

# DOWNLOAD PDF CRITICAL EXAMINATION OF THE TEXT OF SHAKESPEARE

## Chapter 1 : Catalog Record: A critical examination of the text of | Hathi Trust Digital Library

*A Critical Examination Of The Text Of Shakespeare: With Remarks On His Language And That Of His Contemporaries, Together With Notes On His Plays And Poems, Volume 2.*

Shakespeare is sympathetic toward Romeo and Juliet, and in attributing their tragedy to fate, rather than to a flaw in their characters, he raises them to heights near perfection, as well as running the risk of creating pathos, not tragedy. They are both sincere, kind, brave, loyal, virtuous, and desperately in love, and their tragedy is greater because of their innocence. The lines capture in poetry the youthful and simple passion that characterizes the play. In addition to following the conventional five-part structure of a tragedy, Shakespeare employs his characteristic alternation, from scene to scene, between taking the action forward and retarding it, often with comic relief, to heighten the dramatic impact. Insofar as Romeo and Juliet is a tragedy, it is a tragedy of fate rather than of a tragic flaw. Although the two lovers have weaknesses, it is not their faults, but their unlucky stars, that destroy them. The principal theme is that of the tension between the two houses, and all the other oppositions of the play derive from that central one. If, at times, Shakespeare seems to forget the family theme in his lyrical fascination with the lovers, that fact only sets off their suffering all the more poignantly against the background of the senseless and arbitrary strife between the Capulets and Montagues. For the families, after all, the story has a classically comic ending; their feud is buried with the lovers— which seems to be the intention of the fate that compels the action. The lovers never forget their families; their consciousness of the conflict leads to another central theme in the play, that of identity. Only when they are in their graves, together, do the two lovers find peace from the persecution of being Capulet and Montague; they are remembered by their first names only, an ironic proof that their story has the beneficial political influence the Prince, who wants the feud to end, wishes. Likewise, the style of the play alternates between poetic gymnastics and pure and simple lines of deep emotion. The unrhymed iambic pentameter is filled with conceits, puns, and wordplay, presenting both lovers as very well-spoken youngsters. It fortifies the impression the audience has of their spiritual natures, showing their love as an intellectual appreciation of beauty combined with physical passion. Their first dialogue, for example, is a sonnet divided between them. He is youthful energy seeking an outlet, sensitive appreciation seeking a beautiful object. Mercutio and the friar comment on his fickleness. He matures more quickly than anyone around him realizes; only the audience understands the process, since Shakespeare makes Romeo introspective and articulate in his monologues. Even in love, however, Romeo does not reject his former romantic ideals. Juliet, moreover, is realistic as well as romantic. Shakespeare provides his lovers with effective dramatic foils in the characters of Mercutio, the nurse, and the friar.

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## Chapter 2 : Textual criticism - Wikipedia

*A Critical Examination Of The Text Of Shakespeare: With Remarks On His Language And That Of His Contemporaries, Together With Notes On His Plays And Poems, Volume 3 [William Sidney Walker] on www.nxgvision.com \*FREE\* shipping on qualifying offers.*

Sigerist Stemmatics or stemmatology is a rigorous approach to textual criticism. Karl Lachmann "greatly contributed to making this method famous, even though he did not invent it. This specific meaning shows the relationships of the surviving witnesses the first known example of such a stemma, albeit with the name, dates from Relations between the lost intermediates are determined by the same process, placing all extant manuscripts in a family tree or stemma codicum descended from a single archetype. The process of constructing the stemma is called recension, or the Latin recensio. If one reading occurs more often than another at the same level of the tree, then the dominant reading is selected. If two competing readings occur equally often, then the editor uses judgment to select the correct reading. The step of examination, or examinatio is applied to find corruptions. Where the editor concludes that the text is corrupt, it is corrected by a process called "emendation", or emendatio also sometimes called divinatio. Emendations not supported by any known source are sometimes called conjectural emendations. The steps of examinatio and emendatio resemble copy-text editing. In fact, the other techniques can be seen as special cases of stemmatics in which a rigorous family history of the text cannot be determined but only approximated. If it seems that one manuscript is by far the best text, then copy text editing is appropriate, and if it seems that a group of manuscripts are good, then eclecticism on that group would be proper. In biology, the technique is used to determine the evolutionary relationships between different species. The manuscripts are then grouped according to their shared characteristics. The difference between phylogenetics and more traditional forms of statistical analysis is that, rather than simply arranging the manuscripts into rough groupings according to their overall similarity, phylogenetics assumes that they are part of a branching family tree and uses that assumption to derive relationships between them. This makes it more like an automated approach to stemmatics. However, where there is a difference, the computer does not attempt to decide which reading is closer to the original text, and so does not indicate which branch of the tree is the "root" which manuscript tradition is closest to the original. Other types of evidence must be used for that purpose. Phylogenetics faces the same difficulty as textual criticism: The same phenomenon is widely present among living organisms, as instances of horizontal gene transfer or lateral gene transfer and genetic recombination , particularly among bacteria. Further exploration of the applicability of the different methods for coping with these problems across both living organisms and textual traditions is a promising area of study. If a scribe refers to more than one source when creating his copy, then the new copy will not clearly fall into a single branch of the family tree. In the stemmatic method, a manuscript that is derived from more than one source is said to be contaminated. The method also assumes that scribes only make new errors they do not attempt to correct the errors of their predecessors. The stemmatic method requires the textual critic to group manuscripts by commonality of error. It is required, therefore, that the critic can distinguish erroneous readings from correct ones. This assumption has often come under attack. Greg noted, "That if a scribe makes a mistake he will inevitably produce nonsense is the tacit and wholly unwarranted assumption. He defended an authenticity of the Pericopa Adulterae John 7: According to him Erasmus in his Novum Instrumentum omne did not incorporate the Comma from Codex Montfortianus , because of grammar differences, but used Complutensian Polyglotta. According to him the Comma was known for Tertullian. But in fact, the critic employs conjecture at every step of the process. For example, where there are more than two witnesses at the same level of the tree, normally the critic will select the dominant reading. However, it may be no more than fortuitous that more witnesses have survived that present a particular reading. A plausible reading that occurs less often may, nevertheless, be the correct one. It does not account for the possibility that the original author may have

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revised his work, and that the text could have existed at different times in more than one authoritative version. He surveyed editions of medieval French texts that were produced with the stemmatic method, and found that textual critics tended overwhelmingly to produce bifid trees, divided into just two branches. He concluded that this outcome was unlikely to have occurred by chance, and that therefore, the method was tending to produce bipartite stemmas regardless of the actual history of the witnesses. He suspected that editors tended to favor trees with two branches, as this would maximize the opportunities for editorial judgment as there would be no third branch to "break the tie" whenever the witnesses disagreed. He also noted that, for many works, more than one reasonable stemma could be postulated, suggesting that the method was not as rigorous or as scientific as its proponents had claimed. This makes a Best-text edition essentially a documentary edition. Often, the base text is selected from the oldest manuscript of the text, but in the early days of printing, the copy text was often a manuscript that was at hand. Using the copy-text method, the critic examines the base text and makes corrections called emendations in places where the base text appears wrong to the critic. This can be done by looking for places in the base text that do not make sense or by looking at the text of other witnesses for a superior reading. Close-call decisions are usually resolved in favor of the copy-text. The first published, printed edition of the Greek New Testament was produced by this method. Erasmus, the editor, selected a manuscript from the local Dominican monastery in Basle and corrected its obvious errors by consulting other local manuscripts. The Westcott and Hort text, which was the basis for the Revised Version of the English bible, also used the copy-text method, using the Codex Vaticanus as the base manuscript. McKerrow introduced the term copy-text in his edition of the works of Thomas Nashe, defining it as "the text used in each particular case as the basis of mine. In some cases, McKerrow would choose a later witness, noting that "if an editor has reason to suppose that a certain text embodies later corrections than any other, and at the same time has no ground for disbelieving that these corrections, or some of them at least, are the work of the author, he has no choice but to make that text the basis of his reprint. Greg, "The Rationale of Copy-Text". The true theory is, I contend, that the copy-text should govern generally in the matter of accidentals, but that the choice between substantive readings belongs to the general theory of textual criticism and lies altogether beyond the narrow principle of the copy-text. Thus it may happen that in a critical edition the text rightly chosen as copy may not by any means be the one that supplies most substantive readings in cases of variation. The failure to make this distinction and to apply this principle has naturally led to too close and too general a reliance upon the text chosen as basis for an edition, and there has arisen what may be called the tyranny of the copy-text, a tyranny that has, in my opinion, vitiated much of the best editorial work of the past generation. In such a case, while there can be no logical reason for giving preference to the copy-text, in practice, if there is no reason for altering its reading, the obvious thing seems to be to let it stand. The resulting text, except for the accidentals, is constructed without relying predominantly on any one witness. Greg's Bowers's Tanselle [edit] W. Greg did not live long enough to apply his rationale of copy-text to any actual editions of works. His rationale was adopted and significantly expanded by Fredson Bowers. Starting in the s, G. The principle is sound without regard for the literary period. Citing the example of Nathaniel Hawthorne, he noted: Yet the fallacy is still maintained that since the first edition was proofread by the author, it must represent his final intentions and hence should be chosen as copy-text. Practical experience shows the contrary. When one collates the manuscript of *The House of the Seven Gables* against the first printed edition, one finds an average of ten to fifteen differences per page between the manuscript and the print, many of them consistent alterations from the manuscript system of punctuation, capitalization, spelling, and word-division. It would be ridiculous to argue that Hawthorne made approximately three to four thousand small changes in proof, and then wrote the manuscript of *The Blithedale Romance* according to the same system as the manuscript of the *Seven Gables*, a system that he had rejected in proof. Although Melville pronounced the changes an improvement, Tanselle rejected them in his edition, concluding that "there is no evidence, internal or external, to suggest that they are the kinds of changes Melville would have made without pressure from someone else. Crane originally printed the novel privately in To secure commercial publication in , Crane agreed to remove

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profanity, but he also made stylistic revisions. Firstly, in anticipation of the character of the expected censorship, Crane could be led to undertake alterations which also had literary value in the context of the new version. Secondly, because of the systematic character of the work, purely censorial alterations sparked off further alterations, determined at this stage by literary considerations. Again in consequence of the systemic character of the work, the contamination of the two historical versions in the edited text gives rise to a third version. Though the editor may indeed give a rational account of his decision at each point on the basis of the documents, nevertheless to aim to produce the ideal text which Crane would have produced in if the publisher had left him complete freedom is to my mind just as unhistorical as the question of how the first World War or the history of the United States would have developed if Germany had not caused the USA to enter the war in by unlimited submarine combat. The nonspecific form of censorship described above is one of the historical conditions under which Crane wrote the second version of *Maggie* and made it function. Indeed I regard the "uninfluenced artistic intentions" of the author as something which exists only in terms of aesthetic abstraction. Between influences on the author and influences on the text are all manner of transitions. If one may think of a work in terms of a spatial metaphor, the first might be labeled "vertical revision," because it moves the work to a different plane, and the second "horizontal revision," because it involves alterations within the same plane. Both produce local changes in active intention; but revisions of the first type appear to be in fulfillment of an altered programmatic intention or to reflect an altered active intention in the work as a whole, whereas those of the second do not. But where a revision is "vertical" i. Format for apparatus[ edit ] Bowers was also influential in defining the form of critical apparatus that should accompany a scholarly edition. In addition to the content of the apparatus, Bowers led a movement to relegate editorial matter to appendices, leaving the critically established text "in the clear", that is, free of any signs of editorial intervention. Tanselle explained the rationale for this approach: Relegating all editorial matter to an appendix and allowing the text to stand by itself serves to emphasize the primacy of the text and permits the reader to confront the literary work without the distraction of editorial comment and to read the work with ease. A second advantage of a clear text is that it is easier to quote from or to reprint. Although no device can insure accuracy of quotation, the insertion of symbols or even footnote numbers into a text places additional difficulties in the way of the quoter. Furthermore, most quotations appear in contexts where symbols are inappropriate; thus when it is necessary to quote from a text which has not been kept clear of apparatus, the burden of producing a clear text of the passage is placed on the quoter. Even footnotes at the bottom of the text pages are open to the same objection, when the question of a photographic reprint arises. As Shillingsburg notes, "English scholarly editions have tended to use notes at the foot of the text page, indicating, tacitly, a greater modesty about the "established" text and drawing attention more forcibly to at least some of the alternative forms of the text". The change of name indicated the shift to a broader agenda than just American authors. The Center also ceased its role in the allocation of funds. Believers in sacred texts and scriptures sometimes are reluctant to accept any form of challenge to what they believe to be divine revelation. Some opponents and polemicists may look for any way to find fault with a particular religious text. Legitimate textual criticism may be resisted by both believers and skeptics. LDS members typically believe the book to be a literal historical record. Although some earlier unpublished studies had been prepared, not until the early s was true textual criticism applied to the Book of Mormon. One aspect of that effort entailed digitizing the text and preparing appropriate footnotes, another aspect required establishing the most dependable text. To that latter end, Stanley R. Larson a Rasmussen graduate student set about applying modern text critical standards to the manuscripts and early editions of the Book of Mormon as his thesis projectâ€”which he completed in

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## Chapter 3 : A Critical Examination of the Text of Shakespeare, Vol. 2 : William Sidney Walker :

*A critical examination of the text of Shakespeare, with remarks on his language and that of his contemporaries, together with notes on his plays and poems.*

Assignment due in class on April 2, And an ideological debate over what characters and the audience should do and be including, typically, a debate over what literature should do and be. Consider, for example, that Jonathan Dollimore and Alan Sinfield "History and Ideology" explain that the "principal strategy of ideology is to legitimate inequality and exploitation by representing the social order which perpetuates these things as immutable and unalterable--as decreed by God or simply natural" It faces the contradictory situation whereby to silence dissent one must first give it a voice, to misrepresent it one must first present it" It is productive to inquire into the possibilities for meaning and for debate, rather than to foreclose such debate by assuming in advance that a play means something or that it could not possibly mean something that seems out of bounds, out of context. Valerie Traub states "The homoerotic energies of Viola, Olivia, and Orsino are displaced onto Antonio, whose relation to Sebastian is finally sacrificed for the maintenance of institutionalized heterosexuality and generational continuity. In other words, Twelfth Night closes down the possibility of homoerotic play initiated by the material presence of the transvestized boy actors. The fear expressed, however, is not of homoeroticism per se; homoerotic pleasure is explored and sustained until it collapses into fear of erotic exclusivity and its corollary: The result is a more rigid dedication to the ideology of binarism, wherein gender and status inequalities are all the more forcefully reinscribed" Desire and Anxiety: Circulations of Sexuality in Shakespearean Drama p. Catherine Belsey observes that "If the speech acts in 1. This is not consistently either a straight or a drag act" Why Shakespeare? Texts and Contexts In his introduction to the play, Greenblatt states that the "transforming power of costume unsettles fixed categories of gender and social class and allows characters to explore emotional territory that a culture officially hostile to same-sex desire and cross-class marriage would ordinarily have ruled out of bounds" or , which may lead to something "irreducibly strange about the marriages with which Twelfth Night ends" or Jean Howard argues that the "play enacts. Much of the following advice also pertains to the Term Essay. Develop and support your ideas as clearly and as cogently as space allows, including brief citations of specific lines that illustrate your interpretation, and concise use of summary and paraphrase in support of your analysis. But her desire for. The play thus represents. Some of these stages or building blocks for the essay may be repeated steps or , and each stage should contribute to developing the argument and potential expressed in your thesis statement. As Young states, "Your thesis statement is a sentence-long summary of your argument. Your thesis statement is an argument that you are going to examine with recourse to evidence from primary and secondary research" Moreover, does each paragraph in the essay provide support for the argument or clearly analyze opposing views to the argument. Katherine Acheson writes that "the task of a student assigned to write an essay about literature is to present a clearly written argument, based on evidence, about the meaning, power, or structure of the work or works" 7. She describes the task of writing such an essay as one in which you "produce a narrative that offers an explanation for the effects the work of literature has" 8 --these effects, for instance, are the ideas and feelings produced by the work of literature produced through the things that are used to make it, the words. Acheson describes the thesis statement in this way: Acheson notes, like Tory Young, that the paragraphs in the body of your essay "will each make a point contributing to your argument, and each will highlight the evidence that supports that point. The subject for each body paragraph is provided by your subtopic sentences" and typically the concluding sentence in each paragraph "stipulates the relationship " of the paragraph "to the argument as a whole" and also "leads to the next paragraph. Acheson offers an additional note: But remember this important advice: Whenever you feel uncertain, return to two home bases: William Whitla The English Handbook: A Guide to Literary Studies, echoes such sentiments: Many students have the most trouble at exactly this point: An academic argument, then, is not a contest of absolute rights and wrongs,

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but rather is a structured statement of position that moves logically to persuade an audience of your views" Effective sentences, syntax, verbs, diction, punctuation, complexity, and suitable style: What might a reader like best about the essay? Where might the reader want to know more or to pose a critical question?

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## Chapter 4 : Shakespeare's Hand University of Minnesota Press

*A critical examination of the text of Shakespeare, with remarks on his language and that of his contemporaries, together with notes on his plays and poems by Walker, William Sidney, ; Lettsom, William Nanson, , [from old catalog] ed.*

And with good reason. The expectations are high! This module requires students to engage with and develop an informed personal understanding of their prescribed text. Critical Study of Texts requires you to read or watch your set text. There are no surprises here. This is essential and you should aim to re-read your set text a number of times over the course of your HSC year. In your Module B essay, you will need to show a deep, sophisticated understanding of your prescribed text – a much deeper understanding than what is required in the other modules. The more familiar you are with your text, the greater your chances of performing well in your assessments and the final exam. To engage with a text is: This process is challenging. You might not like your text and so engaging with the ideas is frustrating. Overcoming these challenges is important. This process of self-reflection means you are engaging with the text! Talk with your friends, your teachers, and your family about your text. This is a process of engaging with the text and will help you gain more clarity on the ideas. The process of reading and engaging with the text will allow you to develop your informed personal understanding. This will not be a quick process and nor should it be. You need time to consider the text for yourself, to share and argue about the text with others, to re-read the text and reconsider your ideas in order to deepen your own understanding. Critical Study of Texts will happen late in the year when your understanding of the text is at its peak! Consider the following statement from the Module Outline: Through critical analysis and evaluation of its language, content and construction, students will develop an appreciation of the textual integrity of their prescribed text. Questions you can ask yourself that help build your position on the textual integrity of your text are: Is the characterisation complex and compelling? Do the ideas evolve in a meaningful way across the whole text? Has the composer used sophisticated techniques to complement the plot, the ideas, and the characters? The syllabus interested not only in your appreciation of textual integrity, but also the questions you might raise about it. Textual integrity is something that you will be able to most easily judge once you are familiar with your text and have engaged with the ideas it explores over the course of your HSC year. For an in-depth explanation, you must read our Essential Guide to Textual Integrity. Consider the following syllabus point: They refine their own understanding and interpretations of the prescribed text and critically consider these in the light of the perspectives of others What have other scholars said about your text? Aim to find reputable sources – ask your teachers for pointers in the right direction – and consider the ideas that others have had about your text. Test out the ideas of scholars by returning to your text – Do their interpretations seem reasonable given your own understanding? Do you disagree with points in their interpretations? Add quotations from other scholars to your study notes. It can be useful to cite a scholar in your Module B essay whose perspective you find persuasive or even a scholar whom you disagree with! Seeking out the perspectives of others will allow you to develop the depth of your own perspective. The ideas and values of a period will influence what a composer produces as they either support or challenge the attitudes and values of that time. Critical Study of Texts Outline: How do you do this? As you research the perspective of other scholars, note down when they published their ideas. Central to HSC Advanced English Module B is your consideration of how these different interpretations are influenced by context and then considering how your own interpretation is influenced by your context. Critical Study of Texts?

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## Chapter 5 : Critical Analysis Shakespeare

*A Critical Examination of the Text of Shakespeare, with Remarks on His Language and That of His Contemporaries, Together with Notes on His Plays and Poems; Volume 1 (Paperback) Published August 25th by Wentworth Press.*

In addition to the exam shown below, you may also download a quiz PDF by Prof. Short-answer Identifications 30 Minutes Be brief, be substantial, and answer as many as you can. In the context of this class, please identify and convey the significance of the following: Passages 60 Minutes Choose five 5 of these passages to discuss in some detail. Essays 90 Minutes Choose one of the following two essay topics to address in a substantial essay. Focus on those aspects of the productions that seemed most illuminating to you. A Case Study in Critical Controversies; or the substantial introductions and accompanying materials in other assigned editions of the plays shaped or altered your understanding and response to three plays. Do not repeat the argument or use the same historical text discussed in your essay on Henry the Fourth. Choose one of the following essay topics to address in a substantial essay. You may use your texts to supply quotations and details; be attentive to the nuances and complexities in the language and stagecraft. Do not select the same plays for discussion as you used in Part A, and do not repeat the argument of your comparative essay: Select three of these "metatheatrical" scenes and analyze their form and significance within the play. What are the opportunities or perils of such crossings? Do the plays seem to uphold some challenges to social categories and condemn others? Choose examples from three plays and discuss the significance of these boundary crossings. In many of his plays, Shakespeare has characters refer to the "nation," the "land," the "kingdom"--for good or ill. Do these words correspond? Does his sense of the nation correspond with "civilization"? To what extent and how do the plays question or endorse any of these concepts? What societal values do the plays seem to uphold or criticize thereby? Discuss some of these questions as they apply to three of the plays we have read. Shakespeare repeatedly stresses the problems of perception and trust involved in communication: How can one determine what counts as "evidence" in such a world, and yet how can one not interpret human actions and continue to live? Do the plays suggest any solutions to this seeming double bind? Discuss some dimension of the problem of knowledge in Shakespeare, citing examples from three plays. Choose plays from three different subgenres comedy, tragedy, history, romance that share a similar situation or conflict. How does Shakespeare use generic conventions to give variety and coherence to his art? How does the genre affect or shape the situation? To what extent does the play challenge its formal category? This is one of over 2, courses on OCW. Find materials for this course in the pages linked along the left. No enrollment or registration. Freely browse and use OCW materials at your own pace. Knowledge is your reward. Use OCW to guide your own life-long learning, or to teach others. Download files for later. Send to friends and colleagues. Modify, remix, and reuse just remember to cite OCW as the source.

## Chapter 6 : The Merchant of Venice | W. W. Norton & Company

*A Critical Examination of the Text of Shakespeare by William Sidney Walker, , available at Book Depository with free delivery worldwide.*

## Chapter 7 : Romeo and Juliet Critical Evaluation - Essay - [www.nxgvision.com](http://www.nxgvision.com)

*Shakespeare Plays Literary Studies: Plays & Playwrights A Critical Examination of the Text of Shakespeare, Vol. 2: With Remarks on His Language and That of His Contemporaries, Together with Notes on His Plays and Poems (Classic Reprint).*

## Chapter 8 : term paper on A CRITICAL MARXIST EXAMINATION OF SHAKESPEARE'S OTHELLO

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*Here and there (but very seldom) the manuscript exhibits discrepancies of another kind. Readings occur which may be thought improvements on the received text, and have the air of legitimate conjectures, but which, as they are put down without any observation, were probably slips either of Walker's.*

### Chapter 9 : A Critical Examination of the Text of Shakespeare

*You can read Shakespeare's Scholar: Being Historical And Critical Studies of His Text, Characters, And Commentators, With An Examination of Mr. Collier's Folio of by White, Richard Grant, in our library for absolutely free.*