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In 1623 the actors John Heminges and Henry Condell assembled Mr. William Shakespeare's Comedies, Histories, & Tragedies, better known as The First Folio. In doing so they preserved literature's most dramatically vital and poetically rich account of our human world. Endlessly reinterpreted by critics and performers, Shakespeare's inexhaustible work has remained abreast of contemporary concerns ever since, and it continues to hold a mirror up to the nature of our troubled society and our contradictory selves. The plays accompany us through the ages of mankind, from comic springtime to wintry age, compressing our life in time into the three hours' traffic of the stage; the characters in them have shaped the way we think about politics and war, consciousness and morality, love and death. Peter Conrad examines the world-view of the plays, their generic originality and their astonishingly inventive language. He goes on to explore Shakespeare's global legacy as his characters migrate to every continent and are reinvented by later writers, painters, composers, choreographers and film-makers. Nearly 3,000 entries and over 50 illustrations provide information on all facets of Shakespeare's life and works. Shakespeare is the most critically acclaimed playwright of all time. So why is he so hard to understand? This massive anthology of Shakespeare's Histories will give you a new appreciation of William Shakespeare by putting each of

his history plays in plain and simple English. Included in this anthology: King John Richard II Henry IV, Part 1 Henry IV, Part 2 Henry V Henry VI, Part 1 Henry VI, Part 2 Henry VI, Part Richard III Henry VIII The original text is also presented in the book, along with a comparable version of both text. The books may also be purchased separately. We all need refreshers every now and then. Whether you are a student trying to cram for that big final, or someone just trying to understand a book more, BookCaps can help. We are a small, but growing company, and are adding titles every month. Macbeth is among the best-known of William Shakespeare's plays, and is his shortest tragedy, believed to have been written between 1603 and 1606. It is frequently performed at both amateur and professional levels, and has been adapted for opera, film, books, stage and screen. Often regarded as archetypal, the play tells of the dangers of the lust for power and the betrayal of friends. For the plot Shakespeare drew loosely on the historical account of King Macbeth of Scotland by Raphael Holinshed and that by the Scottish philosopher Hector Boece. There are many superstitions centred on the belief the play is somehow "cursed", and many actors will not mention the name of the play aloud, referring to it instead as "The Scottish play". (From Wikipedia) Tales from Shakespeare has reduced the archaic English and complicated storyline of Shakespeare, to a simple level that children can read and comprehend. The following plays have been selected and adapted into tales for the young reader as an introduction to the study of Shakespeare Ten of Shakespeare's greatest plays, retold for children by multi-award winning author Geraldine McCaughrean. From love, jealousy, greed and betrayal to mad kings, magic and murder, Geraldine McCaughrean retells some of Shakespeare's best-known stories, including Romeo and Juliet, Henry the Fifth, A Midsummer Night's Dream, Julius Caesar, Hamlet, Twelfth Night, Othello, King Lear, Macbeth and The Tempest. With easy to follow prose punctuated with well-known quotations and

featuring a cast list for each play, this accessible collection will delight and entertain readers of all ages. This four-volume Companion to Shakespeare's Works, compiled as a single entity, offers a uniquely comprehensive snapshot of current Shakespeare criticism. Brings together new essays from a mixture of younger and more established scholars from around the world - Australia, Canada, France, New Zealand, the United Kingdom, and the United States. Examines each of Shakespeare's plays and major poems, using all the resources of contemporary criticism, from performance studies to feminist, historicist, and textual analysis. Volumes are organized in relation to generic categories: namely the histories, the tragedies, the romantic comedies, and the late plays, problem plays and poems. Each volume contains individual essays on all texts in the relevant category, as well as more general essays looking at critical issues and approaches more widely relevant to the genre. Offers a provocative roadmap to Shakespeare studies at the dawning of the twenty-first century. This companion to Shakespeare's tragedies contains original essays on every tragedy from Titus Andronicus to Coriolanus as well as thirteen additional essays on such topics as Shakespeare's Roman tragedies, Shakespeare's tragedies on film, Shakespeare's tragedies of love, Hamlet in performance, and tragic emotion in Shakespeare. An adaptation of Shakespeare's plays as a basis of critical exploration of identity formation in India. Even while a conscious dismantling of colonization was happening since the 19th century, the Indian literati, intellectuals, scholars and dramaturges were engaged in deconstructing the ultimate icon of colonial presence—Shakespeare. This book delves into what constitutes Indianness in the postcolonial context by looking into the text and sub-text of the Bard of Avon's plays adapted in visual culture, translation, stage performance and cinema. The book is an important intervention in the ongoing explorations in social and cultural history, as it explores how Shakespeare has impacted the emergence of regional identities around

questions of language and linguistic empowerment in various ways. It reveals an extraordinary negotiation of colonial and postcolonial identity issues—be it in language, in social and cultural practices or in art forms. The Arden Research Handbook of Shakespeare and Social Justice is a wide-ranging, authoritative guide to research on Shakespeare and issues of social justice and arts activism by an international team of leading scholars, directors, arts activists, and educators. Across four sections it explores the relevance and responsibility of art to the real world ? to the significant teaching and learning, performance and practice, theory and economies that not only expand the discussion of literature and theatre, but also open the gates of engagement between the life of the mind and lived experience. The collection draws from noted scholars, writers and practitioners from around the globe to assert the power of art to question, disrupt and re-invigorate both the ties that bind and the barriers that divide us. A series of interviews with theatre practitioners and scholars opens the volume, establishing an initial portfolio of areas for research, exploration, and change. In Section 2 'The Practice of Shakespeare and Social Justice' contributors examine Shakespeare's place and possibilities in intervening on issues of race, class, gender and sexuality. Section 3 'The Performance of Shakespeare and Social Justice' traces Shakespeare and social justice in multiple global contexts; engaging productions grounded in the politics of Mexico, India, South Africa, China and aspects of Asian politics broadly, this section illuminates the burgeoning field of global production while keeping as a priority the political structures that make advocacy and resistance possible. The last section on 'Economies of Shakespeare' describes socio-economic and community issues that come to light in Shakespeare, and their potential to catalyse ongoing discussion and change in respect to wealth, distribution, equity, and humanity. An annotated bibliography provides further guidance to those researching the subject. William Shakespeare (1564-1616), a poet and

playwright, is acknowledged as the greatest writer and the world's pre-eminent dramatist. He excels in plot, poetry and wit, and his talent encompasses the great tragedies of Hamlet, King Lear, Othello and Macbeth as well as the moving history plays and the comedies such as A Midsummer Night's Dream, The Taming of the Shrew and As You Like It with their magical combination of humour, ribaldry and tenderness. This collection of abridged Shakespeare plays is an ideal classroom resource containing some of the most popular Shakespeare plays studied in schools: Twelfth Night, Macbeth, A Midsummer Night's Dream, Romeo and Juliet and The Merchant of Venice. Each Shakespeare play has been carefully abridged to make it accessible to young audiences whilst maintaining the plot structure and character development needed for academic study and dramatic performance. No library is complete without the classics! This edition includes the complete works of the playwright and poet William Shakespeare, considered by many to be the English language's greatest writer. Romeo and Juliet, A Midsummer Night's Dream, King Lear, Hamlet, and Macbeth—the works of William Shakespeare still resonate in our imaginations four centuries after they were written. The timeless characters and themes of the Bard's plays fascinate us with their joys, struggles, and triumphs, and now they are available in a special volume for Shakespeare fans everywhere. This Canterbury Classics edition of William Shakespeare's works includes all of his poems and plays in a single volume. Whether for a Shakespeare devotee or someone just discovering him, this is the perfect place to experience the drama of Shakespeare's words. A scholarly introduction provides additional context and insight into the poems and plays. H. B. Charlton focuses on Shakespeare's tragedies specifically as plays along with the themes of man and morality. Learn the entire works of one of the greatest writers of the English language in The Shakespeare Book. Part of the fascinating Big Ideas series, this book tackles tricky topics and themes in a simple and

easy to follow format. Learn about the works of William Shakespeare in this overview guide, brilliant for beginners looking to learn and experts wishing to refresh their knowledge alike! The Shakespeare Book brings a fresh and vibrant take on the topic through eye-catching graphics and diagrams to immerse yourself in. This captivating book will broaden your understanding of Shakespeare, with:

- Every play and poem from Shakespeare's canon, including lost plays and less well-known works of poetry
- Packed with facts, charts, timelines and graphs to help explain core concepts
- A visual approach to big subjects with striking illustrations and graphics throughout
- Easy to follow text makes topics accessible for people at any level of understanding

The Shakespeare Book is the perfect introduction to the entire canon of Shakespeare's plays, sonnets, and other poetry, aimed at adults with an interest in the subject and students wanting to gain more of an overview. Here you'll discover the complete works, like *The Comedy of Errors*, *Hamlet*, *Othello*, *King Lear* and *Macbeth*. *Your Shakespeare Questions, Simply Explained* This is a brilliant, innovative exploration of the entire canon of Shakespeare plays, sonnets, and other poetry with detailed plot summaries and a full analysis of the major characters and themes. If you thought it was difficult to learn about the works of one of the greatest writers in the English language, *The Shakespeare Book* presents key information in a simple layout. Every work is covered, from the comedies of *Twelfth Night* and *As You Like It* to the tragedies of *Julius Caesar* and *Hamlet*, with easy-to-understand graphics and illustrations bringing the themes, plots, characters, and language of Shakespeare to life. *The Big Ideas Series* With millions of copies sold worldwide, *The Shakespeare Book* is part of the award-winning *Big Ideas* series from DK. The series uses striking graphics along with engaging writing, making big topics easy to understand. This is the first book-length analysis of Shakespeare's depiction of specula (mirrors) to reveal the literal and allegorical functions of mirrors in the

playwright's art and thought. Adding a new dimension to the plays *Troilus and Cressida*, *Julius Caesar*, *Macbeth*, *Hamlet*, *King Henry the Fifth*, *Love's Labor's Lost*, *A Midsummer Night's Dream*, and *All's Well That Ends Well*, Maurice A. Hunt also references mirrors in a wide range of external sources, from the Bible to demonic practices. Looking at the concept of speculation through its multiple meanings - cognitive, philosophical, hypothetical, and provisional - this original reading suggests Shakespeare as a craftsman so prescient and careful in his art that he was able to criticize the queen and a former patron with such impunity that he could still live as a gentleman.

Comprehensive overview of productions, versions and adaptations of Shakespeare for children and young people *William Shakespeare (1864)* is an experimental biography by Victor Hugo. Written while the poet was living in exile on the island of Guernsey, *William Shakespeare* was doomed to fail at its conception. Condemned by critics who expected Hugo to focus on the works of the Elizabethan playwright, *William Shakespeare* is in reality a sweeping biography of literature itself, a touching tribute to the spirit of creativity which defines humanity's life on earth and beyond. "There are men, oceans in reality. These waves; this ebb and flow; this terrible go-and-come; this noise of every gust; these lights and shadows; these vegetations belonging to the gulf [...] -all this can exist in one spirit; and then this spirit is called genius, and you have Aeschylus, you have Isaiah, you have Juvenal, you have Dante, you have Michael Angelo, you have Shakespeare; and looking at these minds is the same thing as to look at the ocean." For a writer of Hugo's stature, whose poems, plays, novels, and essays earned him a reputation on an international scale as one of the nineteenth century's premier artists, there is always the chance that the myth will outlast the man, and that the work will fall victim to idolization. In *William Shakespeare*, he leans into this tendency to immortalize the artist while forgetting the art. Begun as a simple introduction to his son's translation of Shakespeare's works

into French, the project ballooned into something much greater, allowing Hugo to meditate on the nature of creativity and to situate the contribution of one writer within the history of humanity itself. With a beautifully designed cover and professionally typeset manuscript, this edition of Victor Hugo's *William Shakespeare* is a classic work of French literature reimagined for modern readers. Andrew Gurr's work offers the best access to the original Shakespearean theatre. This is a selection of his key essays. Did Shakespeare and his contemporaries think at all in terms of "race"? Examining the depiction of cultural, religious, and ethnic difference in Shakespeare's plays, Ania Loomba considers how seventeenth-century ideas differed from the later ideologies of "race" that emerged during colonialism, as well as from older ideas about barbarism, blackness, and religious difference. Accessible yet nuanced analysis of the plays explores how Shakespeare's ideas of race were shaped by beliefs about color, religion, nationality, class, money and gender. We traditionally assume that the 'meaning' of each of Shakespeare's plays is bequeathed to it by the Bard. It is as if, to the information which used to be given in theatrical programmes, 'Cigarettes by Abdullah, Costumes by Motley, Music by Mendelssohn', we should add 'Meaning by Shakespeare'. These essays rest on a different, almost opposite, principle. Developing the arguments of the same author's *That Shakespearean Rag* (1986), they put the case that Shakespeare's plays have no essential meanings, but function as resources which we use to generate meaning. *A Midsummer Night's Dream*, *Measure for Measure*, *Coriolanus* and *King Lear*, amongst other plays, are examined as concrete instances of the covert process whereby, in the twentieth century, Shakespeare doesn't mean: we mean by Shakespeare. *Meaning by Shakespeare* concludes with 'Bardbiz', a review of recent critical approaches to Shakespeare, which initiated a long-running debate (1990-1991) when it first appeared in *The London Review of Books*. 'This, of the history plays, is *The Tragedy ... the most*

lyrical Shakespeare ever wrote' Simon Schama The old king Henry IV, sick and weary, must send out his forces - including the unruly Falstaff - to meet another rebellion that threatens to bring the country to the brink of civil war. But as the conflict grows, he must also confront a more personal problem - how to make his troublesome son Prince Hal accept his duty as heir and leave his carousing companions behind. Pitting youth against old age, son against father, carefree hope against the realities of ruling, this is an elegiac drama of pathos and regret. Used and Recommended by the National Theatre General Editor Stanley Wells Edited by Peter Davison Introduction by Adrian Poole The Merchant of Venice is a tragic comedy by William Shakespeare, believed to have been written between 1596 and 1598. Though classified as a tragic comedy in the First Folio and sharing certain aspects with Shakespeare's other romantic comedies, the play is perhaps most remembered for its dramatic scenes, and is best known for Shylock and the famous 'pound of flesh' speech. The title character is the merchant Antonio, not the Jewish moneylender Shylock, who is the play's most prominent and most famous character. This is made explicit by the title page of the first quarto: The most excellent Historie of the Merchant of Venice. With the extreame crueltie of Shylock the Iewe towards the ayd Merchant, in cutting a iut pound of his fleh: and the obtayning of Portia by the choye of three chets. 'Shakespeare and Women' challenges a number of current assumptions about Shakespeare and women. It argues that the current scholarly emphasis on patriarchal power, male misogyny, and women's oppression may tell us more about ourselves than about the world Shakespeare inhabited and the worlds he created in his plays. An updated edition of The Taming of the Shrew with sections added to the Introduction. In the process she contributed some of the best work on Shakespeare that was then extant, as this collection demonstrates." "Searching for a principle of organization, Professor Snyder decided that it would be best to arrange the essays in

chronological order. The result was a kind of "intellectual autobiography," as she calls it in her Preface, and the title she chose was *Shakespeare: A Wayward Journey*, since it reflects her travels over the various avenues of Shakespearean criticism."--BOOK JACKET. A.C.Bradley's *Shakespearean Tragedy*, first published in 1904, ranks as one of the greatest works of Shakespearean criticism of all time. In his ten lectures, Bradley has provided a study of the four great tragedies - Hamlet, Othello, King Lear and Macbeth - which reveals a deep understanding of Shakespearean thought and art. This centenary edition features a new Introduction by Robert Shaughnessy which places Bradley's work in the critical, intellectual and cultural context of its time. Shaughnessy summarises the content and argumentative thrust of the book, outlines the critical debates and counter-arguments that have followed in the wake of its publication and, most importantly, prompts readers to engage with Bradley's work itself. *Shakespeare without Boundaries* offers a wide-ranging collection of essays written by an international team of distinguished scholars who attempt to define, to challenge, and to erode boundaries that currently inhibit understanding of Shakespeare, and to exemplify how approaches that defy traditional bounds of study and criticism may enhance understanding and enjoyment of a dramatist who acknowledged no boundaries in art.

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