

Shakespeare S Originality Oxford Wells Shakespeare

In this comprehensive and compelling study, Stanley Wells explores the wide range of meanings that the plays can generate and analyzes their literary and dramatic craftsmanship in terms that are accessible to the nonspecialist, even to readers with no previous knowledge or experience of Shakespeare. In particular, he looks at Shakespeare's impact through the ages and especially on the varied realizations of his plays in modern theater.

Stanley Wells is one of the best-known and most versatile of Shakespeare scholars. His new book, written with characteristic verve and accessibility, considers how far sexual meaning in Shakespeare's writing is a matter of interpretation by actors, directors and critics. Tracing interpretations of Shakespearean bawdy and innuendo from eighteenth-century editors to recent scholars and critics, Wells pays special attention to recent sexually orientated studies of *A Midsummer Night's Dream*, once regarded as the most innocent of its author's plays. He considers the Sonnets, some of which are addressed to a man, and asks whether they imply same-sex desire in the author, or are quasi-dramatic projections of the writer's imagination. Finally, he looks at how male-to-male relationships in the plays have been interpreted as sexual in both criticism and performance. Stanley Wells's lively, provocative, and open-minded new book will appeal to a broad readership of students, theatregoers and Shakespeare lovers.

Imitating Authors is a major study of the theory and practice of imitatio (the imitation of one author by another) from antiquity to the present day. It extends from early Greek texts right up to recent fictions about clones and artificial humans, and illuminates both the theory and practice of imitation. At its centre lie the imitating authors of the English Renaissance, including Ben Jonson and the most imitated imitator of them all, John Milton. *Imitating Authors* argues that imitation was not simply a matter of borrowing words, or of alluding to an earlier author. Imitators learnt practices from earlier writers. They imitated the structures and forms of earlier writing in ways that enabled them to create a new style which itself could be imitated. That made imitation an engine of literary change. *Imitating Authors* also shows how the metaphors used by theorists to explain this complex practice fed into works which were themselves imitations, and how those metaphors have come to influence present-day anxieties about imitation human beings and artificial forms of intelligence. It explores relationships between imitation and authorial style, its fraught connections with plagiarism, and how emerging ideas of genius and intellectual property changed how imitation was practised. In refreshing and jargon-free prose Burrow explains not just what imitation was in the past, but how it influences the present, and what it could be in the future. *Imitating Authors* includes detailed discussion of Plato, Roman rhetorical theory, Virgil, Lucretius, Petrarch, Cervantes, Ben Jonson, Milton, Pope, Wordsworth, Mary Shelley, and Kazuo Ishiguro.

Through sustained close-readings of Montaigne's essays and Shakespeare's plays, Platt explores both authors' approaches to self, knowledge and form that stress fractures, interruptions and alternatives.

The Sonnets

Language, Culture, Context

The Oxford Companion to Shakespeare

This Is Shakespeare

The Oxford Handbook of Shakespeare and Dance

Antony and Cleopatra

The Oxford Shakespeare General Editor: Stanley Wells The Oxford Shakespeare offers authoritative texts from leading scholars in editions designed to interpret and illuminate the plays for modern readers. - A new, modern-spelling text, collated and edited from all existing printings - Wide-ranging introduction explores the lyrical language with which Shakespeare dramatizes competing kinds of love - Detailed performance history designed to meet the needs of theatre professionals - On-page commentary and notes explain language, word-play, and staging - the only edition to provide a setting of the song 'Who is Silvia?' , taken from an Elizabethan source - Illustrated with production photographs and related art - Full index to introduction and commentary - Durable sewn binding for lasting use 'not simply a better text but a new conception of Shakespeare' ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

This classic of Shakespeare scholarship begins with a masterly introductory essay analysing and exemplifying the various categories of sexual and non-sexual bawdy expressions and allusions in Shakespeare's plays and sonnets. The main body of the work consists of an alphabetical glossary of all words and phrases used in a sexual or scatological sense, with full explanations and cross-references.

The subject of these five essays is the literary and visual art of children. The essays explore two propositions: first that children's stories, poems and meditations, their drawings, paintings, and models, may legitimately be described as works of art; and second that to acknowledge the artistic status of children's works revolutionizes the process of education. The book is dedicated to the children and teachers of Lawrence, Massachusetts, where the author has spent a few weeks every year since 2004 as a participant observer in elementary, middle, and high school classrooms. Designed and produced by Julie Bernson.

A THE TIMES BOOK OF THE YEAR 2019 'The best introduction to the plays I've read, perhaps the best book on Shakespeare, full stop' Alex Preston, Observer 'It makes you impatient to see or re-read the plays at once' Hilary Mantel A genius and prophet whose timeless works encapsulate the human condition like no others. A writer who surpassed his contemporaries in vision, originality and literary mastery. Who wrote like an angel, putting it all so much better than anyone

else. Is this Shakespeare? Well, sort of. But it doesn't really tell us the whole truth. So much of what we say about Shakespeare is either not true, or just not relevant, deflecting us from investigating the challenges of his inconsistencies and flaws. This electrifying new book thrives on revealing, not resolving, the ambiguities of Shakespeare's plays and their changing topicality. It introduces an intellectually, theatrically and ethically exciting writer who engages with intersectionality as much as with Ovid, with economics as much as poetry: who writes in strikingly modern ways about individual agency, privacy, politics, celebrity and sex. It takes us into a world of politicking and copy-cattling, as we watch him emulating the blockbusters of Christopher Marlowe and Thomas Kyd, the Spielberg and Tarantino of their day; flirting with and skirting round the cut-throat issues of succession politics, religious upheaval and technological change. The Shakespeare in this book poses awkward questions rather than offering bland answers, always implicating us in working out what it might mean. This is Shakespeare. And he needs your attention.

The Reign of the OED

The Oxford Shakespeare: The Two Gentlemen of Verona

For All Time

Adaptation and Appropriation

Imagining Inheritance from Chaucer to Shakespeare

The Uses of Error

"The history of the Shakespeare controversy is presented in this revised edition of the 1992 work, with new information and additional chapters. Part I documents and assesses the important theories on the authorship question. Part II is an annotated bibliography, arranged chronologically, of the works that deal with the controversy from its vague beginnings to the present"--Provided by publisher.

In the interpretation of Shakespeare, wordplay has often been considered inconsequential, frequently reduced to a "quibble." But in *Shakespeare from the Margins: Language, Culture, Context*, Patricia Parker, one of the most original interpreters of Shakespeare, argues that attention to Shakespearean wordplay reveals unexpected linkages, not only between plays but also between the plays and their contemporary culture. Combining feminist and historical approaches with attention to the "matter" of language as well as of race and gender, Parker's brilliant "edification from the margins" reveals much that has been overlooked, both in Shakespeare and in early modern culture. This book, a reexamination of popular and familiar texts, will be indispensable to all students of Shakespeare and the early modern period.

Drawing on debates around the global/local dimensions of cultural production, an international team of contributors examines the appropriation of Shakespeare's plays in film and performance around the world. In particular, the book examines the

which adapters and directors have put Shakespeare into dialogue with local traditions and contexts. The contributors at 'local' Shakespeares for local, national and international audiences, covering a range of English and foreign appropriations that challenge geographical and cultural oppositions between 'centre' and 'periphery', and 'big-time' and 'small-time' Shakespeares. Responding to a surge of critical interest in the poetics and politics of appropriation, World-Wide Shakespeares is a valuable resource for those interested in the afterlife of Shakespeare in film and performance globally.

This compact, engaging book puts Shakespeare's originality in historical context and looks at how he worked with history in the plays, poems, chronicles and romances on which his own plays are based.

Rethinking Shakespeare Source Study

Plutarch in English, 1528-1603. Volume Two: Lives

Shakespeare from the Margins

Who Wrote Shakespeare's Plays?

Shakespeare's Bawdy

Language, Truth, and Literature

From fantasy and sci-fi to graphic novels, from boy scouts to board games, from blockbuster films to the cult of theatre, Shakespeare is everywhere in popular culture. Where there is popular culture there are fans and nerds and geeks. The essays in this collection on Shakespeare and Geek Culture take an innovative approach to the study of Shakespeare's cultural presences, situating his works, his image and his brand to locate and explore the nature of that geekiness that, the authors argue, is a vital but unrecognized feature of the world of those who enjoy and are obsessed by Shakespeare, whether they are scholars, film fans, theatre-goers or members of legions of other groupings in which Shakespeare plays his part. Working at the intersections of a wide range of fields - including fan studies and film analysis, cultural studies and fantasy/sci-fi theory - the authors demonstrate how the particularities of the connection between Shakespeare and geek culture generate new insights into the plays, poems and their larger cultural legacy in the 21st century.

Impossible bequests of the soul; an outlawed younger son who rises to become justice of the king's forests; the artificially-preserved corpse of the heir to an empire; a medieval clerk kept awake at night by fears of falling; a seventeenth-century noblewoman who commissions copies upon copies of her genealogy; Elizabethan efforts to eradicate Irish customs of succession; thoughts of the legacy of sin bequeathed to mankind by our first parents, Adam and Eve. This book explores how inheritance was imagined between the lifetimes of Chaucer and Shakespeare. The writing composed during this period was the product of what the historian Georges Duby has called a 'society of heirs', in which inheritance

functioned as a key instrument of social reproduction, acting to ensure that existing structures of status, wealth, familial power, political influence, and gender relations were projected from the present into the future. In poetry, prose, and drama—in Chaucer's Troilus and Criseyde and his Canterbury Tales; in Spenser's Faerie Queene; in plays by Shakespeare such as Macbeth, As You Like It, and The Merchant of Venice; and in a host of other works—we encounter a range of texts that attests to the extraordinary imaginative reach of questions of inheritance between the fourteenth and the seventeenth centuries. Moving between the late medieval and early modern periods, Imagining Inheritance examines this body of writing in order to argue that an exploration of the ways in which premodern inheritance was imagined can make legible the deep structures of power that modernity wants to forget. A challenging critique of academic culture and its blindspots

According to the literary humanist, works of imaginative literature have an objective meaning which is fixed at the time of their production and which is the same for all readers, then and thereafter, not subject to the vagaries of individual readers' responses. Richard Gaskin offers a defence of literary humanism against assault from two directions. On the one hand, some analytic aestheticians have argued that works of literature do not bear referentially on the world or make true statements about it; others hold that such works do not make a contribution to knowledge; others again allow that works of literature may have cognitive value, but deny that this depends on their having truth or reference. On the other hand, reception-theorists and deconstructionists have rejected the humanist's objectivist conception of literary meaning, and typically take a pragmatist and anti-realist approach to truth and meaning. In defending literary humanism against these forms of attack, Gaskin shows that the reading and appreciation of literature is a cognitive activity fully on a par with scientific investigation, and that we can and should engage in it disinterestedly for the sake of what can be learnt about the world and our place in it.

World-Wide Shakespeares

Greek Drama and the Invention of Rhetoric

How the Classics Made Shakespeare

An Analysis of the Authorship Theories, 2d ed.

Shakespeare

William Shakespeare: A Very Short Introduction

Suitable for students, researchers, thespians, and general readers, Tales for Shakespeare is an anthology of source stories behind seven of Shakespeare's most beloved, frequently studied, and regularly performed plays. It begins with a general introduction examining Shakespeare's creative process and the assumptions about creativity shared by writers and readers of his age. It asks whether or not Shakespeare was a plagiarist, before showing how even posing this question requires extensive historical and critical framing. The full

texts of seven primary source stories are then presented, all in modern spelling and punctuation, with glosses and notes. Each story is preceded by a concise introduction which, like the general introduction, is written for students and a range of other readers. The volume includes questions for each text, a general glossary, and a list of recommended further reading. A new translation of a source story for *The Merchant of Venice* is also included.

Looks at the life, career, works, and influence of William Shakespeare.

Shakespeare's texts have a long and close relationship with many different types of dance, from dance forms referenced in the plays to adaptations across many genres today. With contributions from experienced and emerging scholars, this handbook provides a concise reference on dance as both an integral feature of sixteenth- and seventeenth-century culture and as a means of translating Shakespearean text into movement - a process that raises questions of authorship and authority, cross-cultural communication, semantics, embodiment, and the relationship between word and image. Motivated by growing interest in movement, materiality, and the body, *The Oxford Handbook of Shakespeare and Dance* is the first collection to examine the relationship between William Shakespeare - his life, works, and afterlife - and dance. In the handbook's first section - *Shakespeare and Dance* - authors consider dance within the context of early modern life and culture and investigate Shakespeare's use of dance forms within his writing. The latter half of the handbook - *Shakespeare as Dance* - explores the ways that choreographers have adapted Shakespeare's work. Chapters address everything from narrative ballet adaptations to dance in musicals, physical theater adaptations, and interpretations using non-Western dance forms such as Cambodian traditional dance or *igal*, an indigenous dance form from the southern Philippines. With a truly interdisciplinary approach, *The Oxford Handbook of Shakespeare and Dance* provides an indispensable resource for considerations of dance and corporeality on Shakespeare's stage and the early modern era.

This book is a record of Kermode's "error," his wandering through literature past and present. He notes that "in thirty-odd years I have written several hundred reviews, an example I would strongly urge the young not to follow." From these Kermode has selected the pieces he treasures most; they provide an example that will be difficult to follow.

Renaissance Drama 33

Shakespeare and Geek Culture

The Shakespeare Controversy

Shakespeare's Essays

A Defence of Literary Humanism

Class, Critics, and Shakespeare

The Oxford Shakespeare offers authoritative texts from leading scholars in editions designed to interpret and illuminate the plays for modern readers - a new, modern-spelling text, based on the Quarto text of 1608 - on-page commentary and notes explain meaning, staging, allusions and much else - detailed introduction considers composition, sources, performances

and changing critical attitudes to the play - illustrated with production photographs and related art - includes 'The Ballad of King Lear' and related offshoots - full index to introduction and commentary - durable sewn binding for lasting use 'not simply a better text but a new conception of Shakespeare. This is a major achievement of twentieth-century scholarship.' Times Literary Supplement **ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.**

A fascinating look at one of English literature's greatest mysteries.

Shakespeare Survey is a yearbook of Shakespeare studies and production. Since 1948 Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism. Each volume is devoted to a theme, or play, or group of plays; each also contains a section of reviews of the previous year's textual and critical studies and of major British performances. The books are illustrated with a variety of Shakespearean images and production photographs. The current editor of Survey is Peter Holland. The first eighteen volumes were edited by Allardyce Nicoll, numbers 19-33 by Kenneth Muir and numbers 34-52 by Stanley Wells. The virtues of accessible scholarship and a keen interest in performance, from Shakespeare's time to our own, have characterised the journal from the start. Now backnumbers are gradually being reissued in paperback.

What is the meaning of a word? Most readers turn to the dictionary for authoritative meanings and correct usage. But what is the source of authority in dictionaries? Some dictionaries employ panels of experts to fix meaning and prescribe usage, others rely on derivation through etymology. But perhaps no other dictionary has done more to standardize the English language than the formidable twenty-volume Oxford English Dictionary in its 1989 second edition. Yet this most Victorian of modern dictionaries derives its meaning by citing the earliest known usage of words and by demonstrating shades of meaning through an awesome database of over five million examples of usage in context. In this fascinating study,

John Willinsky challenges the authority of this imperial dictionary, revealing many of its inherent prejudices and questioning the assumptions of its ongoing revision. "Clearly, the OED is no simple record of the language `as she is spoke,'" Willinsky writes. "It is a selective representation reflecting certain elusive ideas about the nature of the English language and people. Empire of Words reveals, by statistic and table, incident and anecdote, how serendipitous, judgmental, and telling a task editing a dictionary such as the OED can be." Willinsky analyzes the favored citation records from the three editorial periods of the OED's compilation: the Victorian, imperial first edition; the modern supplement; and the contemporary second edition composed on an electronic database. He reveals shifts in linguistic authority: the original edition relied on English literature and, surprisingly, on translations, reference works, and journalism; the modern editions have shifted emphasis to American sources and periodicals while continuing to neglect women, workers, and other English-speaking countries. Willinsky's dissection of dictionary entries exposes contradictions and ambiguities in the move from citation to definition. He points out that Shakespeare, the most frequently cited authority in the OED, often confounds the dictionary's simple sense of meaning with his wit and artfulness. He shows us how the most famous four-letter words in the language found their way through a belabored editorial process, sweating and grunting, into the supplement to the OED. Willinsky sheds considerable light on how the OED continues to shape the English language through the sometimes idiosyncratic, often biased selection of citations by hired readers and impassioned friends of the language. Anyone who is fascinated with words and language will find Willinsky's tour through the OED a delightful and stimulating experience. No one who reads this book will ever feel quite the same about Murray's web of words.

Shakespeare and the Afterlife

Arden Shakespeare Third Series Complete Works

Plato to Futurity

What Children Know

Shakespeare Survey

The Two Gentlemen of Verona: The Oxford Shakespeare

The Oxford Companion to Shakespeare is the most comprehensive reference work available on Shakespeare's life, times, works, and his 400-year global legacy. In addition to the authoritative A-Z entries, it includes nearly 100 illustrations, a chronology, a guide to further reading, a thematic contents list, and special feature entries on each of Shakespeare's works. Tying in with the 400th anniversary of Shakespeare's death, this much-loved Companion has been revised and updated, reflecting developments and discoveries made in recent years and to cover the performance, interpretation, and the influence of Shakespeare's works up to the present day. First published in 2001, the online edition was revised in 2011, with updates to over 200 entries plus 16 new entries. These online updates appear in print for the first time in this second edition, along with a further 35,000 new and revised words. These include more than 80 new entries, ranging from important performers, directors, and scholars (such as Lucy Bailey, Samuel West, and Alfredo Michel Modenessi), to topics as diverse as Shakespeare in the digital age and the ubiquity of plants in Shakespeare's works, to the interpretation of Shakespeare globally, from Finland to Iraq. To make information on Shakespeare's major works easier to find, the feature entries have been grouped and placed in a centre section (fully cross-referenced from the A-Z). The thematic listing of entries - described in the press as 'an invaluable panorama of the contents' - has been updated to include all of the new entries. This edition contains a preface written by much-lauded Shakespearian actor Simon Russell Beale. Full of both entertaining trivia and scholarly detail, this authoritative Companion will delight the browser and reward students, academics, as well as anyone wanting to know more about Shakespeare. Larry S. Champion examines Shakespeare's English history plays and describes the structural devices through which Shakespeare controls the audience's angle of vision and its response to the pattern of historical events. Champion observes the experimentation between stage worlds and the significance of a dramatic technique unique to the history play—one that combines the detachment of a documentary necessary for a broad intellectual view of history and the simultaneous engagement between character and spectator. Champion sees a conscious bifurcation occurring in Shakespeare's dramaturgy after Richard II. In Julius Caesar, Shakespeare continues to focus on the psychological analysis and internalized protagonist which lead to his major tragic achievements. In King John and Henry IV, the playwright develops a middle ground between the polarities of Henry VI, in which the flat, onedimensional characters essentially serve the purposes of the narrative, and the tragedies, in which the spectator's consuming interest is in the developing central figure whose critical moments they share. Champion sees Henry V as the culmination of Shakespeare's efforts in the English history play.

This edition of The Two Gentlemen of Verona offers a complete consideration of all aspects of the text. It interprets the play less as a contribution to a Renaissance literary debate between love and friendship (the traditional academic view) than as a dramatization of competing kinds of love - a theatrical counterpart to Shakespeare's Sonnets. It analyzes the lyrical language with which these kinds of love are expressed, and explores the tension between lyricism and the violence of some of the play's events, notably the concluding attempted rape scene. It also provides further evidence that The Two Gentlemen is Shakespeare's earliest surviving play, and proposes a new actor for whom the principal comic role of Lance may have been designed. This is the only edition to offer a setting of the song 'Who is Silvia?', prepared by Guy Woolfenden from an Elizabethan source, and is therefore the only edition on the market to provide a complete text for performance.

This Guide provides a critical survey of the responses to this popular play. Chronologically arranged, the book draws on a rich range of critical writings, including Dr Johnson, Coleridge, Bradley and Leavis. This material is linked to more general issues regarding Shakespearean criticism and scholarship, and the development of literary theory.

Looking for Sex in Shakespeare

Empire of Words

A Bibliographical Guide

Shakespeare's Originality

Tales for Shakespeare

Perspective in Shakespeare's English Histories

Plutarch was one of the most popular classical authors in Renaissance England. These volumes present nine Tudor and Stuart translations from his Essays and Lives with a General Introduction locating these works in the context of Plutarch's wider influence in early modern England. They offer selections from two of the classics of English Renaissance translation, North's Lives (1579) and Holland's Morals (1603): the essays 'On Reading the Poets' and 'Talkativeness' and the Lives of Demosthenes and Cicero and Caesar. They also include editions of a number of less well-known but equally significant translations of individual Essays and Lives, one available in manuscript alone until now and several not reprinted since the sixteenth century: Thomas Wyatt's The Quiet of Mind (1528), Thomas Elyot's The Education or Bringing up of Children (1528–30), Thomas Blundeville's The Learned Prince (1561), and Henry Parker, Lord Morley's The Story of Paullus Aemilius (1542–46/7). Detailed annotations trace how translators drew on, and departed from, Greek, Latin, and French editions of Plutarch while introductions to each of the works examine their impact on English Renaissance literature and culture. By presenting a wide range of translations from the Essays and Lives, the volumes bring to light the variety of translation practices and the different social, political, and cultural contexts in which Plutarch was read and translated in Tudor and Stuart England.

The question of what happens after death was a vital one in Shakespeare's time, as it is today. And, like today, the answers were by no means universally agreed upon. Early moderns held surprisingly diverse beliefs about the afterlife and about how earthly life affected one's fate after death. Was death akin to a sleep where one did not wake until judgment day? Were sick bodies healed in heaven? Did sinners experience torment after death? Would an individual reunite with loved ones in the afterlife? Could the dead communicate with the world of the living? Could the living affect the state of souls after death? How should the dead be commemorated? Could the dead return to life? Was immortality possible? The wide array of possible answers to these questions across Shakespeare's work can be surprising. Exploring how particular texts and characters answer these questions, Shakespeare and the Afterlife showcases the vitality and originality of the author's language and thinking. We encounter characters with very personal visions of what awaits them after death, and these visions reveal new insights into these individuals' motivations and concerns as they navigate the world of the living.

Shakespeare and the Afterlife encourages us to engage with the author's work with new insight and new curiosity. The volume connects some of the best-known speeches, characters, and conflicts to cultural debates and traditions circulating during Shakespeare's time.

Asserts a novel and controversial theory on the origins of rhetoric that differs radically from the standard view Argues that it was the theatre of Ancient Greece, first appearing around 500 BC, that prompted the development of formalized rhetoric, which evolved soon thereafter Provides a cogent reworking of existing evidence Reveals the bias and inconsistency of Aristotle

Shakespeare's 154 sonnets describe aspects of two different loves experienced by the speaker, and is considered among the best verses in the English language. This invaluable new study guide contains a selection of the best criticism through the centuries of Shakespeare's sonnets. Students will benefit from the abundant features included in this volume, such as an introduction by Harold Bloom, analysis of key lines, and more.

Monty Python, Shakespeare and English Renaissance Drama

Sampling Montaigne from Hamlet to The Tempest

Local Appropriations in Film and Performance

How to Read the World's Greatest Playwright

Audiences, Authors, and Digital Technologies
Stories That Inspired the Plays

In this new offering from Stanley Wells, the pre-eminent Shakespearian scholar, comes a Very Short Introduction to the life and writings of the world's greatest and best-known dramatists: William Shakespeare. Looking at his early life and education, Wells explores Shakespeare's social and intellectual background and the literary traditions on which Shakespeare drew. Examining the theatres and theatrical profession of the time, he also considers how Shakespeare experienced this world, both as an actor and as a writer. Examining Shakespeare's narrative poems, sonnets, and all of his plays, Wells outlines their sources, style, and originality over the course of Shakespeare's career, to consider the fundamental impact his work has had for subsequent generations. Written with enthusiasm and flair by a scholar who has devoted a lifetime to the study of Shakespeare and his works, this is an engaging and authoritative introduction. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

This new Complete Works marks the completion of the Arden Shakespeare Third Series and includes the complete plays, poems and sonnets, edited by leading international scholars. New to this edition are the 'apocryphal' plays, part-written by Shakespeare: Double Falsehood, Sir Thomas More and King Edward III. The anthology is unique in giving all three extant texts of Hamlet from Shakespeare's time: the first and second Quarto texts of 1603 and 1604-5, and the first Folio text of 1623. With a simple alphabetical arrangement the Complete Works are easy to navigate, and the reader's understanding and enjoyment are enhanced by the general introduction, short individual introductions to each text, a glossary and a bibliography. This handsome volume is ideal for readers keen to explore Shakespeare's work and for anyone building their literary library.

This book asks new questions about how and why Shakespeare engages with source material, and about what should be counted as sources in Shakespeare studies. The essays demonstrate that source study remains an indispensable mode of inquiry for understanding Shakespeare, his authorship and audiences, and early modern gender, racial, and class relations, as well as for considering how new technologies have and will continue to redefine our understanding of the materials Shakespeare used to compose his plays. Although source study has been used in the past to construct a conservative view of Shakespeare and his genius, the volume argues that a rethought Shakespearean source study provides opportunities to examine models and practices of cultural exchange and memory, and to value specific cultures and difference. Informed by contemporary approaches to literature and culture, the essays revise conceptions of sources and intertextuality to include terms like "haunting," "sustainability," "microscopic sources," "contamination," "fragmentary circulation" and "cultural conservation." They maintain an awareness of the heterogeneity of cultures along lines of class, religious affiliation, and race, seeking to enhance the opportunity to register diverse ideas and frameworks imported from foreign material and distant sources. The volume not only examines print culture, but also material culture, theatrical paradigms, generic assumptions, and oral narratives. It considers how digital technologies alter how we find sources and see connections among texts. This book asserts that how critics assess and acknowledge Shakespeare's sources remains interpretively and

politically significant; source study and its legacy continues to shape the image of Shakespeare and his authorship. The collection will be valuable to those interested in the relationships between Shakespeare's work and other texts, those seeking to understand how the legacy of source study has shaped Shakespeare as a cultural phenomenon, and those studying source study, early modern authorship, implications of digital tools in early modern studies, and early modern literary culture.

At first consideration, it would seem that Shakespeare and Monty Python have very little in common other than that they're both English. Shakespeare wrote during the reign of a politically puissant Elizabeth, while Python flourished under an Elizabeth figurehead. Shakespeare wrote for rowdy theatre whereas Python toiled at a remove, for television. Shakespeare is The Bard; Python is-well-not. Despite all of these differences, Shakespeare and Monty are in fact related; this work considers both the differences and similarities between the two. It discusses Shakespeare's status as England's National Poet and Python's similar elevation. It explores various aspects of theatricality (troupe configurations, casting and writing choices, allusions to classical literature) used by Shakespeare, Ben Jonson and Monty Python. It also covers the uses and abuses of history in Shakespeare and Python; humor, especially satire, in Shakespeare, Jonson, Dekker and Python; and the concept of the "Other" in Shakespearean and Pythonesque creations.

Bottom Lines on the Culture Wars

Imitating Authors

The Oxford Shakespeare: The History of King Lear

From the apparently simple adaptation of a text into film, theatre or a new literary work, to the more complex appropriation of style or meaning, it is arguable that all texts are somehow connected to a network of existing texts and art forms. In this new edition *Adaptation and Appropriation* explores: multiple definitions and practices of adaptation and appropriation the cultural and aesthetic politics behind the impulse to adapt the global and local dimensions of adaptation the impact of new digital technologies on ideas of making, originality and customization diverse ways in which contemporary literature, theatre, television and film adapt, revise and reimagine other works of art the impact on adaptation and appropriation of theoretical movements, including structuralism, post-structuralism, postcolonialism, postmodernism, feminism and gender studies the appropriation across time and across cultures of specific canonical texts, by Shakespeare, Dickens, and others, but also of literary archetypes such as myth or fairy tale. Ranging across genres and harnessing concepts from fields as diverse as musicology and the natural sciences, this volume brings clarity to the complex debates around adaptation and appropriation, offering a much-needed resource for those studying literature, film, media or culture.

"This book grew from the inaugural E. H. Gombrich Lectures in the Classical Tradition that I delivered in the autumn of 2013 at the Warburg Institute of the University of London, under the title, "Ancient Strength: Shakespeare and the Classical Tradition"--Preface, page ix.

Renaissance Drama, an annual and interdisciplinary publication, is devoted to drama and performance as a central feature of Renaissance culture. The essays in each volume explore traditional canons of drama, the significance of performance (broadly

construed) to early modern culture, and the impact of new forms of interpretation on the study of Renaissance plays, theatre, and performance.