

The History Of King Lear: The Oxford Shakespeare (Oxford World

*"I feel that I have spent half my career with one or another Pelican Shakespeare in my back pocket. Convenience, however, is the least important aspect of the new Pelican Shakespeare series. Here is an elegant and clear text for either the study or the rehearsal room, notes where you need them and the distinguished scholarship of the general editors, Stephen Orgel and A. R. Braunmuller who understand that these are plays for performance as well as great texts for contemplation." (Patrick Stewart) The distinguished Pelican Shakespeare series, which has sold more than four million copies, is now completely revised and repackaged. Each volume features: * Authoritative, reliable texts * High quality introductions and notes * New, more readable trade trim size * An essay on the theatrical world of Shakespeare and essays on Shakespeare's life and the selection of texts*

The History of King Lear, By N. Tate

A Tragedy. Acted at the King's Theatre. Reviv'd with Alterations. By N. Tate

The taming of the shrew. 1631. The history of King Lear. 1608. The troublesome raigne of King Iohn, in two parts. 1611. The tragedie of Richard the Second. 1615. The historie of Henry the Fourth. 1613. The second part of Henry the Fourth. 1600

A Tragedy, as it is Now Acted at the Kings Theatre

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King Lear, widely considered Shakespeare's most deeply moving, passionately expressed, and intellectually ambitious play, has almost always been edited from the revised version printed in the First Folio of 1623, with additions from the quarto of 1608. Acting on recent discoveries, this volume presents the first full, scholarly edition to be based firmly on the 1608 quarto, now recognized as the base text from which all others derive. A thorough, attractively written introduction suggests how the work grew slowly in Shakespeare's imagination over years of reading, thinking, and experience as a practical dramatist. Analysis of the great range of literary and other sources from which he shaped the tragedy, and of its critical and theatrical history, indicates that the play felt as shocking and original to early audiences as it does now. Its challenges have often been evaded, notably in Nahum Tate's notorious adaptation. During the twentieth century, however, deeper understanding of the conventions of Shakespeare's theatre restored confidence in the theatrical viability of his original text, while the play has also generated a remarkable range of offshoots in film, television, the visual arts, music, and literature. The commentary to this edition offers detailed help in understanding the language and dramaturgy in relation to the theatres in which King Lear was first performed. Additional sections reprint the early ballad, ignored by all modern editors, which was among its earliest derivatives, and provide additional guides to understanding and appreciating one of the greatest masterworks of Western civilization.

William Shakespeare and the Year of Lear

The History of King Lear, a Tragedy. Revived, with Alterations, by N. Tate

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A Tragedy; as it is Now Acted at the King's Theatres

A Tragedy, as it is Now Acted at the King's Theatre. Reviv'd with Alterations
1606: William Shakespeare and the Year of Lear traces Shakespeare's life and times from the autumn of 1605, when he took an old and anonymous Elizabethan play, The Chronicle History of King Leir, and transformed it into his most searing tragedy, King Lear. 1606 proved to be an especially grim year for England, which witnessed the bloody aftermath of the Gunpowder Plot, divisions over the Union of England and Scotland, and an outbreak of plague. But it turned out to be an exceptional one for Shakespeare, unrivalled at identifying the fault-lines of his cultural moment, who before the year was out went on to complete two other great Jacobean tragedies that spoke directly to these fraught times: Macbeth and Antony and Cleopatra. Following the biographical style of 1599, a way of thinking and writing that Shapiro has made his own, 1606: William Shakespeare and the Year of Lear promises to be one of the most significant and accessible works on Shakespeare in the decade to come.

The history of King Lear, a tragedy, as it is now acted at the King's theatres, revived with alterations [from Shakespeare's play] by N. Tate

The History of King Lear. As it is Performed at the Theatre Royal in Covent Garden. [With a Preface by G. Colman.]

The Textual History of King Lear

1681

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King Lear, one of Shakespeare's darkest and most savage plays, tells the story of the foolish and Job-like Lear, who divides his kingdom, as he does his affections, according to vanity and whim. Lear's failure as a father engulfs himself and his world in turmoil and tragedy. KENT I thought the king had more affected the Duke of Albany than Cornwall. GLOUCESTER It did always seem so to us: but now, in the division of the kingdom, it appears not which of the dukes he values most; for equalities are so weighed, that curiosity in neither can make choice of either's moiety. KENT Is not this your son, my lord? GLOUCESTER His breeding, sir, hath been at my charge: I have so often blushed to acknowledge him, that now I am brazed to it. KENT I cannot conceive you. GLOUCESTER Sir, this young fellow's mother could: whereupon she grew round-wombed, and had, indeed, sir, a son for her cradle ere she had a husband for her bed. Do you smell a fault? KENT I cannot wish the fault undone, the issue of it being so proper. GLOUCESTER But I have, sir, a son by order of law, some year elder than this, who yet is no dearer in my account: though this knave came something saucily into the world before he was sent for, yet was his mother fair; there was good sport at his making, and the whoreson must be acknowledged. Do you

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know this noble gentleman, Edmund?

King Lear

As it is Performed at the Theatre Royal in Covent Garden

The history of King Lear

The History of King Lear ... Collated with the Oldest Copies, and Corrected, with Notes Explanatory and Critical, by Mr. Theobald

***The Oxford Shakespeare offers authoritative texts from leading scholars in editions designed to interpret and illuminate the plays for modern readers - a new, modern-spelling text, based on the Quarto text of 1608 - on-page commentary and notes explain meaning, staging, allusions and much else - detailed introduction considers composition, sources, performances and changing critical attitudes to the play - illustrated with production photographs and related art - includes 'The Ballad of King Lear' and related offshoots - full index to introduction and commentary - durable sewn binding for lasting use 'not simply a better text but a new conception of Shakespeare. This is a major achievement of twentieth-century scholarship.'* Times Literary Supplement**

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introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

***The History of King Lear, a Tragedy. Acted at the King's Theatre. By N. Tate
Acted at the Queens Theatre : Revived with Alterations***

***A Comparison of The History of King Lear by Nahum Tate and The Tragedy of
King Lear by William Shakespeare***

The History of King Lear, a Tragedy

Criticism, notes, and a bibliography accompany the text of the
tragedy

The History of King Lear: a tragedy ... Reviv'd with
alterations. By N. Tate

The History of King Lear ... Altered by George Colman
Revived with Alterations. By N. Tate

A Tragedy. Acted at the King's-Theatre

***Newly revised, this edition of "King Lear" features an extensive overview of
Shakespeare's life and world; an editor's introduction; a note on the sources;
dramatic criticism from the past and present; a comprehensive stage and screen
history of notable actors, directors and productions; and more.***

As it is Now Acted at the King's Theatre

A Tragedy, as it is Now Acted at the King's Theatres ; Revised, with Alterations

Original Text

A Tragedy : as it is Now Acted at the King's Theatre : Reviv'd with Alterations

Nahum Tate (1652-1715) was an Irish poet, hymnist, and lyricist, who became England's poet laureate in 1692. He published a volume of poems in London in 1677, and became a regular writer for the stage. Brutus of Alba; or, The Enchanted Lovers (1678), a tragedy dealing with Dido and Aeneas, later adapted to the libretto for Henry Purcell's opera Dido and Aeneas (1689?), and The Loyal General (1680), were followed by a series of adaptations from Elizabethan dramas. The History of King Lear (1687) was fitted with a happy ending in a marriage between Cordelia and Edgar. From John Fletcher he adapted The Island Princess (1687); from Chapman and Marston's Eastward Ho he derived The Cuckold's Haven (1685); and in 1707 he rewrote John Webster's White Devil. He wrote the words to a number of hymns, of which the most famous is the Christmas carol Song of the Angels at the Nativity of Our Blessed Saviour, more famously known by its opening line "While Shepherds Watched Their Flocks." He also translated Syphilis Sive Morbus Gallicus, Girolamo Fracastoro's Latin pastoral poem on the subject of the disease of syphilis into English heroic couplets.

1606

The Oxford Shakespeare: The History of King Lear

The History of King Lear: a Tragedy ... Reviv'd with Alterations. By N. Tate

A Tragedy: as it is Now Acted at the King's Theatres. Revived, with Alterations, by N. Tate