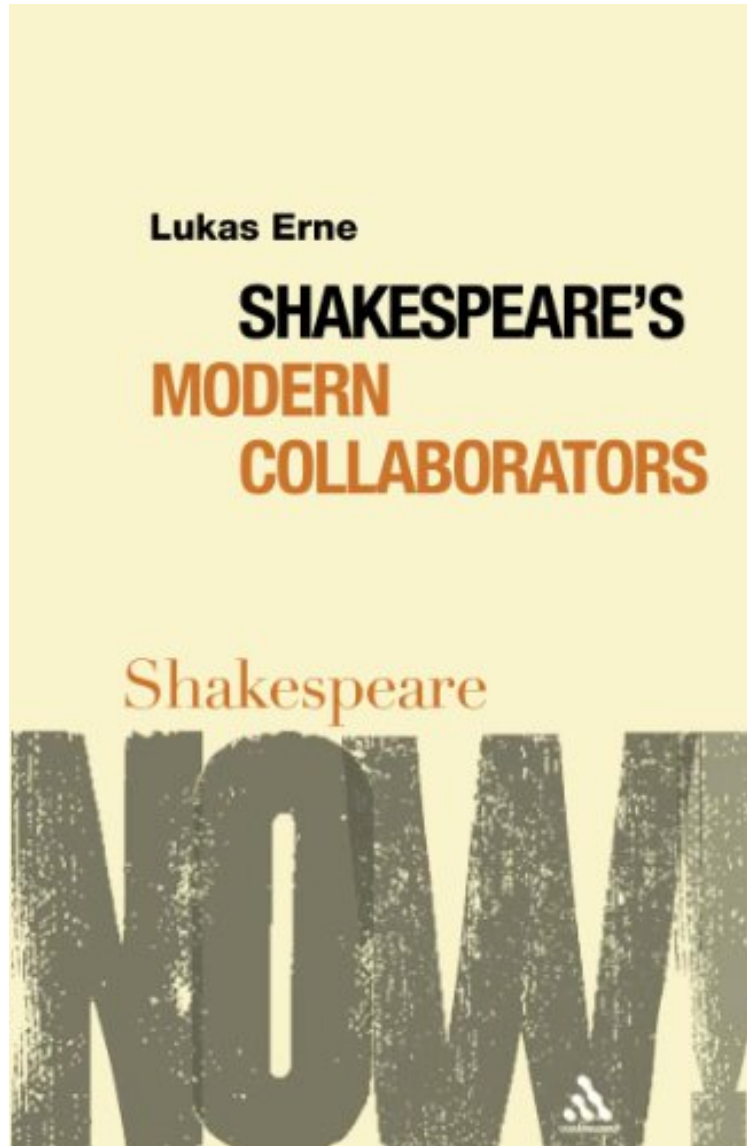


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Shakespeare's Modern Collaborators (Shakespeare Now!)

Lukas Erne

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Lukas Erne : Shakespeare's Modern Collaborators (Shakespeare Now!) before purchasing it in order to gage whether or not it would be worth my time, and all praised Shakespeare's Modern Collaborators (Shakespeare Now!):

2 of 4 people found the following review helpful. Let Collaboration ThriveBy Charles WeinsteinAn introduction to Shakespearean textual editing. Clear, cogent and only occasionally marred by academic pieties.

Recent work in Shakespeare studies has brought to the forefront a variety of ways in which the collaborative nature of Shakespearean drama can be investigated: collaborative performance (Shakespeare and his fellow actors);

collaborative writing (Shakespeare and his co-authors); collaborative textual production (Shakespeare and his transcribers and printers). What this leaves unaccounted for is the form of collaboration that affects more than any other our modern reading experience of Shakespeare's plays: what we read as Shakespeare now always comes to us in the form of a collaborative enterprise - and is decisively shaped by the nature of the collaboration - between Shakespeare and his modern editors. Contrary to much recent criticism, this book suggests that modern textual mediators have a positive rather than negative role: they are not simply 'pimps of discourse' or cultural tyrants whose oppressive interventions we need to 'unedit' but collaborators who can decisively shape and enable our response to Shakespeare's plays. Erne argues that any reader of Shakespeare, scholar, student, or general reader, approaches Shakespeare through modern editions that have an endlessly complicated and fascinating relationship to what Shakespeare may actually have intended and written, that modern editors determine what that relationship is, and that it is generally a very good thing that they do so.

"A selection of reviews of Erne's last book, *Shakespeare as Literary Dramatist: The year's best book on Shakespeare* - Jonathan Bate, TLS 'Erne's brilliant new book...sets out probably the most exhilarating change in our image of Shakespeare as a writer for decades...It is the work of a scholar who here and in the years to come has a vast amount to teach us about Shakespeare, making him new, just as every performance makes the particular play new.' - Peter Holland, University of Notre Dame 'an unusually lively and provocative book' - David Scott Kastan, Columbia University, "Lukas Erne's new book is certainly one of the most fascinating, thought-provoking and lucid studies of Shakespeare I can remember reading." - Robert C. Evans, *Ben Jonson Journal*"This witty, elegant and lucid book gives centre stage to the people who have interpreted and analysed Shakespeare before we read him: the editors. On page after page, Erne's carefully chosen textual examples illustrate not just the purpose but the *value* of editing. A joy to read, this is also an important contribution to our understanding of the way Shakespeare has been mediated to us in the past and in the present." - Tiffany Stern, Oxford University"Luke Erne does us a great service by correcting, with such scrupulous care, the Romantic myth that Shakespeare was a solitary genius. This lucidly written analysis makes clear that Shakespeare's work has been shaped profoundly by four sorts of collaboration: co-authorship in quite a few instances, the staging of the plays with fellow actors, the printing process, and the interventions of editors down through the centuries. Erne convincingly defends editing as potentially beneficial and creative in the best sense. What we mean by 'Shakespeare', then, is rich, complex, and ever enlarging in an ongoing collaboration involving the text, the stage, the critic, the reader, and the viewer." - David Bevington, Department of English Language, University of Chicago, USA, Editor of *The Complete Works of Shakespeare* (David Bevington)Mention in Today's Books/Bookweek"Erne offers a succinct review of contemporary debates over editorial practice and, most important, foregrounds the relationship between editing and production, raising many relevant questions that warrant the attention of editors, directors, and instructors. Summing up: Recommended. Graduate students, researchers, faculty, and professionals." - R. A. Stritmatter, CHOICE, September 2008 (R. A. Stritmatter CHOICE)"Lukas Erne's new book is certainly one of the most fascinating, thought-provoking and lucid studies of Shakespeare I can remember reading." - Robert C. Evans, *Ben Jonson Journal*"The purpose of *Shakespeare Now!* is to produce a series of minigraphs to illuminate current challenges in Shakespearean scholarship in a fresh and accessible way. Appropriately, Lukas Erne's discussion mirrors this strategy by positing the role of the editor as a bridge between the Elizabethan era and our own times...he makes a strong case for the neglected and fundamental role of editors as proactive, creative collaborators bringing works to life for the reader and spectator." - Kenneth Schlesinger, *Broadside*, Summer 2008 (Kenneth Schlesinger)"The ambitious project of the *Shakespeare NOW* series is to bridge the gap between 'scholarly thinking and a public audience' and 'public audience and scholarly thinking'. Scholars are encouraged to write in a way accessible to a general readership and readers to rise to the challenge and not be afraid of new ideas and the adventure they offer. There are other bridges the series is ambitious to cross: 'formal, political or theoretical boundaries' and; history and philosophy, theory, and performance."English Vol. 58, 2009