

Othello The Oxford Shakespeare The Moor Of Venice Oxford Worlds Classics

As You Like It is a popular text for study by secondary students the world over. This edition includes illustrations, preliminary notes, reading lists (including websites) and classroom notes.

Dark and violent, Macbeth is also the most theatrically spectacular of Shakespeare's tragedies. Indeed, for 250 years - until early this century - it was performed with grand operatic additions set to baroque music. In his introduction Nicholas Brooke relates the play's changing fortunes to changes within society and the theatre and investigates the sources of its enduring appeal. He examines its many layers of illusion and interprets its linguistic turns and echoes, arguing that the earliest surviving text is an adaptation, perhaps carried out by Shakespeare himself in collaboration with Thomas Middleton. This fully annotated edition reconsiders textual and staging problems, appraises past and present critical views, and represents a major contribution to our understanding of Macbeth. 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

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bibliographies for further study, and much more.

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.

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 - Extensive introduction gives full attention to the play's bold treatment of racial themes,

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gender, and social relations - Detailed performance history designed to meet the needs of theatre professionals - On-page commentary and notes explain language, word-play, and staging - Appendices on music in the play and a full translation of the Italian novella from which the story derives - 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. This is a major achievement of twentieth-century scholarship.' 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.

Romeo and Juliet

Gender, Sexuality, and Race

Propeller Shakespeare

The Lais of Marie De France

Othello: a Concordance to the Text of the First Folio

The Cambridge Companion to Shakespeare and Race shows teachers and students how and why Shakespeare and race are inseparable. Moving well beyond Othello, the collection invites the reader to understand racialized discourses, rhetoric, and performances in all of Shakespeare's

plays, including the comedies and histories. Race is presented through an intersectional approach with chapters that focus on the concepts of sexuality, lineage, nationality, and globalization. The collection helps students to grapple with the unique role performance plays in constructions of race by Shakespeare (and in Shakespearean performances), considering both historical and contemporary actors and directors. The Cambridge Companion to Shakespeare and Race will be the first book that truly frames Shakespeare studies and early modern race studies for a non-specialist, student audience.

Shakespeare's tragedies contain an astonishing variety of suffering, from suicides and murders to dismemberments and grief. Stanley Wells considers how the bard's tragic plays drew on the literary and theatrical conventions of his time.

Discussing the individual plays, he also explores why tragedy is regarded as a fit subject for entertainment.

The Complete Works: Modern Critical Edition is part of the landmark New Oxford Shakespeare--an entirely new consideration of all of Shakespeare's works, edited afresh from all the surviving original versions of his work, and drawing on the latest literary, textual, and theatrical scholarship. This

single illustrated volume is expertly edited to frame the surviving original versions of Shakespeare's plays, poems, and early musical scores around the latest literary, textual, and theatrical scholarship to date. The Merchant of Venice is now the most contentious of Shakespeare's plays. Its only rival in this respect is Othello, and this is because both plays deal with dangerous issues of race. In Othello Iago uses the protagonist's colour both to goad his victim's jealousy and to excite the animosity of Venetians against this visible outsider; in The Merchant Shylock's Jewishness renders him, from the beginning, the object of general opprobrium in Christian Venice. But whereas the Moor is treated as a generally sympathetic character, the Jew appears to be cast in an entirely negative light. Or so, at least, many critics believe. In this book, however, one of the best respected critics of Shakespeare, Michael Neill, takes issue with this simplistic view, providing a fresh reading of the play and arguing that in it, as always, Shakespeare refuses to allow us the comfort of any single "view of the world".

**Oxford School Shakespeare - Othello
The Oxford School Shakespeare Set
The Cambridge Companion to Shakespeare and Race
The Norton Shakespeare, Based on the**

***Oxford Edition: Later plays
With Glossary***

The Oxford Handbook of Shakespearean Tragedy is a collection of fifty-four essays by a range of scholars from all parts of the world, bringing together some of the best-known writers in the field with a strong selection of younger Shakespearians. Together these essays offer readers a fresh and comprehensive understanding of Shakespeare tragedies as both works of literature and as performance texts written by a playwright who was himself an experienced actor. The collection is organised in five sections. The substantial opening section introduces the plays by placing them in a variety of illuminating contexts: as well looking at ways in which later generations of critics have shaped our idea of 'Shakespearean' tragedy, it addresses questions of genre by examining the playwright's inheritance from the classical and medieval past, by considering tragedy's relationship to other genres (including history plays, tragicomedy, and satiric drama), and by showing how Shakespeare's tragedies respond to the pressures of early modern politics, religion, and ideas about humanity and the natural world. The second section is devoted to current textual issues; while the third offers new critical readings of each of the tragedies, from Titus Andronicus to Coriolanus. This is set beside a group of essays that deal with performance history, with screen

productions, and with versions devised for the operatic stage, as well as with the extraordinary diversity of twentieth and twenty-first century re-workings of Shakespearean tragedy. The thirteen essays of the book's final section seek to expand readers' awareness of Shakespeare's global reach, tracing histories of criticism and performance across Europe, the Americas, Australasia, the Middle East, Africa, India, and East Asia. Offering the richest and most diverse collection of approaches to Shakespearean tragedy currently available, the Handbook will be an indispensable resource for students both undergraduate and graduate levels, while the lively and provocative character of its essays make will it required reading for teachers of Shakespeare everywhere.

The Oxford Handbook of Shakespeare and Embodiment brings together 42 of the most important scholars and writing on the subject today. Extending the purview of feminist criticism, it offers an intersectional paradigm for considering representations of gender in the context of race, ethnicity, sexuality, disability, and religion. In addition to sophisticated textual analysis drawing on the methods of historicism, psychoanalysis, queer theory, and posthumanism, a team of international experts discuss Shakespeare's life, contemporary editing practices, and performance of his plays on stage, on screen, and in the classroom. This

theoretically sophisticated yet elegantly written Handbook includes an editor's Introduction that provides a comprehensive overview of current debates.

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.

John Dover Wilson's New Shakespeare, published between 1921 and 1966, became the classic Cambridge edition of Shakespeare's plays and poems until the 1980s. The series, long since out-of-print, is now reissued. Each work is available both individually and as a set, and each contains a lengthy and lively introduction, main text, and substantial notes and glossary printed at the back. The edition, which began with *The Tempest* and ended with *The Sonnets*, put into practice the techniques and theories that had evolved under the 'New Bibliography'. Remarkably by today's standards, although it took the best part of half a century to produce, the New Shakespeare involved only a small band of editors besides Dover Wilson himself. As the volumes took shape, many of Dover Wilson's textual methods acquired general acceptance and

became an established part of later editorial practice, for example in the Arden and New Cambridge Shakespeares.

The History of King Lear, Acted at the Queens Theatre (Classic Reprint)

The Tragedy of Coriolanus

Othello (2009 edition)

Twelfth Night, Or, What You Will

Oxford Shakespeare Concordances

For centuries, plays like Othello and The Tempest have spoken about 'race' to audiences whose lives have been, and continue to be, enormously affected by the racial question. But are concepts such as 'race' or 'racism', 'xenophobia', 'ethnicity', or even 'nation' appropriate for analysing communities and identities in early modern Europe? Did skin colour matter to Shakespeare and his contemporaries, or was religious difference more important to them? This book examines how Shakespeare's plays contribute to, and are themselves crafted from, contemporary ideas about social and cultural difference. It considers how such ideas might have been different from later ideologies of 'race' that emerged during colonialism, but also from older ideas about barbarism, blackness, and religious difference. Thus it places the racial question in Shakespeare's plays alongside the histories with which they converse. Shakespeare uses and plays with the vocabularies of difference prevailing in his time, repeatedly turning to religious and cultural cross-overs and conversions - their impossibility, or the traumas they engender, or the social upheavals they can generate. Shakespeare, Race and

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Colonialism looks in depth at Othello, The Merchant of Venice, Antony and Cleopatra, The Tempest, and Titus Andronicus, and also shows how racial difference shapes the language and themes of other plays.

THE OXFORD SHAKESPEARE: Othello The Moor of Venice Oxford University Press

The subjects of this book are the subjects whose subjects are themselves. Narcissus so himself himself forsook, And died to kiss his shadow in the brook. In accusing the introspective Adonis of narcissistic self-absorption, Shakespeare's Venus employs a geminative construction - 'himself himself' - that provides a keynote for this study of Renaissance reflexive subjectivity.

Through close analysis of a number of Shakespearean texts - including Venus and Adonis, Romeo and Juliet, Julius Caesar, Hamlet, and Othello - his book illustrates how radical self-reflection is expressed on the Renaissance page and stage, and how representations of the two seemingly extreme figures of the narcissist and self-slaughterer are indicative of early-modern attitudes to introspection. Encompassing a broad range of philosophical, theological, poetic, and dramatic texts, this study examines period descriptions of the early-modern subject characterised by the rhetoric of reciprocation and reflection. The narcissist and the self-slaughterer provide models of dialogic but self-destructive identity where private interiority is articulated in terms of self-response, but where this geminative isolation is understood as self-defeating, both selfish and suicidal. The study includes work on Renaissance revisions of Ovid, classical attitudes to suicide, the rhetoric of friendship literature,

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discussion of early-modern optic theory, and an extended discussion of narcissism in the epyllia tradition. Sustained textual analysis offers new readings of major Shakespearean texts, allowing familiar works of literature to be seen from the unusual and anti-social perspectives of their narcissistic and suicidal protagonists. Presents the original text of Shakespeare's play side by side with a modern version, discusses the author and the theater of his time, and provides quizzes and other study activities.

The Oxford Shakespeare: Othello

Shakespeare and Outsiders

With Two Further Lais in the Original Old French

The Complete Works

The Moor of Venice

The New York Theater Workshop's production of Othello, starring Daniel Craig and David Oyelowo, and directed by Tony award-winning director Sam Gold, opened in November 2016. This production was sponsored in part by The Pelican Shakespeare series and Penguin Classics. Winner of the 2016 AIGA + Design Observer 50 Books | 50 Covers competition Gold Medal Winner of the 3x3 Illustration Annual No. 14 This edition of Othello is edited with an introduction and notes by Russ McDonald and was recently repackaged with cover art by Manuja Waldia. Waldia received a Gold Medal from the Society of Illustrators for the Pelican Shakespeare series. The legendary Pelican Shakespeare series features authoritative and meticulously researched texts paired with scholarship by renowned Shakespeareans. Each book includes an

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essay on the theatrical world of Shakespeare's time, an introduction to the individual play, and a detailed note on the text used. Updated by general editors Stephen Orgel and A. R. Braunmuller, these easy-to-read editions incorporate over thirty years of Shakespeare scholarship undertaken since the original series, edited by Alfred Harbage, appeared between 1956 and 1967. With stunning new covers, definitive texts, and illuminating essays, the Pelican Shakespeare will remain a valued resource for students, teachers, and theater professionals for many years to come. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Enter RODERIGO and IAGORODERIGOTush! never tell me; I take it much unkindly That thou, Iago, who hast had my purse As if the strings were thine, shouldst know of this.IAGO'Sblood, but you will not hear me: If ever I did dream of such a matter, Abhor me.RODERIGOThou told'st me thou didst hold him in thy hate.IAGODespise me, if I do not. Three great ones of the city, In personal suit to make me his lieutenant, Off-capp'd to him: and, by the faith of man, I know my price, I am worth no worse a place: But he; as loving his own pride and purposes, Evades them, with a bombast circumstance Horribly

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stuff'd with epithets of war; And, in conclusion, Nonsuits my mediators; for, 'Certes, ' says he, 'I have already chose my officer.' And what was he? Forsooth, a great arithmetician, One Michael Cassio, a Florentine, A fellow almost damn'd in a fair wife; That never set a squadron in the field, Nor the division of a battle knows More than a spinster; unless the bookish theoretic, Wherein the toged consuls can propose As masterly as he: mere prattle, without practise, Is all his soldiership. But he, sir, had the election: And I, of whom his eyes had seen the proof At Rhodes, at Cyprus and on other grounds Christian and heathen, must be be-lee'd and calm'd By debtor and creditor: this counter-caster, He, in good time, must his lieutenant be, And I-God bless the mark!-his Moorship's ancient

Hamlet's combination of violence and introspection is unusual among Shakespeare's tragedies. It is also full of curious riddles and fascinating paradoxes, making it one of his most widely discussed plays. Professor Hibbard's illuminating and original introduction explains the process by which variant texts were fused together in the eighteenth century to create the most commonly used text of today. Drawing on both critical and theatrical history, he shows how this fusion makes Hamlet seem a much more `problematic' play than it was when it originally appeared in the First Folio of 1623. The Oxford Shakespeare edition presents a radically new text, based on that First Folio, which printed Shakespeare's own revision of an earlier version. The result is a `theatrical' and highly practical edition for students and performers alike.

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Contains forty original essays.

The Oxford Companion to Shakespeare

A Very Short Introduction

The Oxford Handbook of Shakespearean Tragedy

William Shakespeare, Othello

This Is Shakespeare

In the board game 'Othello', players must turn double-sided counters to their advantage. This doubleness is shared by Shakespeare's play of 1604, marked from its outset by a dual and paradoxical title 'Othello, or the Moor of Venice'. This study teases out instances of doubleness, duplication and paradox to discuss the play's language and its themes. Chapters cover the issues of substitution, of racial polarity and its confusions, of the contested place of the domestic in the play, and the mixed generic signals this comedy-turned-tragedy gives out to its audiences. Throughout the emphasis is on the close readings of the play on the page and on stage, informed by the recent scholarship that has made Othello so pressing a play for the vexed cultural politics of the twenty-first century.

Othello is a popular text for study by secondary students the world over. This edition includes illustrations, preliminary notes, reading lists (including websites) and classroom notes.

Excerpt from The History of King Lear, Acted at the Queens Theatre And, as my Patron, thought on in my Pray ers. I eat. Away, the Bow is bent, make £10111

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the Shaft. Kent. No let it fall and drench within my Heart. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

This is the first scholarly edition of Othello to give full attention to the play's bold treatment of racial themes. Designed to meet the needs of theatre professionals, the edition includes an extensive performance history, a commentary illuminating the complexities of Shakespeare's language, and appendices on music in the play and a full translation of the Italian novella from which the story derives.

The New Oxford Shakespeare
The Oxford Handbook of Shakespeare and
Embodiment

As You Like It (2009 Edition)

Shakespeare Made Easy - Twelfth Night

The Oxford Shakespeare: The Tragedy of Macbeth

Upon publication in 1997, The Norton

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Shakespeare set a new standard for teaching editions of Shakespeare's complete works.

This Arden edition of Hamlet, arguably Shakespeare's greatest tragedy, presents an authoritative, modernized text based on the Second Quarto text with a new introductory essay covering key productions and criticism in the decade since its first publication. A timely update in the 400th anniversary year of Shakespeare's death which will ensure the Arden edition continues to offer students a comprehensive and current critical account of the play, alongside the most reliable and fully-annotated text available.

This third edition of Othello offers a completely new introduction by Christina Luckyj, providing readers with a nuanced understanding of early modern theatre and culture, and demonstrating how careful attention to Shakespeare's language, staging and dramaturgy can open up fresh interpretations of the play. Tracing critical and performance trends up to the present day, Luckyj shows how the drama taps into contemporary cultural paradoxes surrounding blackness, marriage, and politics to create a powerful double perspective, illuminating the creative and

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destructive power of stories and of human love itself. Supplemented by an updated Reading list and extensive illustrations, this edition also features revised commentary notes, offering the very best in contemporary criticism of this great tragedy.

One of Shakespeare's most original and eloquent plays, *A Midsummer Night's Dream* brilliantly interweaves four contrasting groups of characters to present a many-sided view of love in all its aspects: its joys and sadness, its idealism and selfishness, its physical and spiritual elements. This performing edition was prepared for Propeller's all-male company of twelve actors, at the Watermill Theatre, Newbury, and toured the West End in 2003. Propeller's markedly contemporary approach to Shakespeare brought great success for *Rose Rage*, their version of the Henry VI plays, which won the TMA/Barclays Theatre Award for the best touring production of 2001.

The Oxford Handbook of Shakespeare
Shakespeare, Race, and Colonialism
Othello

Narcissism and Suicide in Shakespeare and his Contemporaries

The Cambridge Dover Wilson Shakespeare
Marie de France (fl. late twelfth century) is

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the earliest known French woman poet and her *lais* - stories in verse based on Breton tales of chivalry and romance - are among the finest of the genre. Recounting the trials and tribulations of lovers, the *lais* inhabit a powerfully realized world where very real human protagonists act out their lives against fairy-tale elements of magical beings, potions and beasts. De France takes a subtle and complex view of courtly love, whether telling the story of the knight who betrays his fairy mistress or describing the noblewoman who embroiders her sad tale on the shroud for a nightingale killed by a jealous and suspicious husband.

This book offers an engaging account of the portrayal of outsiders in Shakespeare's writings. It considers characters who are outsiders for an array of reasons including their race, religion, gender, psychology, and morality, and highlights the idea of otherness as a relative rather than fixed term.

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?

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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.

A Concordance to the Text of the First Folio
Oxford School Shakespeare

The Oxford Shakespeare: The History of King
Lear

Revised Edition