



The *Hamlet* First Published  
(Q1, 1603)

Origins, Form, Intertextualities

EDITED BY  
Thomas Clayton

# The Hamlet First Published Qi 1603 Origins Form Intertextualities

**John Lee**



## **The Hamlet First Published Qi 1603 Origins Form Intertextualities:**

The First Quarto of Hamlet William Shakespeare, 1998 The first quarto of Hamlet is radically different from the second quarto and Folio versions of the play and about half their length But despite its uneven verbal texture and simpler characterisation the first quarto presents its own workable alternatives to the longer texts reordering and combining key plot elements and even including a unique scene between Horatio and the Queen This new critical edition is designed for students scholars and actors who are intrigued by the first printed text of Shakespeare s Hamlet Although the first quarto has been reprinted many times there is no other modernised edition in print Itrace s introduction outlines views of its origins its special features and its surprisingly rich performance history her textual notes point out differences between the first quarto and the longer second quarto and Folio versions and offer alternatives which actors or directors might choose for specific productions

**Shakespeare as Literary Dramatist** Lukas Erne, 2003-03-13 In this 2003 study Lukas Erne argues that Shakespeare apart from being a playwright who wrote theatrical texts for the stage was also a literary dramatist who produced reading texts for the page The usual distinction that has been set up between Ben Jonson on the one hand carefully preparing his manuscripts for publication and Shakespeare the man of the theatre writing for his actors and audience indifferent to his plays as literature is questioned in this book Examining the evidence from early published playbooks Erne argues that Shakespeare wrote many of his plays with a readership in mind and that these literary texts would have been abridged for the stage because they were too long for performance The variant early texts of Romeo and Juliet Henry V and Hamlet are shown to reveal important insights into the different media for which Shakespeare designed his plays

*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

*Hamlet* William Shakespeare, 1980-01-01 When the ghost of his father appears to Prince Hamlet of Denmark urging him to avenge the king s murder upon the prince s uncle the tragic flaw of indecision leads Hamlet to ruin

**The Work and The Reader in Literary Studies** Paul Eggert, 2019-08-29 Reflects on and re imagines the role of the scholarly edition and its reader in the twenty first century

Shakespeare Reread Russ McDonald, 2018-07-05 No detailed description

available for Shakespeare Reread      Textual Performances Lukas Erne, Margaret Jane Kidnie, 2004-05-13 This important collection brings together leading scholars to examine crucial questions regarding the theory and practice of editing Shakespeare's plays. In particular, the essays look at how best to engage editorially with evidence provided by historical research into the playhouse author's study and printing house. How are editors of playscripts to mediate history in its many forms for modern users? Considering our knowledge of the past is partial in the senses both of incomplete and ideological where are we to draw the line between legitimate editorial assistance and unwarranted interference? In what innovative ways might current controversies surrounding the mediation of Shakespeare's drama shape future editorial practice? Focusing on key points of debate and controversy, this collection makes a vital contribution to a better understanding of how editorial practice on the page and in cyberspace might develop in the twenty-first century.

**Shakespeare at Work** John Jones, 1999 It has been established by textual specialists and is now becoming widely accepted that Shakespeare revised many of his plays, including some of the most celebrated. But how were the great tragedies altered, and with what effect? John Jones looks at the implications of Shakespeare's revisions for the reader and spectator alike and shows the playwright getting to grips with the problems of characterization and scene formation in such plays as *Hamlet*, *Othello*, *King Lear*, and *Troilus and Cressida*. This is vivid, enthralling stuff. Jones carries his argument down as he puts it to the very tip of Shakespeare's quill pen. In characteristically lucid and accessible prose, he assesses recent textual scholarship on Shakespeare's revisions and illuminates the artistic impact of the revised texts and their importance for our understanding of each play's moral and metaphysical foundations. *Shakespeare at Work* brings together English literature's greatest writer and one of its most distinguished critics. The result is a book that will prove a revelation, essential and also fascinating reading for scholars, students, and Shakespeare enthusiasts alike.

*The First Quarto of King Henry V* William Shakespeare, 2000-06 The Quarto text of *Henry V* is of unique importance. It is the first and probably the only text of a Shakespeare play which provides the playscript corresponding to the version that was actually performed by Shakespeare's own company. It has the authority of being transcribed by actors in the company as a record of their original staging at the Globe in 1599. The quarto version differs radically from the First Folio text, which is used as the source for all other editions. Half as long as the Folio, it represents a practical staging text that streamlined the script supplied by Shakespeare. This edition of the *Henry V* quarto provides a modernized text alongside the extensive commentary. Andrew Gurr examines each variant from the Folio text in detail, shedding new light on what happened to scripts that the Shakespeare company bought from their resident playwright.

*Shakespeare's Hamlet and the Controversies of Self* John Lee, 2000 This text offers a new approach to the discussion of English Renaissance literary subjectivity. Unhappy with new historicist and cultural materialistic criticism, it traces the history of the controversies of self.

**Forensic Shakespeare** Quentin Skinner, 2014 Quentin Skinner highlights the use of judicial rhetoric in some of Shakespeare's most famous works, shedding new light on Shakespeare's reading and the intellectual base

of his work     **Modern American Reading Practices** P. Goldstein,2008-12-22 Philip Goldstein explains the socio historical context of the diverse interpretive practices which make up the humanities in the USA in the 21st century He considers the rise of college educated women minority readers the increased influence of the Universities the media and the dominance of the Universities by the sciences     JEGP, Journal of English and Germanic Philology Gustaf E. Karsten,1995

Shakespeare Survey Stanley Wells,Jonathan Bate,2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback     Shakespeare Survey Allardyce Nicoll,1996 An annual survey of Shakespearian study and production     **Reforming the "bad" Quartos** Kathleen O. Irace,1994 If as this study argues the actors also adapted the plays the short quartos preserve the earliest fast paced popular adaptations of Shakespeare s plays designed by the actors to please the million     **Shakespeare and Spain** José Manuel González Fernández de Sevilla,2002 Two dozen essays continue the series of regional receptions to Shakespeare s work along with a bibliography on Shakespeare and Spain and reviews of 13 recent books on Shakespeare in general Mostly Spanish scholars cover texts and contexts Spanish contemporaries and their plays teaching and the visual arts literary and theatrical implications and Shakespeare in performance Among specific topics are a comparison of the suspect texts of Lope de Vega s La Dama boba and Shakespeare s Hamlet creating a Christian Revenger Spanish art of the 19th and 20th centuries and a Turkish version of Hamlet The text is double spaced and lacks an index Annotation copyrighted by Book News Inc Portland OR     1599 - 2a edição James Shapiro,2024-04-21 Nova edição da premiada biografia de William Shakespeare em comemoração ao seu aniversário de 460 anos O ano de 1599 foi crucial para o desenvolvimento artístico de Shakespeare assim como as reviravoltas históricas que ocorreram nesse período Os elisabetanos passavam por um momento delicado de sua história Já em idade avançada a rainha Elizabeth I não transmitia segurança para seu povo não tinha um herdeiro direto e a rebelião irlandesa não podia ser contida O próprio conde de Essex que gozava de grande simpatia da rainha era ineficiente na batalha e sua lealdade começava a ser contestada A Armada Espanhola se aproximava de Londres e traidores e espies da Scotland Yard estavam por toda a parte A insegurança da rainha transformou-se em censura qualquer um que a amaldiçoesse ainda que minimamente poderia ser condenado prisão Este livro tanto sobre o que Shakespeare realizou quanto sobre o que os elisabetanos viveram nesse ano duas coisas que são quase inextrincáveis: o impossível falarmos sobre as peças de Shakespeare sem considerar sua época quanto compreender o que aquela sociedade viveu sem dispormos das perspectivas proporcionadas pelo grandioso trabalho de dramaturgo     *Bibliographie Internationale Des Recensions de la Littérature Savante* ,1995     *Новая литература по социальным и гуманитарным наукам* ,1996

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