This major new complete edition of Shakespeare's works combines accessibility with the latest scholarship. Each play and collection of poems is preceded by a substantial introduction that looks at textual and literary-historical issues. The texts themselves have been scrupulously edited and are accompanied by same-page notes and glossaries. Particular attention has been paid to the design of the book to ensure that this first new edition of the twenty-first century is both attractive and approachable. No writer has served as such a powerful source of inspiration for other writers as Shakespeare. No writer has attracted such widespread and varied comment. This unique anthology draws on the vast literature that plays little part in formal Shakespeare criticism and scholarship, but that shows with immediacy and passion the enormous impact Shakespeare has had on our cultural life. Novelists, poets, and playwrights are all represented. So are philosophers, historians, composers, film-makers, politicians. Shakespearean characters and motifs are shown fuelling the genius of Goethe and Dostoevsky, Aldous Huxley and Emily Dickinson, John Updike and Duke Ellington, Nabokov and Proust. Shakespeare the man fires the imagination of Kipling and Joyce, Borges and Anthony Burgess. Herman Melville writes a poem about Falstaff. D. H. Lawrence anatomizes Hamlet. R. K. Narayan describes a Shakespeare lesson in an Indian classroom. John Osborne adapts Coriolanus. Ionescu reworks Macbeth. The choice of critical responses is equally wide-ranging. Jean-Paul Sartre proves an unexpectedly expert commentator on King Lear. Alfred Dreyfus and Nelson Mandela console themselves with Shakespeare during their imprisonment. And curiosities abound - parodies, burlesques, strange echoes and eccentricities. Throughout the book we can see Shakespeare changing lives, opening up fresh horizons and reaching out to 'the great globe itself'. Harold Bloom, the doyen of American literary critics and author of The Western Canon, has spent a professional lifetime reading, writing about and teaching Shakespeare. In this magisterial interpretation, Bloom explains Shakespeare's genius in a radical and provocative re-reading of the plays. This is a biography of a book: the first collected edition of Shakespeare's plays printed in 1623 and known as the First Folio. It begins with the story of its first purchaser in London in December 1623, and goes on to explore the ways people have interacted with this iconic book over the four hundred years of its history. Throughout the stress is on what we can learn from individual copies now spread around the world about their eventful lives. From ink blots to pet paws, from annotations to wineglass rings, First Folios teem with evidence of their place in different contexts with different priorities. This study offers new ways to understand Shakespeare's reception and the history of the book. Unlike previous scholarly investigations of the First Folio, it is not concerned with the discussions of how the book came into being, the provenance of its texts, or the technicalities of its production. Instead, it reanimates, in narrative style, the histories of this book, paying close attention to the details of individual copies now located around the world - their bindings, marginalia, general condition, sales history, and location - to discuss five major themes: owning, reading, decoding, performing, and perfecting. This is a history of the book that consolidated Shakespeare's posthumous reputation: a reception history and a study of interactions between owners, readers, forgers, collectors, actors, scholars, booksellers, and the book through which we understand and
recognize Shakespeare. In 1823, Sir Henry Bunbury discovered a badly bound volume of twelve Shakespeare plays in a closet of his manor house. Nearly all of the plays were first editions, but one stood out as extraordinary: a previously unknown text of Hamlet that predated all other versions. Suddenly, the world had to grapple with a radically new—or rather, old—Hamlet in which the characters, plot, and poetry of Shakespeare's most famous play were profoundly and strangely transformed. Q1, as the text is known, has been declared a rough draft, a shorthand piracy, a memorial reconstruction, and a pre-Shakespearean "ur-Hamlet," among other things. Flickering between two historical moments—its publication in Shakespeare's early seventeenth century and its rediscovery in Bunbury's early nineteenth—Q1 is both the first and last Hamlet. Because this text became widely known only after the familiar version of the play had reached the pinnacle of English literature, its reception has entirely depended on this uncanny temporal oscillation; so too has its ongoing influence on twentieth- and twenty-first-century ideas of the play. Zachary Lesser examines how the improbable discovery of Q1 has forced readers to reconsider accepted truths about Shakespeare as an author and about the nature of Shakespeare's texts. In telling the story of this mysterious quarto and tracing the debates in newspapers, London theaters, and scholarly journals that followed its discovery, Lesser offers brilliant new insights on what we think we mean by Hamlet.

One of the New York Times Ten Best Books of the Year • A National Book Critics Circle Award Finalist • A New York Times Notable Book

A timely exploration of what Shakespeare's plays reveal about our divided land. "In this sprightly and enthralling book . . . Shapiro amply demonstrates [that] for Americans the politics of Shakespeare are not confined to the public realm, but have enormous relevance in the sphere of private life.” —The Guardian

The plays of William Shakespeare are rare common ground in the United States. For well over two centuries, Americans of all stripes—presidents and activists, soldiers and writers, conservatives and liberals alike—have turned to Shakespeare's works to explore the nation's fault lines. In a narrative arching from Revolutionary times to the present day, leading scholar James Shapiro traces the unparalleled role of Shakespeare's four-hundred-year-old tragedies and comedies in illuminating the many concerns on which American identity has turned. From Abraham Lincoln's and his assassin, John Wilkes Booth's, competing Shakespeare obsessions to the 2017 controversy over the staging of Julius Caesar in Central Park, in which a Trump-like leader is assassinated, Shakespeare in a Divided America reveals how no writer has been more embraced, more weaponized, or has shed more light on the hot-button issues in our history.

WINNER OF THE NATIONAL BOOK CRITICS CIRCLE AWARD *A New York Times Best Seller* “Of all the stories that argue and speculate about Shakespeare's life... here is a novel ... so gorgeously written that it transports you.” —The Boston Globe

In 1580's England, during the Black Plague a young Latin tutor falls in love with an extraordinary, eccentric young woman in this “exceptional historical novel” (The New Yorker) and best-selling winner of the Women's Prize for Fiction. Agnes is a wild creature who walks her family's land with a falcon on her glove and is known throughout the countryside for her unusual gifts as a healer, understanding plants and potions better than she does people. Once she settles with her husband on Henley Street in Stratford-upon-Avon she becomes a fiercely protective mother and a steadfast, centrifugal force in the life of her young husband, whose career on the London stage is taking off when his beloved young son succumbs to sudden fever. A luminous portrait of a marriage, a shattering evocation of a family ravaged by grief and loss, and a tender and unforgettable re-imagine of a boy whose life has been all but forgotten, and whose name was given to one of the most celebrated plays of all time, Hamnet is mesmerizing, seductive, impossible to put down—a magnificent leap forward from one of our most gifted novelists.

Shakespeare in mass media - particularly film, video, and television - is arguably the hottest, fastest growing research agenda in Shakespeare studies. Shakespeare after Mass Media provides students and scholars with the most comprehensive resource available on the market for studying the pop cultural afterlife of The Bard. From marketing to electronic Shakespeare, comics to romance novels, Star Trek to Branagh, radio and popular music to Bartlett's Quotations, the volume explores the contemporary cultural significance of Shakespeare in an unprecedentedly broad array of mass media contexts. With theoretical sophistication and accessible writing, it will be the ideal text for courses on Shakespeare and mass media.”An intimate portrait of one of Shakespeare's most inspired moments: the year of King Lear, Macbeth and Antony and Cleopatra. 1606, while a very good year for Shakespeare, is a fraught
one for England. Plague returns. There is surprising resistance to the new king’s desire to turn England and Scotland into a united Britain. And fear and uncertainty sweep the land and expose deep divisions in the aftermath of the failed terrorist attack that came to be known as the Gunpowder Plot. James Shapiro deftly demonstrates how these extraordinary plays responded to the tumultuous events of this year, events that in unexpected ways touched upon Shakespeare’s own life and profoundly changes and enriches our experience of his plays—Publisher’s description.

A beautiful edition of Shakespeare's sonnets in chronological order, including passages from his plays, freshly introduced and paraphrased. A night in the life of William Shakespeare, in which characters from his real life and from his plays meet. A unique insight into the workings of Shakespeare's mind, one that tantalizes, fascinates and intrigues in equal measures. Imagine entering not just someone else's dream, but the dream of one of the most active and engaging imaginations of all time. Imagine you are there, sharing Shakespeare's feelings and thoughts, his anguish and hopes, his delight and wonder. A troubled Shakespeare has a most disturbing dream. He is under pressure, his next opening night is but days away, and he has yet to finish the script. He’s having problems with his family in Stratford. And he's also under suspicion of treason... He retires to bed, to sleep, perchance to Agitated, and struggling to reconcile life's demands with artistic desires, an everyday Will is haunted by his yet-to-be born creations, metamorphosing where time and mortality have no boundaries. Stumbling from one dream scene to the next, can he resolve his issues before coming dawn? This is a fascinating insight into the workings and inspirations of the mind of a genius. Through the dream, we get an insight of how his real-life issues might have helped shape his literary creations. For all readers, including those who maybe aren't too familiar with Shakespeare; and for those who are, it's a fascinating opportunity to engage with the real-life and literary characters, and many words and themes taken from his plays. Shakespeare's world, as never told before - a veritable carnival of imagined dream images, a unique retelling of his life and work. A rare opportunity to spend a night with William Shakespeare and treat yourself to one of the most extraordinary books on Shakespeare ever published. The book started its life as a theatre play, Time After Time: "It is quite the most extraordinary and puzzling story I have read for some time. The writer handles the material with great flair and although at times it is confusing, it achieves a considerable impact through the cumulative resonance of each scene and image. This is a genuinely imaginative and intelligently written piece." Manchester Royal Exchange Theatre Literary Manager "Overall Time After Time is a superb, delightful production It's an ambitious offering that gives you an insight into William Shakespeare's background which will appeal even to theatregoers who are not Bard worshippers." British Theatre Guide"Shakespeare Saved My Life touches on the search for meaning in life, the struggles that complicate the path to triumph and the salvation that can be found in literature's great works An inspiring account."—Shelf Awareness A female professor, a super maximum security prisoner, and how Shakespeare saved them both Shakespeare professor and prison volunteer Laura Bates thought she had seen it all. That is, until she decided to teach Shakespeare in a place the bard had never been before — supermax solitary confinement. In this unwelcoming place, surrounded by inmates known as the worst of the worst, is Larry Newton. A convicted murderer with several escape attempts under his belt and a brilliantly agile mind on his shoulders, Larry was trying to break out of prison at the same time Laura was fighting to get her program started behind bars. What reviewers are saying about Shakespeare Saved My Life "You don't have to be a William Shakespeare fan, a prisoner, or a prison reformer to appreciate this uplifting book. "Shakespeare Saved My Life" also reveals many important truths about the meaning of empathy in our dealings with others"—Finger Lake Times "Shakespeare Saved My Life touches on the search for meaning in life, the struggles that complicate the path to triumph and the salvation that can be found in literature's great works An inspiring account."—Shelf Awareness "Opening the mind's prison proves enormously gratifying, not to mention effective brave, groundbreaking work"—Publishers Weekly "An eye-opening study reiterating the perennial power of books, self-discipline, and the Bard of Avon."—Kirkus "A powerful testament to how Shakespeare continues to speak to contemporary readers in all sorts of circumstances."—Booklist This legendary book by an esteemed poet and beloved professor at Columbia University features a series of smart, witty, deeply perceptive essays about each of Shakespeare's plays, together with a further discussion of the poems. Writing with an incomparable knowledge of his subject but without a hint of pedantry,
Van Doren elucidates both the astonishing boldness and myriad subtleties of Shakespeare's protean art. His Shakespeare is a book to be treasured by both new and longtime students of the Bard. In the final ten years of his life Tanner tackled the largest project any critic in English can take on: writing a preface to each of Shakespeare's plays. Bringing Shakespeare to life, this collection serves as a comprehensive introduction for the general reader. A brilliant and companionable tour through all thirty-eight plays, Shakespeare After All is the perfect introduction to the bard by one of the country's foremost authorities on his life and work. Drawing on her hugely popular lecture courses at Yale and Harvard over the past thirty years, Marjorie Garber offers passionate and revealing readings of the plays in chronological sequence, from The Two Gentlemen of Verona to The Two Noble Kinsmen. Supremely readable and engaging, and complete with a comprehensive introduction to Shakespeare's life and times and an extensive bibliography, this magisterial work is an ever-replenishing fount of insight on the most celebrated writer of all time. In Shakespeare After All, Marjorie Garber—professor of English and director of the Humanities Center at Harvard University—gives us a magisterial work of criticism, authoritative and engaging, based on her hugely popular lecture courses at Yale and Harvard over the past thirty years. Richly informed by Shakespearean scholarship of the latter half of the twentieth century, this book offers passionate and revealing readings of all thirty-eight of Shakespeare's plays, in chronological sequence, from The Two Gentlemen of Verona to The Two Noble Kinsmen. With erudition lightly carried, Garber illuminates the overarching patterns and lush details of the plays, closely attentive to what matters most in Shakespeare: language, theme, plot, and character. Here are fresh meditations on plays we have come to know and love, such as Hamlet, King Lear, Macbeth, Othello, The Taming of the Shrew, Romeo and Juliet, The Merchant of Venice, and The Tempest, and fruitful engagements with others not often read or produced—Henry VI, Parts 1, 2, and 3; The Merry Wives of Windsor; King John; Timon of Athens; Pericles; and Cymbeline. Garber affords us a rare chance to trace Shakespeare's stylistic development as a writer of verse and prose, an artful designer of dramatic scenarios and revelations, a masterly sketcher of woman and man, and a keen observer of society high and low. Complete with a comprehensive introduction to Shakespeare's life and times and an extensive bibliography, Shakespeare After All is a landmark work that enlarges our understanding of the most celebrated writer of all time. An electrifying new study that investigates the challenges of the Bard's inconsistencies and flaws, and focuses on revealing—not resolving—the ambiguities of the plays and their changing topicality. A genius and prophet whose timeless works encapsulate the human condition like no other. A writer who surpassed his contemporaries in vision, originality, and literary mastery. A man who wrote like an angel, putting it all so much better than anyone else. Is this Shakespeare? Well, sort of. But it doesn't tell us the whole truth. So much of what we say about Shakespeare is either not true, or just not relevant. In This Is Shakespeare, Emma Smith—an intellectually, theatrically, and ethically exciting writer—takes us into a world of politicking and copycatting, as we watch Shakespeare emulating the blockbusters of Christopher Marlowe and Thomas Kyd (the Spielberg and Tarantino of their day), flirting with and skirting around the cutthroat issues of succession politics, religious upheaval, and technological change. Smith writes in strikingly modern ways about individual agency, privacy, politics, celebrity, and sex. Instead of offering the answers, the Shakespeare she reveals poses awkward questions, always inviting the reader to ponder ambiguities. This lively and innovative introduction to Shakespeare promotes active engagement with the plays, rather than recycling factual information. Covering a range of texts, it is divided into seven subject-based chapters: Character; Performance; Texts; Language; Structure; Sources and History, and it does not assume any prior knowledge. Instead, it develops ways of thinking and provides the reader with resources for independent research through the 'Where next?' sections at the end of each chapter. The book draws on scholarship without being overwhelmed by it, and unlike other introductory guides to Shakespeare it emphasizes that there is space for new and fresh thinking by students and readers, even on the most-studied and familiar plays. Examines current debates about the actual authors of Shakespeare's plays, citing challenges from famous historical figures while discussing the sources of modern doubts and the author's own beliefs. Presents an introduction to Shakespeare's life and times through an extended commentary and presentation of his plays in chronological order. From one of the country's foremost experts on Shakespeare and theatre arts, actor, director, and master teacher Tina Packer offers an
exploration—fierce, funny, fearless—of the women of Shakespeare's plays. A profound, and profoundly illuminating, book that gives us the playwright’s changing understanding of the feminine and reveals some of his deepest insights. Packer, with expert grasp and perception, constructs a radically different understanding of power, sexuality, and redemption. Beginning with the early comedies (The Taming of the Shrew, Two Gentlemen of Verona, The Comedy of Errors), Packer shows that Shakespeare wrote the women of these plays as shrews to be tamed or as sweet little things with no definable independent thought, virgins on the pedestal. The women of the histories (the three parts of Henry VI; Richard III) are, Packer shows, much more interesting, beginning with Joan of Arc, possibly the first woman character Shakespeare ever created. In her opening scene, she's wonderfully alive—a virgin, true, sent from heaven, a country girl going to lead men bravely into battle, the kind of girl Shakespeare could have known and loved in Stratford. Her independent resolution collapses within a few scenes, as Shakespeare himself suddenly turns against her, and she yields to the common caricature of his culture and becomes Joan the Enemy, the Warrior Woman, the witch; a woman to be feared and destroyed . . . As Packer turns her attention to the extraordinary Juliet, the author perceives a large shift. Suddenly Shakespeare’s women have depth of character, motivation, understanding of life more than equal to that of the men; once Juliet has led the way, the plays are never the same again. As Shakespeare ceases to write about women as predictable caricatures and starts writing them from the inside, embodying their voices, his women become as dimensional, spirited, spiritual, active, and sexual as any of his male characters. Juliet is just as passionately in love as Romeo—risking everything, initiating marriage, getting into bed, fighting courageously when her parents threaten to disown her—and just as brave in facing death when she discovers Romeo is dead. And, wondering if Shakespeare himself fell in love (Packer considers with whom, and what she may have been like), the author observes that from Juliet on, Shakespeare writes the women as if he were a woman, giving them desires, needs, ambition, insight. Women of Will follows Shakespeare's development as a human being, from youth to enlightened maturity, exploring the spiritual journey he undertook. Packer shows that Shakespeare's imagination, mirrored and revealed in his female characters, develops and deepens until finally the women, his creative knowledge, and a sense of a larger spiritual good come together in the late plays, making clear that when women and men are equal in status and sexual passion, they can—and do—change the world. Part master class, part brilliant analysis—Women of Will is all inspiring discovery. The most familiar assertion of Shakespeare scholarship is that he is our contemporary. Shakespeare After Theory provocatively argues that he is not, but what value he has for us must at least begin with a recognition of his distance from us. This invaluable guide to all of Shakespeare's plays contains concise plot synopses, detailed scene-by-scene summaries, and an introduction to the mythological, historical, and geographical origins of the plays. Offers a critical analysis of the themes, ideas, and preoccupation exemplified in the body of Shakespeare's work, including the nature of motive, cause, personal identity and relation, the status of imagination, ethics and subjectivity, and language and its capacity to occlude and communicate, in a study that emphasizes the link between great literature and its social and historical matrix. Shakespeare's four-hundred-year performance history is full of anecdotes — ribald, trivial, frequently funny, sometimes disturbing, and always but loosely allegiant to fact. Such anecdotes are nevertheless a vital index to the ways that Shakespeare's plays have generated meaning across varied times and in varied places. Furthermore, particular plays have produced particular anecdotes — stories of a real skull in Hamlet, superstitions about the name Macbeth, toga troubles in Julius Caesar – and therefore express something embedded in the plays they attend. Anecdotes constitute then not just a vital component of a play's performance history but a form of vernacular criticism by the personnel most intimately involved in their production: actors. These anecdotes are therefore every bit as responsive to and expressive of a play's meanings across time as the equally rich history of Shakespearean criticism or indeed the very performances these anecdotes treat. Anecdotal Shakespeare provides a history of post-Renaissance Shakespeare and performance, one not based in fact but no less full of truth. The title of this collection, Profiling Shakespeare, is meant strongly in its double sense. These essays show the outline of a Shakespeare rather different from the man sought by biographers from his time to our own. They also show the effects, the ephemera, the clues and cues, welcome and unwelcome, out of which Shakespeare's admirers and dedicated scholars have pieced together a
vision of the playwright, whether as sage, psychologist, lover, theatrical entrepreneur, or moral authority. This collection brings together classic pieces, hard-to-find chapters, and two new essays. Here, Garber has produced a book at once serious and highly readable, ranging broadly across time periods (early modern to postmodern) and touching upon both high and popular culture. Contents: Preface 1. Shakespeare's Ghost Writers 2. Hamlet: Giving Up the Ghost 3. Macbeth: The Male Medusa 4. Shakespeare as Fetish 5. Character Assassination 6. Out of Joint 7. Roman Numerals 8. Second-Best Bed 9. Shakespeare's Dogs 10. Shakespeare's Laundry List 11. Shakespeare's Faces 12. MacGuffin Shakespeare 13. Fatal Cleopatra 14. What Did Shakespeare Invent? 15. Bartlett's Familiar Shakespeare The publication of Jan Kott's Shakespeare Our Contemporary some twenty-five years ago had an immediate impact on Shakespearian criticism and productions. This book is an account of a lively public seminar held at the Young Vic Theatre, London which looked at the relevance of Kott's study for Shakespearian theatre today. Kott inspired many directors - including Peter Brook, Peter Hall, and Michael Bogdanov to interpret Shakespeare's plays as allegories of modern times. But a number of critics and directors feel that trying to prove Shakespeare is our contemporary results in the loss of vita. Presents an introduction to Shakespeare's life and times through an extended commentary and presentation of his plays in chronological order. William Shakespeare, the most celebrated poet in the English language, left behind nearly a million words of text, but his biography has long been a thicket of wild supposition arranged around scant facts. With a steady hand and his trademark wit, Bill Bryson sorts through this colorful muddle to reveal the man himself. Bryson documents the efforts of earlier scholars, from today's most respected academics to eccentrics like Delia Bacon, an American who developed a firm but unsubstantiated conviction that her namesake, Francis Bacon, was the true author of Shakespeare's plays. Emulating the style of his famous travelogues, Bryson records episodes in his research, including a visit to a basement room in Washington, D.C., where the world's largest collection of First Folios is housed. Bryson celebrates Shakespeare as a writer of unimaginable talent and enormous inventiveness. His Shakespeare is like no one else's—the beneficiary of Bryson's genial nature, his engaging skepticism, and a gift for storytelling unrivalled in our time. A portrait of Elizabethan England and how it contributed to the making of William Shakespeare discusses how he moved to London lacking money, connections, and a formal education; started a family; attempted to forge his career in the competitive theater world; grappled with dangerous religious and political forces; and rose to became his age's foremost playwright. 100,000 first printing. Addressing the continued timelessness of Shakespeare's work, a leading Shakespearean scholar reassesses 10 key plays to explore the interconnection between the playwright and the modern world. Reprint. Shakespeare, Our Contemporary is a provocative, original study of the major plays of Shakespeare. More than that, it is one of the few critical works to have strongly influenced theatrical productions. Peter Brook and Charles Marowitz are among the many directors who have acknowledged their debt to Jan Kott, finding in his analogies between Shakespearean situations and those in modern life the seeds of vital new stage conceptions. Shakespeare, Our Contemporary has been translated into nineteen languages since it appeared in 1961, and readers all over the world have similarly found their responses to Shakespeare broadened and enriched. Plumbing the sweet mysteries of Shakespeare's "language," the author argues that the Bard's tragedies were probably difficult even for his contemporaries to understand and identifies a shift in Shakespeare's use of language around 1600. Reprint. 15,000 first printing. Presents an introduction to Shakespeare's life and times through an extended commentary and presentation of his plays in chronological order. Discusses changing interpretations of Shakespeare and his plays through the centuries, arguing that claims of his uniqueness reflect the characteristics of particular eras and critics more than Shakespeare.