

TEXT

An Interdisciplinary Annual
of Textual Studies

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Text Vol 11 An Interdisciplinary Annual Of Textual Studies

J. Gavin Paul



Text Vol 11 An Interdisciplinary Annual Of Textual Studies:

Privacy, Playreading, and Women's Closet Drama, 1550-1700 Marta Straznicky, 2004-11-25 Marta Straznicky offers a detailed historical analysis of early modern women's closet plays plays explicitly written for reading rather than public performance She reveals that such works were part of an alternative dramatic tradition an elite and private literary culture which was understood as intellectually superior to and politically more radical than commercial drama Elizabeth Cary Jane Lumley Anne Finch and Margaret Cavendish wrote their plays in this conjunction of the public and the private at a time when male playwrights dominated the theatres In her astute readings of the texts their contexts and their physical appearance in print or manuscript Straznicky has produced many fresh insights into the place of women's closet plays both in the history of women's writing and in the history of English drama

Book and Text in France, 1400-1600 Malcolm Quainton, 2016-12-05 In recent years literary scholars have come increasingly to acknowledge that an adequate understanding of texts requires the study of books the material objects through which the meanings of texts are constructed Focusing on French poetry in the period 1400 1600 contributors to this volume analyze layout illustration graphology paratext typography anthologization and other such elements in works by a variety of writers among them Charles d'Orlans Jean Bouchet Pierre de Ronsard and Louise Labé They demonstrate how those elements play a crucial role in shaping the relationships between authors texts contexts and readers and how these relationships change as the nature of the book evolves An introduction to the volume outlines the methodological implications of studying the materiality of literature in this period situates the various papers in relation to each other and to the field as a whole and indicates possible future directions of research in the field By engaging with issues of major current methodological concern this volume appeals to all scholars interested in the materiality of the literary text including the burgeoning field of text image studies not only in French but also in other national literatures In addition it enables fruitful connections to be made between late medieval and Renaissance literature areas still often studied in isolation from each other

The Papers of the Bibliographical Society of America Bibliographical Society of America, 2003

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

Digital Scholarly Editing Matthew James Driscoll, Elena Pierazzo, 2016-08-15 This volume presents the state of the art in digital scholarly editing Drawing together the work of established and emerging researchers it gives pause at a crucial moment in the history of technology in order to offer a sustained reflection on the practices involved in producing editing and reading digital scholarly editions and the theories that underpin them The unrelenting progress of computer technology has changed the nature of textual scholarship at the most fundamental level the way editors and scholars work the tools they use to do such work and the research questions they attempt to answer have all been affected Each of the essays in Digital Scholarly Editing approaches these changes with a different methodological consideration in mind Together they make a compelling

case for re evaluating the foundation of the discipline one that tests its assertions against manuscripts and printed works from across literary history and the globe The sheer breadth of Digital Scholarly Editing along with its successful integration of theory and practice help redefine a rapidly changing field as its firm grounding and future looking ambit ensure the work will be an indispensable starting point for further scholarship This collection is essential reading for editors scholars students and readers who are invested in the future of textual scholarship and the digital humanities **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 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 **The Typographic Imaginary in Early Modern English Literature**

Rachel Stenner,2018-07-04 The typographic imaginary is an aesthetic linking authors from William Caxton to Alexander Pope this study centrally contends Early modern English literature engages imaginatively with printing and this book both characterizes that engagement and proposes the typographic imaginary as a framework for its analysis Certain texts Rachel Stenner states describe the people places concerns and processes of printing in ways that over time generate

their own figurative authority The typographic imaginary is posited as a literary phenomenon shared by different writers a wider cultural understanding of printing and a critical concept for unpicking the particular imaginative otherness that printing introduced to literature Authors use the typographic imaginary to interrogate their place in an evolving media environment to assess the value of the printed text and to analyse the roles of other text producing agents This book treats a broad array of authors and forms printers manuals William Caxton s paratexts the pamphlet dialogues of Robert Copland and Ned Ward poetic miscellanies the prose fictions of William Baldwin George Gascoigne and Thomas Nashe the poetry and prose of Edmund Spenser writings by John Taylor and Alexander Pope At its broadest this study contributes to an understanding of how technology changes cultures Located at the crossroads between literary material and book historical research the particular intervention that this work makes is threefold In describing the typographic imaginary it proposes a new framework for analysis of print culture It aims to focus critical engagement on symbolic representations of material forms Finally it describes a lineage of late medieval and early modern authors stretching from the mid fifteenth to the mid eighteenth centuries that are linked by their engagement of a particular aesthetic

The Journal of the European Society for Textual Scholarship. Wim Van Mierlo,Alexandre Fachard,2013 This volume is the 10th issue of Variants In keeping with the mission of the European Society for Textual Scholarship the articles are richly interdisciplinary and transnational They bring to bear a wide range of topics and disciplines on the field of textual scholarship historical linguistics digital scholarly editing classical philology Dutch English Finnish and Swedish Literature publishing traditions in Japan book history cultural history and folklore The questions that are explored what texts are worth editing what is the nature of the relationship between text work document and book what is a critical digital edition all return to fundamental issues that have been at the heart of the editorial discipline for decades With refreshing insight they assess the increasingly hybrid nature of the theoretical considerations and practical methodologies employed by textual scholars while reasserting the relevance and need for producing scholarly editions whether in print or digital and continuing advanced research in bibliographical codes textual transmissions genetic dossiers the fluidity of texts and other such Subjects that connect textual scholarship with broader investigations into our nations literary culture and written heritage

Shakespeare and the Imprints of Performance J. Gavin Paul,2014-09-04 Within the study of drama the question of how to relate text and performance and what interpretive tools are best suited to analyzing them is a longstanding and contentious one Most scholars agree that reading a printed play is a means of dramatic realization absolutely unlike live performance but everything else beyond this premise is contestable how much authority to assign to playwrights the extent to which texts and readings determine performance and the capability of printed plays to communicate the possibilities of performance Without denying that printed plays distort and fragment performance practice this book negotiates an intractable debate by shifting attention to the ways in which these inevitable distortions can nevertheless enrich a reader s awareness of a play s performance

potentialities As author J Gavin Paul demonstrates printed plays can be more meaningfully engaged with actual performance than is typically assumed via specific editorial principles and strategies Focusing on the long history of Shakespearean editing he develops the concept of the performancescape a textual representation of performance potential that gives relative shape and stability to what is dynamic and multifarious

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