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by
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Louis C Alexander

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ALEXANDER,William Shakespeare,1911 **The Autobiography of Shakespeare** Louis C. Alexander,2015-09-16 From INTRODUCTION FIVE years ago I laid these following papers aside I was then much broken in health and spirit And I was overwhelmed by the solemn importance of the work and bewildered and almost discouraged by the many inconsistencies with known or rather assumed facts or beliefs and even very often with itself Furthermore doubts of various kinds perhaps I should rather say subtle cross questionings and wonderings at times assailed me but I had only to read some pages almost at random when doubt would vanish like mist before the sun About six months ago I was strongly impelled to complete my obvious duty At my age of seventy two I cannot afford further delays or daring triflings with time Yet I would fain have waited for further corroborations personal literary topographical I earnestly beg all who can help particularly as regards the sermons plays and books which Shakespeare brought to London to communicate with me I have for some months past occupied myself very perseveringly to verify and confirm so far as possible the statements of this momentous though broken and unrevised autobiography I have been ably assisted and I have had a certain success not very much but strangely remarkable Not a word however have I added to my texts of 1905 In the course of those readings searches correspondence etc I some months ago for the first time encountered a legend or speculation that in the year 1910 some greater light would be thrown on this deathless subject In so far as I am consciously concerned it is a simple coincidence or accident as it is termed quaintly interesting but in my view not otherwise noteworthy I now give this work to the world integrally without a

word of my own Here and there I had to supply an obviously dropped letter I have omitted some draft playbills and I have dealt discreetly with some words and with some lines of confused repetition without any importance and which would have necessitated inordinate notes to make clear I have also fitted in so to speak two detached portions at what I thought was a suitable place relating to the arrival and earlier life in London Beyond these trifling and merely clerical points and some punctuation I have not altered nor shaped nor endeavoured to harmonise or reconcile with accepted versions or to attenuate patent variances Indeed so anxious am I to be an impartial and faithful editor that I will here set out briefly some of the more striking personal matters which are generally received thus emphasising the differences For the sake of clearness I will for the moment designate the poet as Shakespeare and another William Shakespeare whom I have to mention as simply William using the modern spelling All acknowledged biographers and writers assume that Shakespeare was the son of John of Stratford on Avon who was probably a son of Richard of Snettisfield

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text makes this book a valuable resource for scholars and enthusiasts alike. This book is a fascinating exploration of one of literature's enduring mysteries. This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America and possibly other nations. Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work. Scholars believe and we concur that this work is important enough to be preserved, reproduced and made generally available to the public. We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant.

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[The Saturday Review of Politics, Literature, Science and Art, 1911](#)

Ghostly Fragments Barbara C. Hodgdon, 2021-02-22 Ghostly Fragments gathers the essays of the late Barbara C. Hodgdon a renowned scholar of Shakespeare and performance studies. Her influential publications over thirty years reflected a remarkable intelligence, wit and originality as did her lectures and conference papers. Richard Abel and Peter Holland have selected essays that represent the wide sweep of Hodgdon's scholarship including unpublished pieces and those from hard to access sources. The essays reveal a thinker and writer who grows more self reflective over time with a distinctive, engaging, often wryly humorous voice that is accessible even to nonspecialist readers. Following a general introduction by Peter Holland the book's five subsections Teaching Shakespeare, Analyzing Stage Performances, Editing Shakespeare Texts, Analyzing Shakespeare Films and Shopping in the Archives are introduced in turn by scholars Miriam Gilbert, W. B. Worthen, Margaret Jane Kidnie, Richard Abel and Pascale Aebischer. Collectively the pieces confirm the originality and Ian of Hodgdon's thinking and writing over time and reveal her as a natural essayist and stylist with a distinctive, engaging voice. The collection is unique in not only bringing together so much of Hodgdon's work in one place with an extensive bibliography of her published work but also in demonstrating how groundbreaking and influential that work has been in the field.

the discourses of epictetus: with the encheiridion and fragments George Long, 1888 [Shakespeare's Perfume](#) Richard Halpern, 2016-01-29 Starting with St Paul's argument that the Greeks were afflicted with homosexuality to punish their excessive love of statues, Richard Halpern uncovers a tradition in which aesthetic experience gives birth to the sexual and thus reverses the Freudian thesis that erotic desire is sublimated into art. Rather Halpern argues sodomy was implicated with

aesthetic categories from the very start as he traces a connection between sodomy and the unrepresentable that runs from Shakespeare's Sonnets to Oscar Wilde's novella *The Portrait of Mr W H Freud* s famous essay on Leonardo da Vinci and Jacques Lacan's seminar on the ethics of psychoanalysis Drawing on theology alchemy psychoanalysis philosophy and literary criticism Shakespeare's *Perfume* explores how the history of aesthetics and the history of sexuality are fundamentally connected Poetry in a World of Things Rachel Eisendrath,2018-04-06 Introduction Subjectivity and the antiquarian object Petrarch among the ruins of Rome Here comes objectivity Spenser's 1590 the Faerie Queene book 3 Playing with things reification in Marlowe's *Hero and Leander* Feeling like a fragment Shakespeare's the Rape of Lucrece Coda make me not object *Sir Waterloo: Fragments of the Autobiography of a Sussex Lad* Alfred Edward Carey,1920 **Robert Armin and Shakespeare's Performed Songs** Catherine A. Henze,2017-06-26

After Robert Armin joined the Chamberlain's Men singing in Shakespeare's dramas catapulted from 1 25 songs and 9 95 lines of singing per play to 3 44 songs and 29 75 lines of singing a virtually unnoticed phenomenon In addition many of the songs became seemingly improvisatory similar to Armin's personal style as an author and solo comedian In order to study Armin's collaborative impact this interdisciplinary book investigates the songs that have Renaissance music that could have been heard on Shakespeare's stage They occur in some of Shakespeare's most famous plays including *Much Ado About Nothing* *Twelfth Night* *Hamlet* and *The Tempest* In fact Shakespeare's plays as we have them are not complete They are missing the music that could have accompanied the plays songs Significantly Renaissance vocal music far beyond just providing entertainment was believed to alter the bodies and souls of both performers and auditors to agree with its characteristics directly inciting passions from love to melancholy By collaborating with early modern music editor and performing artist Lawrence Lipnik Catherine Henze is able to provide new performance editions of seventeen songs including spoken interruptions and cuts and rearrangement of the music to accommodate the dramatist's words Next Henze analyzes the complete songs words and music according to Renaissance literary and music primary sources and applies the new information to interpretations of characters and scenes frequently challenging commonly held literary assessments The book is organized according to Armin's involvement with the plays before during and after the comic actor joined Shakespeare's company It offers readers the tools to interpret not only these songs but also vocal music in dramas by other Renaissance playwrights Moreover Robert Armin and Shakespeare's *Performed Songs* written with non specialized terminology provides a gateway to new areas of research and interpretation in an increasingly significant interdisciplinary field for all interested in Shakespeare and early modern drama *The discourses of Epictetus; with the encheiridion and fragments, tr. with notes by G. Long Flavius Arrianus*,1877 *Memoir. The second brother. Torrismond. Dramatic scenes and fragments. Miscellaneous poems. Poetic fragments. Appendix. Notes* Thomas Lovell Beddoes,1851 *Unpublished Fragments* James Russell Lowell,1894

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