

WILLIAM SHAKESPEARE

THE PARALLEL

# KING LEAR

1608 – 1623



PREPARED BY MICHAEL WARREN



PARALLEL TEXTS

OF THE FIRST QUARTO (1608)

AND THE FIRST FOLIO (1623)

# Parallel King Lear 1608 1623

**William Shakespeare**



## **Parallel King Lear 1608 1623:**

**The Parallel King Lear, 1608-1623** William Shakespeare, Michael J. Warren, 1989      **King Lear and the Naked Truth** Judy Kronenfeld, 1998 Opening the play up to the implications of these contexts and this interpretive theory she reveals much about Lear English Reformation religious culture and the state of contemporary criticism      **The Complete King Lear, 1608-1623** William Shakespeare, 1989      *King Lear* William Shakespeare, 1997-05-09 Kommentierte Ausgabe von King Lear      Lear from Study to Stage James Ogden, Arthur Hawley Scouten, 1997 The late William Ringler Jr and James Ogden examine the theatrical tradition from Shakespeare's time to the nineteenth century The history of literary criticism to Bradley and beyond is sketched in the introduction and recent criticism is described in more detail by Richard Levin Carol Rutter's essay on the women characters in the play is inspired partly by feminist criticism and partly by recent productions The productions of the last thirty years are covered by theater critic Benedict Nightingale and the major film versions by Anthony Davies and Stephen Phillips Finally Stuart Sillars presents a visual history an account of artistic responses that suggests further possibilities for both research and teaching      **The Tragedie of King Lear** William Shakespeare, 2000 Applause Books In one of Shakespeare's most famous tragedies the three daughters of the king of Britain are put to the test of declaring their love for their father King Lear The test leads to the expulsion of the favorite daughter Cordelia the undermining of the king and ultimately the unraveling of Lear's sanity In true Shakespeare fashion greed war lust and misplaced good intentions intersect to form an inevitable climax of poison and swordplay making King Lear arguably the greatest tragedy of all time George Bernard Shaw wrote No man will ever write a better tragedy than Lear Shaw on Shakespeare Applause Books If there ever has been a groundbreaking edition that likewise returns the reader to the original Shakespeare text it will be the Applause Folio Texts If there has ever been an accessible version of the Folio it is this edition set for the first time in modern fonts The Folio is the source of all other editions The Folio text forces us to re-examine the assumptions and prejudices which have encumbered over four hundred years of scholarship and performance Notes refer the reader to subsequent editorial interventions and offer the reader a multiplicity of interpretations Notes also advise the reader on variations between Folios and Quartos The heavy mascara of four centuries of Shakespearean glossing has by now glossed over the original countenance of Shakespeare's work Never has there been a Folio available in modern reading fonts While other complete Folio editions continue to trade simply on the facsimile appearance of the Elizabethan look none of them is easily and practically utilized in general Shakespeare studies or performances      The Complete King Lear William Shakespeare, 1608      **King Lear** Jeffrey Kahan, 2008-04-18 Is King Lear an autonomous text or a rewrite of the earlier and anonymous play King Leir Should we refer to Shakespeare's original quarto when discussing the play the revised folio text or the popular composite version stitched together by Alexander Pope in 1725 What of its stage variations When turning from page to stage the critical view on King Lear is skewed by the fact that for almost half of the four hundred years the play has

been performed audiences preferred Naham Tate s optimistic adaptation in which Lear and Cordelia live happily ever after When discussing King Lear the question of what comprises the play is both complex and fragmentary These issues of identity and authenticity across time and across mediums are outlined debated and considered critically by the contributors to this volume Using a variety of approaches from postcolonialism and New Historicism to psychoanalysis and gender studies the leading international contributors to King Lear New Critical Essays offer major new interpretations on the conception and writing editing and cultural productions of King Lear This book is an up to date and comprehensive anthology of textual scholarship performance research and critical writing on one of Shakespeare s most important and perplexing tragedies Contributors Include R A Foakes Richard Knowles Tom Clayton Cynthia Clegg Edward L Rocklin Christy Desmet Paul Cantor Robert V Young Stanley Stewart and Jean R Brink **Adapting King Lear for the Stage** Lynne Bradley,2016-03-16

Questioning whether the impulse to adapt Shakespeare has changed over time Lynne Bradley argues for restoring a sense of historicity to the study of adaptation Bradley compares Nahum Tate s History of King Lear 1681 adaptations by David Garrick in the mid eighteenth century and nineteenth century Shakespeare burlesques to twentieth century theatrical rewritings of King Lear and suggests latter day adaptations should be viewed as a unique genre that allows playwrights to express modern subject positions with regard to their literary heritage while also participating in broader debates about art and society In identifying and relocating different adaptive gestures within this historical framework Bradley explores the link between the critical and the creative in the history of Shakespearean adaptation Focusing on works such as Gordon Bottomley s King Lear s Wife 1913 Edward Bond s Lear 1971 Howard Barker s Seven Lears 1989 and the Women s Theatre Group s Lear s Daughters 1987 Bradley theorizes that modern rewritings of Shakespeare constitute a new type of textual interaction based on a simultaneous double gesture of collaboration and rejection She suggests that this new interaction provides constituent groups such as the feminist collective who wrote Lear s Daughters a strategy to acknowledge their debt to Shakespeare while writing against the traditional and negative representations of femininity they see reflected in his plays

*King Lear* Andrew Hiscock,Lisa Hopkins,2011-06-23 King Lear is one of Shakespeare s most performed and studied plays seen as one of the most significant and universal tragedies of all time This guide introduces the play s critical and performance history including notable stage productions alongside TV film and radio versions It includes a keynote chapter outlining major areas of current research on the play and four new critical essays Finally a guide to critical web based and production related resources and an annotated bibliography provide a basis for further individual research *The Oxford Handbook of Shakespearean Tragedy* Michael Neill,David Schalkwyk,2016-08-18 The Oxford Handbook of Shakespearean Tragedy presents fifty four essays by a range of scholars from all parts of the world 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 opening section explores ways in which later generations

of critics have shaped our idea of Shakespearean tragedy and addresses questions of genre by examining the playwright's inheritance from the classical and medieval past. The second section is devoted to current textual issues while the third offers new critical readings of each of the tragedies. 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 twentieth and twenty-first century reworkings of Shakespearean tragedy. The book's final section expands 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.

**Renaissance Papers 2006** Andrew E. Shifflett, 2007. Yearly volume containing twelve essays on topics from Shakespeare to Middleton, Donne, Propertius, political resistance and legitimation, Elizabethan anthologies, and Milton. This volume collects the best scholarly essays submitted to the Southeastern Renaissance Conference in 2006. Two focus on Shakespeare: one on twins in *The Comedy of Errors*; one on differences between the Quarto and Folio versions of the reunion of Lear and Cordelia. Three essays deal with non-Shakespearean drama, examining the unvarying prefatory matter in frequently reprinted dramatic texts, economic systems in Middleton's city comedy, and theories of political resistance in revenge tragedy. Political resistance is also the theme of an essay on the satires of Donne and Propertius, while political legitimation is the subject of one on Medici family portraiture. Two essays concern Elizabethan anthologies: one on the unexamined collection *Youth's Witte*, the other on childbirth prayers in *The Monument of Matrones*. One essay on Milton's treatment of forgiveness, and two on his *Samson Agonistes*, conclude the volume, showing the unexpected affinities between Milton's tragedy and Jonson's comedy *Bartholomew Fair* and meditating upon the challenge to interpretation posed by the end of the play. Contributors: John Adrian, David Bergeron, Kevin Donovan, Heather L. Sale, Holian, Matthew T. Lynch, Steven W. May, Andrew Shifflett, Gerald Snare, Susan C. Staub, Emily Stockard, Lewis Walker, and George Walton Williams. M. Thomas Hester is Professor of English at North Carolina State University, and Christopher Cobb is Assistant Professor of English at Saint Mary's College.

Shakespeare Survey: Volume 55, King Lear and Its Afterlife Peter Holland, 2002-10-24. *Shakespeare Survey* is a yearbook of Shakespeare studies and production. Each volume is devoted to a theme or play or group of plays; each also contains a section of reviews of criticism and performance. For the first time, numbers 1-50 are being reissued in paperback.

**The Unrepentant Renaissance** Richard Strier, 2011-09-01. Who during the Renaissance could have dissented from the values of reason and restraint, patience and humility, rejection of the worldly and the physical? These widely articulated values were part of the inherited Christian tradition and were reinforced by key elements in the Renaissance, especially the revival of Stoicism and Platonism. This book is devoted to those who did dissent from them. Richard Strier reveals that many long-recognized major texts did question the most traditional values and uncovers a Renaissance far more tumultuous and affirmative than much recent scholarship has allowed. *The Unrepentant Renaissance* counters the prevalent view of the period as dominated by the regulation of bodies and passions, aiming to reclaim the Renaissance as an era happily churning.

with surprising worldly and self assertive energies Reviving the perspective of Jacob Burckhardt and Nietzsche Strier provides fresh and uninhibited readings of texts by Petrarch More Shakespeare Ignatius Loyola Montaigne Descartes and Milton Strier s lively argument will stir debate throughout the field of Renaissance studies **Shakespeare's Theatre**

Hugh Macrae Richmond,2004-01-01 Under an alphabetical list of relevant terms names and concepts the book reviews current knowledge of the character and operation of theatres in Shakespeare s time with an explanation of their origins

The Cambridge Companion to Shakespearean Tragedy Claire McEachern,2013-08-08 This revised and updated Companion acquaints the student reader with the forms contexts critical and theatrical lives of the ten plays considered to be Shakespeare s tragedies Thirteen essays written by leading scholars in Britain and North America address the ways in which Shakespearean tragedy originated developed and diversified as well as how it has fared on stage as text and in criticism Topics covered include the literary precursors of Shakespeare s tragedies cultural backgrounds sub genres and receptions of the plays The book examines the four major tragedies and in addition Titus Andronicus Romeo and Juliet Julius Caesar Antony and Cleopatra Coriolanus and Timon of Athens Essays from the first edition have been fully revised to reflect the most up to date scholarship the bibliography has been extensively updated and four new chapters have been added discussing Shakespearean form Shakespeare and philosophy Shakespeare s tragedies in performance and Shakespeare and religion

Shakespeare's King Lear S. Nagarajan,2017-05-11 Shakespeare s King Lear is often called his mightiest play This comprehensive edition by S Nagarajan who edited the evergreen Signet edition of Measure for Measure presents a lifetime of scholarship on Shakespeare and fifteen years of research specifically on Lear Accessibly written this edition serves the reader who has access to well stocked libraries and lively theatres as well as the student whose resources are more limited The play text is a conflation of the Quarto text and the First Folio text and the notes provide a generous but discreet selection of alternative readings of lines and contexts In ten erudite essays Nagarajan provides a thoroughly researched picture of Shakespeare s sources for the play his unique use of language Elizabethan theatre history and values of the play analysis of enigmatic scenes glimpses into its performance history and other subjects with special attention to Indian dramatic art theory This edition is the first to bring together both the best scholarship on Lear to date and perspectives from Indian poetics and philosophy The result is a text that robustly includes but goes beyond Anglophone cultures and Euro American experiences making it truly representative of Lear s global stage Discourses and Representations of Friendship in Early

Modern Europe, 1500-1700 Maritere López,2016-05-23 Interdisciplinary in scope this collection examines the varied and complex ways in which early modern Europeans imagined discussed and enacted friendship a fundamentally elective relationship between individuals otherwise bound in prescribed familial religious and political associations The volume is carefully designed to reflect the complexity and multi faceted nature of early modern friendship and each chapter comprises a case study of specific contexts narratives and or lived friendships Contributors include scholars of British French Italian

and Spanish culture offering literary historical religious and political perspectives

**Discourses and Representations of Friendship in Early Modern Europe 1500-1700** lays the groundwork for a taxonomy of the transformations of friendship discourse in Western Europe and its overlap with emergent views of the psyche and the body as well as of the relationship of the self to others, classes, social institutions and the state

**Seeming Knowledge** John D. Cox, 2007 *Seeming Knowledge* revisits the question of Shakespeare and religion by focusing on the conjunction of faith and skepticism in his writing. Cox argues that the relationship between faith and skepticism is not an invented conjunction. The recognition of the history of faith and skepticism in the sixteenth century illuminates a tradition that Shakespeare inherited and represented more subtly and effectively than any other writer of his generation

**King Lear** Jay Leon Halio, 2001-09-30 In its timeless exploration of familial and political dissolution and in its relentless questioning of the apparent moral indifference of the universe, *King Lear* is Shakespeare's darkest tragedy. It is also one of his most timely, for many of the issues it raises resonate loudly within our own era. Perhaps because of its contemporary relevance, it is one of Shakespeare's most frequently produced, taught, and studied works. And the amount of scholarship on *King Lear* has exceeded only by the complexity which that scholarship reveals. This book is a lucid and thorough guide to the play's roots and legacy. The volume begins with a discussion of the play's textual history, which is complicated by the different quarto and folio versions. It also addresses the merits of several recent editions. The book then looks at the literary, historical, and cultural contexts that inform the play. This is followed by an examination of Shakespeare's dramatic art, an analysis of the play's themes, and a summary of the different approaches critics have used to elucidate its meaning. A final chapter explores the play's rich production history and a selected bibliography concludes the volume. As a guide, this reference successfully navigates the tremendous body of available scholarship and is a ready aid for a wide range of readers.

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