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*eclectic mix, this  
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of his plays as well as his  
sonnets.

Although other Shakespeare  
plays offer higher body  
counts, more gore, and more  
plentiful scenes of  
heartbreak, Othello packs an  
unusually powerful affective



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*punch, stunning us with its depiction of the swiftness and thoroughness with which love can be converted to hatred, and forcing us to confront our complicity with social and political institutions that can put*

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*all of us—but especially the  
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*provide a context for the  
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that the playwright's*

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*conspicuous gift among his contemporaries was a sympathy for joy and sorrow, pity and terror, and right and wrong of his people. The plays covered are: Titus Andronicus, Romeo and Juliet, Julius Caesar,*

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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

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PTSD, infertility, the treatment of queer servicemembers, war crimes, and the growing civil-military divide – pervade Shakespeare's works. These parallels to the contemporary lived experience are brought out through reference to memoirs written by modern-day military spouses, sociological studies of the American

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armed forces, and reports issued by the Department of Defence. Shakespeare's military spouses create a discourse that recognizes the role of the military in national defence but criticizes risky or damaging behaviours and norms, promoting the idea of a martial identity that permits military defence without the

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dangers of toxic masculinity. Meeting at the intersection of Shakespeare Studies, trauma studies, and military studies, this focus on military spouses is a unique and unprecedented resource for academics in these fields, as well as for groups interested in Shakespeare and theatre as a way of thinking through and responding to

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psychiatric issues and traumatic  
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Conflict is at the heart of much of Shakespeare's drama. Frequently there is an overt setting of violence, as in Macbeth, but, more significantly there is often 'interior' conflict. Many of Shakespeare's most striking and important

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characters – Hamlet and Othello are good examples – are at war with themselves.

Originally published in 1987, S. C.

Boorman makes this ‘warfare of our nature’ the central theme of his stimulating approach to Shakespeare. He points to the moral context within which Shakespeare wrote, in part comprising

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earlier notions of human nature, in part the new tentative perceptions of his own age.

Boorman shows Shakespeare's great skill in developing the traditional ideas of proper conduct to show the tensions these ideas produce in real life. In consequence, Shakespeare's characters are not the clear-cut figures of earlier drama, rehearsing the



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set speeches of their moral types – they are so often complex and doubting, deeply disturbed by their discordant natures. The great merit of this fine book is that it displays the ways in which Shakespeare conjured up living beings of flesh and blood, making his plays as full of dramatic power and appeal for modern audiences as

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for those of his own day. In short, this book presents a human approach to Shakespeare, one which stresses that truth of mankind's inner conflict which links virtually all his plays.

Shakespeare's poetic-dramatic worlds are inescapably limited. There is always, in his poems and plays, a force (a contingent

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drive, a pre-textual undertow, a rational-critical momentum, an ironic stance, the deflections of error) coercing plot and meaning to their end. By examining the work of limits in the sonnets and in five of his plays, this book seeks not only to highlight the poet's steadfast commitment to critical rationality. It also aims to plead

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a case of hermeneutic continence. Present-day appraisals of Shakespeare's world-making and meaning-projecting potential are often overruled by a neo-romantic and phenomenological celebration of plenty. This pre-critical tendency unwittingly obtains epistemic legitimation from philosophical quarters inspired by Alain

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Badiou's derisive rejection of "the pathos of finitude". But finitude is much more than a modish, neo-existentialist, watchword. It is what is left of ontology when reason is done. And cool reason was already at work before Kant. In accounting for the way in which Shakespeare places limits to life (*Romeo and Juliet*), to

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experience (The Tempest), to love (the Sonnets), to time (Macbeth), to the world (Hamlet) and to knowledge (Othello), Limited Shakespeare: The Reason of Finitude aims to underscore the deeply mediated dimension of Shakespearean experience, always over-determined by the twin forces of contingency and textual

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determinism, and his meta-rational and virtually ironic taste for irrational, accidental, and error-driven limits (bonds, bounds, deaths).

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*Allusiveness complicates  
debates about whether  
Shakespeare's plays are  
fundamentally Protestant or  
Catholic in sympathy,  
challenging analyses that  
either find Protestant elements*

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*consistently undercutting  
Catholic motifs or, less often,  
discover evidence of the  
playwright's endorsement of  
Catholic doctrine and customs.  
Rather, Maurice Hunt argues  
that Shakespeare's syncretistic*

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*method of incorporating both  
Protestant and Catholic  
elements into his plays was  
singular among early modern  
English playwrights at a time  
when governmental and social  
tolerance of Protestantism in*

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*the theatre was high and  
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monograph argues for props as detachable parts of the mind. Through props, Shakespeare's characters offload, reveal and intervene in each other's cognition, illuminating and extending their affect. Shakespeare's props are neither static icons nor substitutes for the body, but volatile,

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malleable, and dangerously exposed extensions of his characters' minds. Recognising them as such offers new readings of the plays, from the way memory becomes a weapon in Hamlet's Elsinore, to the pleasures and perils of Early Modern gift culture in Othello. The monograph illuminates

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**tragedy, Othello. Drawing in part upon recent scholarship that identifies Shakespeare as a co-author of Arden of Faversham, Sean Benson demonstrates the extensive-even uncanny-ties between Othello and the domestic tragedies. Benson argues that just**

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**as Hamlet employs and adapts the conventions of revenge tragedy, so Othello can only be fully understood in terms of its exploitation of the tropes and conventions of domestic tragedy. This book explores not only the contexts and workings of this**

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areas such as the way in  
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