

Beware English Edition

Dictiony of English literature William Davenport Adams 1880

A Bibliography of the Works of John Galsworthy Harold Vincent Marrot 1928

[Thomas Middleton: The Collected Works](#) Thomas Middleton 2010-03-25
Thomas Middleton is one of the few playwrights in English whose range and brilliance comes close to Shakespeare's. This handsome edition makes all Middleton's work accessible in a single volume, for the first time. It will generate excitement and controversy among all readers of Shakespeare and the English classics.

[Wisconsin Magazine of History](#) Milo Milton Quaife 1918

The Reformation of Romance Christina Wald 2014-08-27 This study takes a fresh look at the abundant scenarios of disguise in early modern prose fiction and suggests reading them in the light of the contemporary religio-political developments. More specifically, it argues that Elizabethan narratives adopt aspects of the heated Eucharist debate during the Reformation, including officially renounced notions like transubstantiation, to negotiate culturally pressing concerns regarding identity change. Drawing on the rich field of research on the adaptation of pre-Reformation concerns in Anglican England, the book traces a cross-fertilisation between the Reformation and the literary mode of romance. The study brings together topics which are currently being strongly debated in early modern studies: the turn to religion, a renewed interest in aesthetics, and a growing engagement with prose fiction. Narratives which are discussed in detail are William Baldwin's *Beware the Cat*, Robert Greene's *Pandosto and Menaphon*, Philip Sidney's *Old and New Arcadia*, and Thomas Lodge's *Rosalynd and A Margarite of America*, George Gascoigne's *Steele Glas*, John Lyly's *Euphues: An Anatomy of Wit and Euphues and his England*, Barnabe Riche's *Farewell*, Greene's *A Quip for an Upstart Courtier*, and Thomas Nashe's *The*

Unfortunate Traveller.

The Huntington Library Quarterly 1980

The New Cambridge Bibliography of English Literature: Volume 1, 600-1660 George Watson 1974-08-29 More than fifty specialists have contributed to this new edition of volume 1 of *The Cambridge Bibliography of English Literature*. The design of the original work has established itself so firmly as a workable solution to the immense problems of analysis, articulation and coordination that it has been retained in all its essentials for the new edition. The task of the new contributors has been to revise and integrate the lists of 1940 and 1957, to add materials of the following decade, to correct and refine the bibliographical details already available, and to re-shape the whole according to a new series of conventions devised to give greater clarity and consistency to the entries.

The Publishers' Trade List Annual 1905

[Thomas Middleton: The Collected Works](#) 2007-11-22 Thomas Middleton (1580-1627) - 'our other Shakespeare' - is the only other Renaissance playwright who created lasting masterpieces of both comedy and tragedy; he also wrote the greatest box-office hit of early modern London (the unique history play *A Game at Chess*). His range extends beyond these traditional genres to tragicomedies, masques, pageants, pamphlets, epigrams, and Biblical and political commentaries, written alone or in collaboration with Shakespeare, Webster, Dekker, Ford, Heywood, Rowley, and others. Compared by critics to Aristophanes and Ibsen, Racine and Joe Orton, he has influenced writers as diverse as Aphra Behn and T. S. Eliot. Though repeatedly censored in his own time, he has since come to be particularly admired for his representations of the intertwined pursuits of sex, money, power, and God. *The Oxford Middleton*, prepared by more than sixty scholars from a dozen countries, follows the precedent of *The Oxford Shakespeare* in being published in

two volumes, an innovative but accessible Collected Works and a comprehensive scholarly Companion. Though closely connected, each volume can be used independently of the other. The Collected Works brings together for the first time in a single volume all the works currently attributed to Middleton. It is the first edition of Middleton's works since 1886. The texts are printed in modern spelling and punctuation, with critical introductions and foot-of-the-page commentaries; they are arranged in chronological order, with a special section of Juvenilia. The volume is introduced by essays on Middleton's life and reputation, on early modern London, and on the varied theatres of the English Renaissance. Extensively illustrated, it incorporates much new information on Middleton's life, canon, texts, and contexts. A self-consciously 'federal edition', The Collected Works applies contemporary theories about the nature of literature and the history of the book to editorial practice.

Book-prices Current 1927

Dictionary of English Literature William Davenport Adams 1880

Saturday Review 1874

A New Variorum Edition of Shakespeare: Loues labour's lost. 1904

William Shakespeare 1904 [V.23] The second part of Henry the Fourth. 1940.--[v.24-25] The sonnets. 1924.--[v.26] Troilus and Cressida. 1953.--[v.27] The life and death of King Richard the Second. 1955.

German Song Onstage Natasha Loges 2020-05-05 A singer in an evening dress, a grand piano. A modest-sized audience, mostly well-dressed and silver-haired, equipped with translation booklets. A program consisting entirely of songs by one or two composers. This is the way of the Lieder recital these days. While it might seem that this style of performance is a long-standing tradition, German Song Onstage demonstrates that it is not. For much of the 19th century, the songs of Beethoven, Schubert, Schumann, and Brahms were heard in the home, salon, and, no less significantly, on the concert platform alongside orchestral and choral works. A dedicated program was rare, a dedicated audience even more so. The Lied was a genre with both more private and more public associations than is commonly recalled. The contributors to this volume

explore a broad range of venues, singers, and audiences in distinct places and time periods—including the United States, the United Kingdom, Russia, and Germany—from the mid-19th century through the early 20th century. These historical case studies are set alongside reflections from a selection of today's leading musicians, offering insights on current Lied practices that will inform future generations of performers, scholars, and connoisseurs. Together these case studies unsettle narrow and elitist assumptions about what it meant and still means to present German song onstage by providing a transnational picture of historical Lieder performance, and opening up discussions about the relationship between history and performance today.

The Best American Short Stories ... and the Yearbook of the American Short Story 1930

Thomas Middleton and Early Modern Textual Culture Gary Taylor 2007

Thomas Middleton and Early Modern Textual Culture is a comprehensive companion to The Collected Works of Thomas Middleton, providing detailed introductions to and full editorial apparatus for the works themselves as well as a wealth of information about Middleton's historical and literary context.

Biology Pamphlets 1902

The Best Short Stories of ... and the Yearbook of the American Short Story 1930

Collected Papers Harry Bischoff Weiss 1912

Catalogue of Music British Museum 1891

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