



THE TRAGEDY OF King Richard the third.

Containing,
His treacherous Plots against his brother Clarence:
the pittiefull murder of his iunocent nephewes:
his tyrannicall vsurpation: with the whole course
of his detested life, and most deserued death.

As it hath beene lately Acted by the
Right honourable the Lord Chamber-
laine his seruants.



AT LONDON
Printed by Valentine Sims, for Andrew Wife,
dwelling in Paules Church-yard, at the
Signe of the Angell.
1597.

First Quarto Of King Richard Iii

William Shakespeare



First Quarto Of King Richard Iii:

The First Quarto of King Richard III William Shakespeare, 1996-09-12 In this quarto edition the text is accompanied by a collation of variant readings and substantial textual notes The First Quarto of King Richard III William Shakespeare, 1996 Shakespeare's Richard III presents difficult textual problems There are 2 000 verbal differences between the text of the first quarto 1597 and the version in the First Folio 1623 Although the narrative of the two plays is virtually identical each has lines which are not found in the other parts of the play are arranged differently and the quarto deploys fewer characters The text of the quarto is accompanied by a collation of variant readings and substantial textual notes In a lengthy introduction Peter Davison proposes that Shakespeare's company the Lord Chamberlain's Men used a memorially reconstructed text of Richard III during a touring performance of the play and that text provided the manuscript for the 1597 quarto Using examples of touring practice of the past 400 years Davison shows how the actors' involvement helped to produce the text we have **King Richard III** William Shakespeare, 2009-04-16 The second edition of King Richard III with a new introductory section by Janis Lull **Richard III The tragedy of King Richard the third: parallel texts of the first quarto and the first folio, with variants of the early quartos** William Shakespeare, Kristian Smidt, The Tragedy of King Richard the Third Kristian Smidt, 1960 *King Richard II* William Shakespeare, 1876 **The Tragedy of King Richard III** William Shakespeare, 1898 King Richard III: Language and Writing Rebecca Lemon, 2018-02-08 A new type of study aid which combines lively critical insight with practical guidance on the critical writings skills students need to develop in order to engage fully with Shakespeare's texts The book's core focus is on language both understanding and enjoying Shakespeare's complex dramatic language and expanding the student's own critical vocabulary as they respond to the play The book explores several different approaches to Shakespeare's language It looks at how the subtleties of Shakespeare's language reveal the thought processes and motivations of his characters often in ways those characters themselves don't recognise it analyses how Shakespeare's language works within or sometimes against various historical contexts the contexts of stage performance of genre and of discourses of his day of religion law commerce and friendship and it explores how the peculiarities of Shakespeare's language often point to broad issues themes or ways of thinking that transcend any one character or line of action Each chapter includes a Writing Matters section giving students ideas and guidance for building their own critical response to the play and the skills to articulate it with confidence **The Works of William Shakespeare: King Richard III. King John. Merchant of Venice. King Henry IV, pt. I-II** William Shakespeare, 1890 **King Richard III** William Shakespeare, 1904 **The life & death of King Richard II** William Shakespeare, 1908 **King Richard II** William Shakespeare, 2003-05 This second edition of King Richard II features a new introductory section by Andrew Gurr **The Taming of the Shrew** William Shakespeare, 2017-10-19 This third edition of The Taming of the Shrew one of Shakespeare's most popular yet controversial plays includes a new introductory section

which pays lively attention to twenty first century stage performances textual and critical studies Ann Thompson describes the deeply problematic nature of debates about the play and its reception **Othello** William Shakespeare,2018-04-05 The third New Cambridge edition of Shakespeare s Othello updated by Christina Luckyj for the contemporary student reader

Much Ado about Nothing William Shakespeare,2018-09-20 Much Ado about Nothing has always been popular on the stage This edition pays especial attention to the history and range of theatrical interpretation in which famous actors from the time of Garrick to the present have appeared as the sparring lovers Benedick and Beatrice A full commentary includes annotation of the many sexual jokes in the play that have been obscured by the complexity of Elizabethan language In this new edition Travis D Williams reviews recent stage television film and critical interpretations of the play considering treatment of the play s special interest in language bodies and gender **Owning William Shakespeare** James J.

Marino,2011-09-21 Copyright is by no means the only device for asserting ownership of a work Some writers including playwrights in the early modern period did not even view print copyright as the most important of their authorial rights A rich vein of recent scholarship has examined the interaction between royal monopolies which have been identified with later notions of intrinsic authorial ownership and the internal copy registration practices of the English book trades Yet this dialogue was but one part of a still more complicated conversation in early modern England James J Marino argues other customs and other sets of professional demands were at least as important most strikingly in the exercise of the performance rights of plays In **Owning William Shakespeare** James Marino explores the actors system of intellectual property as something fundamentally different from the property regimes exercised by the London printers or the royal monopolists Focusing on Hamlet The Taming of the Shrew King Lear and other works he demonstrates how Shakespeare s acting company asserted ownership of its plays through intense rewriting combined with progressively insistent attribution to Shakespeare The familiar versions of these plays were created through ongoing revision in the theater a process that did not necessarily begin with Shakespeare s original manuscript or end when he died An ascription by the company of any play to Shakespeare did not imply that it was following a fixed authorial text rather Marino writes it indicates an attempt to maintain exclusive control over a set of open ended theatrically revised scripts Combining theater history textual studies and literary theory **Owning William Shakespeare** rethinks both the way Shakespeare s plays were created and the way they came to be known as his It overturns a century of scholarship aimed at re creating the playwright s lost manuscripts focusing instead on the way the plays continued to live and grow onstage The life & death of King Richard III William Shakespeare,1908

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new critical stage and screen interpretations This second edition of Macbeth provides a thorough reconsideration of one of Shakespeare's most popular plays In his introduction A R Braunmuller explores Macbeth's immediate theatrical and political contexts particularly the Gunpowder Plot and addresses such celebrated questions as do the Witches compel Macbeth to murder is Lady Macbeth herself in some sense a witch is Macduff morally culpable A new and well illustrated account of the play in performance examines several cinematic versions such as those by Kurosawa and Roman Polanski as well as other dramatic adaptations Several possible new sources are suggested and the presence of Thomas Middleton's writing in the play is also proposed

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