gaula known in English as Amadis de Gaule Famous throughout the sixteenth century as the pinnacle of its fictional genre the cultural functions of Amadis were further elaborated by the publication of Cervantes s Don Quixote in 1605 in which Amadis features as Quixote s favourite book Amadis thereby becomes as the philosopher Ortega y Gasset terms it enclosed within the modern novel and part of the imaginative landscape of British reader authors such Mary Shelley Smollett Keats Southey Scott and Thackeray Amadis in English ranges from the sixteenth to the twentieth centuries demonstrating through this biography of a book the deep cultural intellectual and political connections of English French and Spanish literature across five centuries Simultaneously an ambitious work of transnational literary history and a new intervention in the history of reading this study argues that romance is historically located culturally responsive and uniquely flexible in the re creative possibilities it offers readers By revealing this hitherto unexamined reading experience connecting readers of all backgrounds Amadis in English also offers many new insights into the politicisation of literary history the construction and misconstruction of literary relations between England France and Spain the practice and pleasures of reading fiction and the enduring power of imagination

*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 Book** F. J. F. Suarez, H. R. Woudhuysen, 2013-10-24 A concise edition of the highly acclaimed Oxford Companion to the Book this book features the 51 articles from the Companion plus 3 brand new chapters in one affordable volume The 54 chapters introduce readers to the fascinating world of book history Including 21 thematic studies on topics such as writing systems the ancient and the medieval book and the economics of print as well as 33 regional and national histories of the book offering a truly global survey of the book around the world the Oxford History of the Book is the most comprehensive work of its kind The three new articles specially commissioned for this spin off cover censorship copyright and intellectual property and book history in the Caribbean and Bermuda All essays are illustrated throughout with reproductions diagrams and examples of various typographical features Beautifully produced and hugely informative this is a must have for anyone with an interest in book history and the written word

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

*The House of Forgery in Eighteenth-Century Britain* Paul Baines, 2019-07-16 Published in 1999 this work offers a balanced interdisciplinary account of literary and criminal forgery as they were practised constructed and theorized in the 18th century as a corollary of the new documents of the financial revolution banknotes bills of exchange and promissory notes The book surveys the crime and its mythology placing well known cases such as that of Dr William Dodd within the pattern of 400 prosecutions from the period 1715-1780 In parallel accounts of some major instances of literary forgery are rooted in a more pervasive culture in which forgery was discovered in many developing areas of literary practice scholarly editing historiography and antiquarianism One surprising aspect of this study is the extent to which literary figures

were involved in matters of criminal as well as literary forgery It is suggested that the two kinds of forgery have unexpected connections with each other through the economy of literature which following the development of copyright regarded the signature of authorship as the legal site of literary authenticity and through the economic and legal culture of forgery prosecutions in which bogus writing came to signify a whole range of problems of personal and literary character The study is based on a very large body of diverse material from major texts such as *The Dunciad* and *Lives of the English Poets* to hundreds of minor poems controversial pamphlets criminal biographies newspapers legal records and manuscripts *Error in Shakespeare* Alice Leonard, 2020-01-27 The traditional view of Shakespeare's mastery of the English language is alive and well today This is an effect of the eighteenth century canonisation of his works and subsequently Shakespeare has come to be perceived as the owner of the vernacular These entrenched attitudes prevent us from seeing the actual substance of the text and the various types of error that it contains and even constitute it This book argues that we need to attend to error to interpret Shakespeare's disputed material text political dramatic interventions and famous literariness The consequences of ignoring error are especially significant in the study of Shakespeare as he mobilises the rebellious marginal and digressive potential of error in the creation of literary drama

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