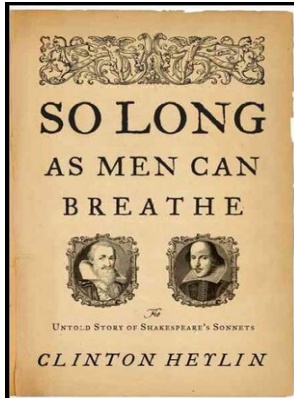


Stolne and surreptitious Shakespearian texts.

- - Preface to the First Folio Edition of Shakespeare's Plays by Henrie Condell and Iohn Heminge : History of Information



Description: -

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Close examination of the style of pronunciation revealed a conservative, well-articulated style of speech which would probably have sounded old-fashioned to Shakespeare himself, but serves to demonstrate that there is a certain degree of tolerance afforded to the transcriber. The authority of printer's copy might, then, be compromised not only by the stage adaptation represented in the original playhouse transcription but also by the possibility of subsequent recopying once the original transcription had passed from the players' hands. Perhaps it should be said that I reached my own construction of the sense of this passage in the Preface by the light of nature, before Mr.

Shakespeare's First Folio: Why the first collection of the Bard's plays is such a big deal and cause to celebrate on his 400th death anniversary

. First, however, I want to think about what they tell us about the plays as plays, or rather as two distinct records of Shakespeare's play as performed at different times and in different venues, producing two distinct groups of arguments about the historical events they represent. {220b} Therefore, by this hypothesis of Mr.

Shakespeare's First Folio, a biography of a vital book, falls short

He has recently completed editions of four plays by Thomas Heywood for the Oxford Heywood edition. The pronouns might refer to himself or to his council. The more my prayer, the lesser is my grace.

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Glance at my credit with Hippolyta, pick on, snipe at, cast aspersions on MND II.

Stolne and Surreptitious Copies, Alfred Hart — Melbourne University Publishing

The book brings together theatrical and literary history, textual studies and issues central to our conception both of Shakespeare the author, actor and businessman and 'Shakespeare' the cultural entity'.

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