

Drama Scholars Greek Cambridge Secret Shakespeares

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Delve into the intriguing world of Cambridge's drama scholars as they uncover a secret thread connecting ancient Greek plays with the profound works of Shakespeare. This exploration reveals hidden insights and academic mysteries within the realm of classical and Elizabethan theatre, promising a fresh perspective on timeless dramatic masterpieces.

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Shakespeare's Greek Drama Secret

To begin with, Shakespeare had a complete grammar school education, and Euripides, Sophocles and Aristophanes were assigned reading!! This book presents voluminous, striking, unmediated textual correspondences between the Greek and Shakespearean plays, and illuminating historical background. Not only should this prove the Shakespeare-Greek Drama connection, but that William Shakespeare became "Shakespeare" because of his mastery of the ancient Greek treasury of Drama. 3. "Pluck'd my nipple from his boneless gums" Many of us associate Lady Macbeth's special temper with some of the most blood-curdling lines in literature: I have given suck, and know How tender 'tis to love the babe that milks me; I would, while it was smiling in my face, Have pluck'd my nipple from his boneless gums, And dash'd the brains out, had I so sworn As you have done to this. Shakespeare's precise action image appears in Euripides' Iphigenia in Aulis, from verses spoken by Clytemnestra. She says to Agamemnon: It was not of my own free will but by force that Thou didst take and wed me, after slaying Tantalus, My former husband, and dashing my babe on the ground alive, When thou hadst torn him from my breast with brutal violence. The derivation of Lady Macbeth's dashing image cannot be in doubt.

Rapt in Secret Studies

"Rapt in Secret Studies": Emerging Shakespeares is a collection of new essays in Shakespeare Studies from a generation of scholars presently emerging out of Australia and New Zealand. These 18 essays respond in a myriad of ways to the challenge of Prospero's phrase from The Tempest, in which he tells his daughter Miranda that in his life before the island he had been "rapt in secret studies"-to an early modern audience, these words were likely to mean much more than a predilection for the black arts, as modern audiences tend to hear in them. Each of the key words used by Prospero evoked a range of meanings in early modern times, to which the emerging scholars represented in this collection responded by imagining new pathways in Shakespeare Studies, a field of study that has in recent times risked being marginalised even within the traditional liberal arts. The "secret studies" of which Prospero speaks are, in fact, more liberal than dark, and so the response by new scholars to

a challenge issued by one of Shakespeare's characters more than four centuries ago has a renewed sense of relevance in the academy today. The essays are divided into three sections, each of which is oriented toward meanings that are specifically associated with one of the key terms in Prospero's phrase. The "rapt" section has essays concerned with excess in its various forms-jealousy, obsession, sex, violence, and even death-as well as with travel and its impact on ways of knowing about the world. In the "secret" section, the nature of things about which the early modern could scarcely speak are taken into consideration, with essays on prevailing early modern myths, infidelities, stillborn children, contagion, and the instruments of secrecy such as gossip and spies. Finally, in the "study" section, essays cover issues related both to early modern textual practice-the use of historical source materials in Shakespeare's writing, questions of multiple authorship, and the issue of early modern style and kinds of drama-and to more modern scholarly practice, such as the role of Shakespeare in the New Bibliography and the New Historicism.

Greek Tragic Women on Shakespearean Stages

"The book argues that rediscovered ancient Greek plays exerted a powerful and uncharted influence on sixteenth-century England's dramatic landscape, not only in academic and aristocratic settings, but also at the heart of the developing commercial theaters."--Introduction, p. 2.

Shakespeare as a Portable Guide to the Human Condition

This book will serve to help the reader of Shakespeare's plays by providing an introduction to the various literary critical issues that this great writer regularly generates. The 'help rendered' is largely referential, reminding the reader who said what and thought what at which point within the plays. Some of the critical issues discussed include: What is the secret of the rounded Shakespearean character (for instance, Falstaff)? What is a problem play, and what kind of philosophical arguments does Shakespeare introduce in such plays? What is the value of Shakespeare's perspective for thinking effectively in our world now?

The Marlowe-Shakespeare Continuum

In *The Marlowe-Shakespeare Continuum*, Donna N. Murphy demonstrates how Christopher Marlowe, sometimes in co-authorship with humorist Thomas Nashe, appears to have "become" Shakespeare on a linguistic basis. She documents a sharp, upward learning curve, with the initial penning of works she examines in the following chronological order: *Caesar's Revenge*, *II Henry VI*, *The Taming of a Shrew*, *III Henry VI*, *Edward III*, *Titus Andronicus*, *Thomas of Woodstock*, *Romeo and Juliet*, and *I Henry IV*, and separates certain plays into Marlowe and Nashe components. Those who read Murphy's book with an open mind are likely to find her work surprisingly convincing.

Troilus and Cressida

In this edition of *Troilus and Cressida*, Dawson views the play from a performance perspective.

Heinz-Uwe Haus and Theatre Making in Cyprus and Greece

This book presents to the reader a selection of the considerable amount of material written and published in relation to Heinz-Uwe Haus's productions of Brecht's plays and Brechtian productions by other dramatists, especially ancient Greek drama, in Cyprus and Greece since his production of *The Caucasian Chalk Circle* marked the launch of the Cyprus National Theatre in 1975 after the country's political turmoil that had culminated in the Turkish invasion. This includes material written by Haus at the time for his cast, announcements of the productions in the media, newspaper reviews and academic articles about the productions, conference contributions, and reflections by cast members (both professional actors and university faculty) and designers (set, costume, light, music). His work in Cyprus and Greece led to further collaborations on productions of ancient Greek plays across the world.

Shakespeare on the University Stage

Shakespeare and Lost Plays returns Shakespeare's dramatic work to its most immediate and (arguably) pivotal context; by situating it alongside the hundreds of plays known to Shakespeare's original audiences, but lost to us. David McInnis reassesses the value of lost plays in relation to both the companies that originally performed them, and to contemporary scholars of early modern drama. This

innovative study revisits key moments in Shakespeare's career and the development of his company and, by prioritising the immense volume of information we now possess about lost plays, provides a richer, more accurate picture of dramatic activity than has hitherto been possible. By considering a variety of ways to grapple with the problem of lost, imperceptible, or ignored texts, this volume presents a methodology for working with lacunae in archival evidence and the distorting effect of Shakespeare-centric narratives, thus reinterpreting our perception of the field of early modern drama.

Shakespeare and Lost Plays

This revised and updated Companion acquaints the student reader with the forms, contexts, critical and theatrical lives of the ten plays considered to be Shakespeare's tragedies. Thirteen essays, written by leading scholars in Britain and North America, address the ways in which Shakespearean tragedy originated, developed and diversified, as well as how it has fared on stage, as text and in criticism. Topics covered include the literary precursors of Shakespeare's tragedies, cultural backgrounds, sub-genres and receptions of the plays. The book examines the four major tragedies and, in addition, *Titus Andronicus*, *Romeo and Juliet*, *Julius Caesar*, *Antony and Cleopatra*, *Coriolanus* and *Timon of Athens*. Essays from the first edition have been fully revised to reflect the most up-to-date scholarship; the bibliography has been extensively updated; and four new chapters have been added, discussing Shakespearean form, Shakespeare and philosophy, Shakespeare's tragedies in performance, and Shakespeare and religion.

The Cambridge Companion to Shakespearean Tragedy

Purchase of this book includes free trial access to www.million-books.com where you can read more than a million books for free. This is an OCR edition with typos. Excerpt from book: CHAPTER V REPRESENTATIONS OF VIOLENCE AND BLOODSHED The violation of the unities, the intermixture of comic scenes with tragic were two faults which in the eyes of the classicists placed an ineffaceable stigma upon the romantic drama. About their essential depravity both continental and English critics were agreed. Shakespeare, in consequence of his exemplifying these atrocities, was regularly made the subject of the tile which he was not thought to adorn, and served constantly to point its moral. It is true that he had not acted differently from almost every one of his contemporaries. They were as regardless of these rules as he. But while others had sinned as much against art, he was the only one who had really survived. He was the only one who continued to impress himself upon successive generations. Particular plays of certain of his contemporaries ? Fletcher especially, and occasionally Jonson and Massinger ? were from time to time refitted for the stage and brought out during the eighteenth century. But they had at best but a partial success; they often met with positive failure. It may be remembered, said Colman in 1763, that 'The Spanish Curate, ' The Little French Lawyer, ' and ' Scornful Lady' of our authors, ? that is, Beaumont and Fletcher, ? as well as ' The Silent Woman' of Jonson, all favorite entertainments of our predecessors, have within these few years encountered the severity of the pit, and received sentence of condemnation. But of Shakespeare nothing of this sort could be said. His reign had never been disturbed. He had not only kept unbroken possession of the theatre, but was constantly extending his occupancy. It was therefore upon him that the weight of criticism fell. But a third grand distinction existed between the classical and the rom..

Shakespeare As a Dramatic Artist

As a creative medium, ancient Greek tragedy has had an extraordinarily wide influence: many of the surviving plays are still part of the theatrical repertoire, and texts like *Agamemnon*, *Antigone*, and *Medea* have had a profound effect on Western culture. This Companion is not a conventional introductory textbook but an attempt, by seven distinguished scholars, to present the familiar corpus in the context of modern reading, criticism, and performance of Greek tragedy. There are three main emphases: on tragedy as an institution in the civic life of ancient Athens, on a range of different critical interpretations arising from fresh readings of the texts, and on changing patterns of reception, adaptation, and performance from antiquity to the present. Each chapter can be read independently, but each is linked with the others, and most examples are drawn from the same selection of plays.

The Cambridge Companion to Greek Tragedy

This generously annotated updated edition of *Coriolanus* provides a thorough reconsideration of Shakespeare's remarkable, and probably his last, tragedy. A substantial introduction situates the play within its contemporary social and political contexts – dearth, riots, the struggle over authority between

James I and his first parliament, the travails of Essex and Raleigh – and pays particular attention to Shakespeare's shaping of his primary source in Plutarch's Lives. It presents a fresh account of how the protagonist's personal tragedy evolves within Shakespeare's most searching exploration of the political life of a community. The edition is alert throughout to the play's theatrical potential, while the stage history also attends to the politics of performance from the 1680s onwards, including European productions following the Second World War. A new introductory section by Bridget Escolme covers recent productions of *Coriolanus*, and criticism of the last ten years, with particular focus on gender and the play's politics.

Coriolanus

Shakespeare's *Dramatic Transactions* uses conventions of performance criticism—staging and theatrical presentation—to analyze seven major Shakespearean tragedies: *Hamlet*, *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, *Richard II*, and *Richard III*. As scholars and readers increasingly question the theoretical models used to describe the concepts of “mimesis” and “representation,” this book describes how the actor's stage presentation affects the actor's representational role and the ways in which viewers experience Shakespearean tragedy. Michael Mooney draws on the work of East German critic Robert Weimann and his concept of figureposition—the correlation between an actor's stage location and the speech, action, and stylization associated with that position—to understand the actor/stage location relationship in Shakespeare's plays. In his examination of the original staging of Shakespeare's tragedies, Mooney looks at the traditional interplay between a downstage “place” and upstage “location” to describe the difference between non-illusionistic action (often staged near the audience) and the illusionistic, localized action that characterizes mimetic art. The innovative and insightful approach of *Shakespeare's Dramatic Transactions* brings together the techniques of performance criticism and the traditional literary study of Shakespearean tragedy. In showing how the distinctions of stage location illuminate the interaction among language, representation, Mooney's compelling argument enhances our understanding of Shakespeare and the theater.

Shakespeare's Dramatic Transactions

Over the last two decades there has been a resurgence of theatrical interest in Shakespeare's *Pericles*, which has been rescued from comparative neglect and is now frequently performed. This development is charted in the introduction to this edition, which differs radically from any other currently available. Doreen DelVecchio and Antony Hammond reject the current orthodoxies that the text is seriously corrupt and that the play is of divided authorship. They show how the 1609 quarto has features in common with the first quarto of *King Lear*, now widely regarded as being based on Shakespeare's manuscript. Likewise they regard the arguments concerning divided authorship as unproven and misleading. Instead they show the play to be a unified aesthetic experience.

Pericles, Prince of Tyre

How original was Shakespeare and how was Shakespeare original? This lucid, innovative book sets about answering these questions by putting them in historical context and investigating how the dramatist worked with his sources: plays, poems, chronicles and prose romances. Shakespeare's *Originality* unlocks its topic with rewarding precision and flair, showing through a series of case studies that range across the output—from the mature comedies to the great tragedies, from *Richard III* to *The Tempest*—what can be learned about the artistry of the plays by thinking about these sources (including newly identified ones) after several decades of neglect. Discussion is enriched by such matters as Elizabethan ruffs and feathers, actors' footwork, chronicle history, modern theatre productions, debts to classical tragedy, scepticism, magic and science, the agricultural revolution, and ecological catastrophe. This is authoritative, lively work by one of the world's leading Shakespearians, accessible to the general reader as well as indispensable for students.

Shakespeare's Originality

SUMMARY OF OUTLINE A Lord Keeper marries the daughter of a King's Tutor - The Lady corresponds with an Archbishop in Greek, and translates a volume of Italian sermons - The "Learning" of Cambridge University - An Infant Prodigy, and a Royal Patroness - A lovely miniature, with a Latin motto - Divination in Dreams - A Lord Keeper is the victim of a Barber's courtesy - A Patrimony lost through a Lawyer's lapse of memory as to the Law - A Lad with no Patrimony reaches the Bar, Parliament, and eventually the Woolsack - The Stage in Queen Elizabeth's day - A Cambridge Graduate grows to be a Play- writer

- A Cambridge M.A., after a Stage accident, becomes a Playwright, and eventually meets a tragic death in a Tavern Brawl - A "double" secret preserved for three hundred years - The "Shakespeare" Plays tell their Story - "Honorificabilitudinitatibus" and "Hang-hog" hint it - An Intrigue at Court with a Maid of Honour - An Etching which is a "Figure" - A Diplomatic Arrangement dressed in Italian - A princely Gift - A new Globe - A Brother and an Uncle die, and a Mother becomes insane - An old Westminster, and old Soldier from the Ranks, fills a Brother's Place - A King obtains a new Kingdom - An old Adherent philosophises under the Garb of Flattery, gains a great Place, and meets with a terrible Downfall - The Motto and the Etching meet, and solve a Mystery - A Philosopher's "Ghost" is transferred into a Pseudo-Saint, working Miracles - Superstitious worship of him dissipated - The Labours of "Lunatics" without delusions finally avail.

The Shakespeare Story

Modern editions of a popular and trusted series.

Cambridge School Shakespeare The Taming of the Shrew

Lost Plays in Shakespeare's England examines assumptions about what a lost play is and how it can be talked about; how lost plays can be reconstructed, particularly when they use narratives already familiar to playgoers; and how lost plays can force us to reassess extant plays, particularly through ideas of repertory studies.

Lost Plays in Shakespeare's England

This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1883 edition. Excerpt: ...she forecloses all debate, and leaves him nothing to say; which is just what she wants; for she knows well enough that the thing is a horrible crime, and will not stand the tests of reason a moment; and therefore that the more he talks the less apt he will be for the work. And throughout this dreadful wrestling-match she surveys the whole ground and darts upon the strongest points with all the quickness and sureness of instinct: her powers of foresight and self-control seem to grow as the horrors thicken; the exigency being to her a sort of practical inspiration. The finishing touch Nor is it to be supposed that this ferocity is native to her own breast: in her case, too, surely it is assumed; for though in her intense overheat of expectant passion it be temporarily fused and absorbed into her character, it is disengaged and thrown off as soon as that heat passes away. Those will readily take our meaning, who have ever seen how, from the excitement of successful effort, men will sometimes pass for a while into and become identified with a character which they undertake to play. And so Lady Macbeth, for a special purpose, begins with acting a part which is really foreign to her, but which, notwithstanding, such is her iron fixedness of will, she braves out to issues so overwhelming as to make her husband and many others believe it is her own. In herself, indeed, she is a great bad woman whom we fear and pity; yet neither so great nor so bad, we are apt to think, as she is generally represented. She has closely studied her husband, and penetrated far into the heart of his mystery; yet she knows him rather as he is to her than as he is in himself: hence in describing his character she interprets her own, and shows more of the warm-hearted...

The Hidden Lives of Shakespeare and Bacon and Their Business Connection

Shakespeare's Catholic context was the most important literary discovery of the last century. No biography of the Bard is now complete without chapters on the paranoia and persecution in which he was educated, or the treason which engulfed his family. Whether to suffer outrageous fortune or take up arms in suicidal resistance was, as Hamlet says, 'the question' that fired Shakespeare's stage. In 'Secret Shakespeare' Richard Wilson asks why the dramatist remained so enigmatic about his own beliefs, and so silent on the atrocities he survived. Shakespeare constructed a drama not of discovery, like his rivals, but of darkness, deferral, evasion and disguise, where, for all his hopes of a 'golden time' of future toleration, 'What's to come' is always unsure. Whether or not 'He died a papist', it is because we can never 'pluck out the heart' of his mystery that Shakespeare's plays retain their unique potential to resist. This is a fascinating work, which will be essential reading for all scholars of Shakespeare and Renaissance studies.

The Works of Shakespeare

From Gerald Ford's preemptive pardon of Richard Nixon and Donald Trump's claims that as president he could pardon himself to the posthumous royal pardon of Alan Turing, the power of the pardon has a powerful hold on the political and cultural imagination. In *Theaters of Pardoning*, Bernadette Meyler traces the roots of contemporary understandings of pardoning to tragicomic "theaters of pardoning" in the drama and politics of seventeenth-century England. Shifts in how pardoning was represented on the stage and discussed in political tracts and in Parliament reflected the transition from a more monarchical and judgment-focused form of the concept to an increasingly parliamentary and legislative vision of sovereignty. Meyler shows that on the English stage, individual pardons of revenge subtly transformed into more sweeping pardons of revolution, from Shakespeare's *Measure for Measure*, where a series of final pardons interrupts what might otherwise have been a cycle of revenge, to later works like John Ford's *The Laws of Candy* and Philip Massinger's *The Bondman*, in which the exercise of mercy prevents the overturn of the state itself. In the political arena, the pardon as a right of kingship evolved into a legal concept, culminating in the idea of a general amnesty, the "Act of Oblivion," for actions taken during the English Civil War. Reconceiving pardoning as law-giving effectively displaced sovereignty from king to legislature, a shift that continues to attract suspicion about the exercise of pardoning. Only by breaking the connection between pardoning and sovereignty that was cemented in seventeenth-century England, Meyler concludes, can we reinvigorate the pardon as a democratic practice.

Coriolanus

Simply asking, 'Who was Shakespeare?', this book comes up with surprising conclusions. It offers a trail that leads to a very different person from the Stratford actor. It contains insights into the plays and poems, and into the English Renaissance that followed the final break with Rome.

Secret Shakespeare

Written by a team of leading international scholars, this Companion is designed to illuminate Shakespeare's works through discussion of the key topics of Shakespeare studies. Twenty-one essays provide lively and authoritative approaches to recent scholarship and criticism for readers keen to expand their knowledge and appreciation of Shakespeare. The book contains stimulating chapters on traditional topics such as Shakespeare's biography and the transmission of his texts. Individual readings of the plays are given in the context of genre as well as through the cultural and historical perspectives of race, sexuality and gender, and politics and religion. Essays on performance survey the latest digital media as well as stage and film. Throughout the volume, contributors discuss Shakespeare in a global as well as a national context, a dramatist with a long and constantly mutating history of reception and performance.

Theaters of Pardoning

Text and Performance in Contemporary British Theatre interrogates the paradoxical nature of theatre texts, which have been understood both as separate literary objects in their own right and as material for performance. Drawing on analysis of contemporary practitioners who are working creatively with text, the book re-examines the relationship between text and performance within the specific context of British theatre. The chapters discuss a wide range of theatre-makers creating work in the UK from the 1990s onwards, from playwrights like Tim Crouch and Jasmine Lee-Jones to companies including Action Hero and RashDash. In doing so, the book addresses issues such as theatrical authorship, artistic intention, and the apparent incompleteness of plays as both written and performed phenomena. *Text and Performance in Contemporary British Theatre* also explores the implications of changing technologies of page and stage, analysing the impact of recent developments in theatre-making, editing, and publishing on the status of the theatre text. Written for scholars, students, and practitioners alike, *Text and Performance in Contemporary British Theatre* provides an original perspective on one of the most enduring problems to occupy theatre practice and scholarship.

The Shakespeare Enigma

This book explores the supernatural and prophetic elements within Shakespeare's ten plays of English history: *King John*, *Richard II*, *Henry IV (Parts One and Two)*, *Henry V*, *Henry VI (Parts One, Two and Three)*, *Richard III*, and *Henry VIII*. Treating each as a form of nonfiction, it analyzes these plays and their prophecies through the lens of free will or fate, demonstrating how Shakespeare's characters are

entangled with cosmic forces and the occult. The author makes several intriguing discoveries regarding Shakespeare's plays, beliefs, and the world he lived in.

The New Cambridge Companion to Shakespeare

Troilus and Cressida is a tragedy by William Shakespeare, believed to have been written in 1602. It was described by Frederick S. Boas as one of Shakespeare's problem plays. The play ends on a very bleak note with the death of the noble Trojan Hector and destruction of the love between Troilus and Cressida. Throughout the play, the tone lurches wildly between bawdy comedy and tragic gloom, and readers and theatre-goers have frequently found it difficult to understand how one is meant to respond to the characters.

Text and Performance in Contemporary British Theatre

This is an OCR edition without illustrations or index. It may have numerous typos or missing text. However, purchasers can download a free scanned copy of the original rare book from General-BooksClub.com. You can also preview excerpts from the book there. Purchasers are also entitled to a free trial membership in the General Books Club where they can select from more than a million books without charge. Volume: 2; Original Published by: G. Bell and sons in 1908 in 525 pages; Subjects: Drama / Shakespeare; Literary Criticism / Shakespeare;

A Secret Book

A study of manuscript annotations in a curious copy of John Baret's *ALVEARIE*, an Elizabethan dictionary published in 1580. This revised and expanded second edition presents new evidence and furthers the argument that the annotations were written by William Shakespeare. This ebook contains text in color, and images. We recommend reading it on a device that displays both.

Troilus and Cressida (Annotated)

Through considerable detective work, this work sets out to show that *Julius Caesar* was the first play performed at the new Globe Theatre on 12 June 1599. Drawing on many areas of expertise, which are rarely allied in Shakespeare scholarship to such an extent, including biblical, liturgical, social and theatrical history, the author sheds new light not only on *Julius Caesar* but on a variety of accepted beliefs. These include: why Hamlet was not crowned king when his father died; why Brutus would not swear to murder Caesar; why the Elizabethan authorities retained the Julian calendar; and why the orthodox dates of the first composition of both *Twelfth Night* and *Hamlet* can be called into question.

Shakespeare's Dramatic Art

Rarely does a scholar single-handedly point Shakespeare study in a new direction. But in the 1950s, Marvin Rosenberg led the way to a wider perspective of the poet-playwright's genius. The essays in this collection, which span Rosenberg's entire career, reflect the remarkable diversity of the scholar's pursuit of his vision.

Shakespeare's Beehive

Provides the first systematic and comprehensive account of the conventions governing soliloquies in Western drama from ancient times to the twentieth century. Over the course of theatrical history, there have been several kinds of soliloquies. Shakespeare's soliloquies are not only the most interesting and the most famous, but also the most misunderstood, and several chapters examine them in detail. The present study is based on a painstaking analysis of the actual practices of dramatists from each age of theatrical history. This investigation has uncovered evidence that refutes long-standing commonplaces about soliloquies in general, about Shakespeare's soliloquies in particular, and especially about the to be, or not to be episode. 'Shakespeare and the history of Soliloquies' casts new lights on historical changes in the artistic representation of human beings and, because representations cannot be entirely disentangled from perception, on historical changes in the ways human beings have perceived themselves.

Shakespeare's Mystery Play

Hamlet kills Polonius thinking he is Claudius. Yet he cannot kill Claudius. Why? Hamlet, angry, tells Ophelia: "Take thee to a nunnery!" [nunnery: Renaissance slang for brothel] "There [in Heaven] is no shuffling; there the action lies in his true nature, and we ourselves compelled, even to the teeth and forehead of our faults, to give in evidence." —King Claudius "Why does Hamlet attend the German university at Wittenberg? Why study at a university at all? An incorrigible symbolist, Shakespeare must secretly import what he does not openly impart." Contrast resolute avenger Laertes, who would "cut [Hamlet's] throat i' the church"! Shakespeare understood the Freudian slip centuries before Dr. Freud in Vienna. Twice he employs it to give us hints. Queen Gertrude to her son Hamlet: "What wilt thou do? Thou wilt not murder me? ... Alas, he's mad!" "Prince Hamlet is a disillusioned idealist, a vital key to his generous, passionate, and tragically conscientious character." Camelot—"Shakespeare specifically ties the assassination of Hamlet to the death of King Arthur and the collapse of the fellowship of the Round Table."

The Adventures of a Shakespeare Scholar

These new essays explore the ways in which contemporary dramatists have retold or otherwise made use of myths, fairy tales and legends from a variety of cultures, including Greek, West African, North American, Japanese, and various parts of Europe. The dramatists discussed range from well-established playwrights such as Tony Kushner, Caryl Churchill, and Timberlake Wertenbaker to new theatrical stars such as Sarah Ruhl and Tarell Alvin McCraney. The book contributes to the current discussion of adaptation theory by examining the different ways, and for what purposes, plays revise mythic stories and characters. The essays contribute to studies of literary uses of myth by focusing on how recent dramatists have used myths, fairy tales and legends to address contemporary concerns, especially changing representations of women and the politics of gender relations but also topics such as damage to the environment and political violence.

The Oxford Companion to Shakespeare

'...make me immortal with a kiss' Doctor Faustus is a play about desire: for the best in life, for knowledge, power, material comfort, and influence. Faustus sells his soul to the devil hoping to learn the secrets of the universe, but is fobbed off with explanations which he knows to be inadequate. He is obsessed with fame, but his achievement as a devil-assisted celebrity magician is less substantial than it was previously as a scholar. Marlowe's most famous play is a tragedy, but also extremely funny. It involves hideous representations of the Seven Deadly Sins, and of Helen of Troy, the world's most beautiful woman. With its fireworks and special effects, it was one of the most spectacular and popular on the Elizabethan stage. Yet, ever since Marlowe's death, it has been regularly rewritten. Its mix of fantastical story, slapstick, and raw human emotion still arouses conflicting interpretations, and presents us with endlessly fascinating problems. This student edition is based on the earlier so-called A-text of the play, with the B-text scenes included in an appendix. It contains a lengthy Introduction with interpretation of the play in its historical and cultural context, stage history, discussion of the complex textual problems, and background on the author, date and sources.

Shakespeare and the History of Soliloquies

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 Mystery of Hamlet

Publisher Description

Dramatic Revisions of Myths, Fairy Tales and Legends

