

## *Othello Higher Master*

*"A literary analysis of the play Othello. Includes information on the history and culture of Elizabethan England"--Provided by publisher.*

*Of his tragedies, William Shakespeare is best known for plays like Romeo and Juliet and Hamlet. Yet literary critics refer to the tragedy Othello as the most "modern" of the Bard's plays. Othello's treatment of race and gender make the play relatable to contemporary*

*audiences. Reading Shakespeare Today: Othello examines the history, plot, and literary devices of the play. The book presents an in-depth look at this major work while also positioning Othello in our digital age.*

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*over the island of Cyprus. He has just married Desdemona, a beautiful and wealthy Venetian, much younger than him, against the wishes of her father. Iago is Othello's jealous and bitter ensign who maliciously goads his master's jealousy until the usually stoic Moor kills his beloved wife in a fit of blind rage. Due to its enduring themes of passion, jealousy and race, Othello is still widely performed and has inspired numerous adaptations. The Tempest tells a fairly straightforward story involving an unjust act, the usurpation of*

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*Prospero's throne by his brother, and Prospero's quest to re-establish justice by restoring himself to power. However, the idea of justice that the play works toward seems highly subjective, since this idea represents the view of one character who controls the fate of all the other characters. Though Prospero presents himself as a victim of injustice working to right the wrongs that have been done to him, Prospero's idea of justice and injustice is somewhat hypocritical-though he is furious with his brother for taking his*

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*power, he has no qualms about enslaving Ariel and Caliban in order to achieve his ends. At many moments throughout the play, Prospero's sense of justice seems extremely one-sided and mainly involves what is good for Prospero. Moreover, because the play offers no notion of higher order or justice to supersede Prospero's interpretation of events, the play is morally ambiguous. As the play progresses, however, it becomes more and more involved with the idea of creativity and art, and Prospero's role begins to mirror more*

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*explicitly the role of an author creating a story around him. With this metaphor in mind, and especially if we accept Prospero as a surrogate for Shakespeare himself, Prospero's sense of justice begins to seem, if not perfect, at least sympathetic. Moreover, the means he uses to achieve his idea of justice mirror the machinations of the artist, who also seeks to enable others to see his view of the world. Playwrights arrange their stories in such a way that their own idea of justice is imposed upon events. In The Tempest, the author is in*

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*the play, and the fact that he establishes his idea of justice and creates a happy ending for all the characters becomes a cause for celebration, not criticism.*

*A Handbook of English Renaissance Literary Studies*

*The Perfect Freedom*

*A Novel*

*Shakespeare's Othello*

*The Works of Shakspeare; from the Text of Johnson, Steevens, and Reed. With a Biographical Memoir, and a Variety of*

*Interesting Matter, Illustrative of His Life and Writings. By W. Harvey*

*Shakspeare's tragedy of Othello: with explanatory notes, adapted for scholastic or private study by J. Hunter*

George Lyman Kittredge's insightful editions of Shakespeare have endured in part because of his eclecticism, his diversity of interests, and his wide-ranging accomplishments, all of which are reflected in the valuable notes in each volume. These new editions have specific emphasis on the performance histories of the plays (on stage



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and screen). Features of each edition include: - The original introduction to the Kittredge Edition - Editor's Introduction to the Focus Edition. An overview on major themes of the plays, and sections on the play's performance history on stage and screen. - Explanatory Notes. The explanatory notes either expand on Kittredge's superb glosses, or, in the case of plays for which he did not write notes, give the needed explanations for Shakespeare's sometimes demanding language. - Performance notes. These appear separately and immediately below the textual footnotes and include discussions

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of noteworthy stagings of the plays, issues of interpretation, and film and stage choices. - How to read the play as Performance Section. A discussion of the written play vs. the play as performed and the various ways in which Shakespeare's words allow the reader to envision the work "off the page." - Comprehensive Timeline. Covering major historical events (with brief annotations) as well as relevant details from Shakespeare's life. Some of the Chronologies include time chronologies within the plays. - Topics for Discussion and Further Study Section. Critical Issues: Dealing with the

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text in a larger context and considerations of character, genre, language, and interpretative problems. Performance Issues: Problems and intricacies of staging the play connected to chief issues discussed in the Focus Editions' Introduction. - Select Bibliography & Filmography Each New Kittredge edition also includes screen grabs from major productions, for comparison and scene study. Unravel the history, themes, and language of Shakespeare's plays, poems, and sonnets with this beautifully illustrated guide to his life and works. Comedy and romance, history, and tragedy, Shakespeare's canon has it all.

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Some 400 years after they were written and first performed, his works remain fresh and relevant today. Shakespeare: His Life and Works is an accessible and lavishly illustrated celebration of the Bard himself and his 39 plays, great sonnets, and narrative poems. Themes, plots, characters, and language are brought to life with act-by-act plot summaries, resumes of main characters, and in-depth analysis of Shakespeare's use of, and influence on, the English language. Entries also explore Shakespeare's plays, poems, and sonnets in the context of his life and the world of

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Elizabethan and Jacobean theatre and reveal his sources and inspirations, further enriching your experience of his work, be it on the page, stage, or screen. Shakespeare: His Life and Works is the perfect gift for current Shakespeare fans, and anyone looking to find out more about the work of the world's most celebrated playwright.

A New York Times Editor's Choice! One of the LA Times's 10 Books to Add to Your Reading List One of Book Culture's Most Anticipated Reads "A bighearted, widescreen American tale."—Kirkus Reviews (starred)

"Masterpiece...the quintessential Great

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American Novel.”—Booklist (starred) “A vivid mosaic.”—BookPage (starred) Jonathan Evison’s *Small World* is an epic novel for now. Set against such iconic backdrops as the California gold rush, the development of the transcontinental railroad, and a speeding train of modern-day strangers forced together by fate, it is a grand entertainment that asks big questions. The characters of *Small World* connect in the most intriguing and meaningful ways, winning, breaking, and winning our hearts again. In exploring the passengers’ lives and those of their ancestors more than a century before, *Small*

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World chronicles 170 years of American nation-building from numerous points of view across place and time. And it does it with a fullhearted, full-throttle pace that asks on the most human, intimate scale whether it is truly possible to meet, and survive, the choices posed—and forced—by the age. The result is a historical epic with a Dickensian flair, a grand entertainment that asks whether our nation has made good on its promises. It dazzles as its characters come to connect with one another through time. And it hits home as it probes at our country's injustices, big and small, straight through

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to its deeply satisfying final words.

Essays Presented to Hilda L. Smith

Ethnopoetics and Empire

The Diary of Master William Silence

The Concept of Service in Shakespearean Drama

Servants and Service in Shakespeare's Plays

Othello, Macbeth, Henry IV Part One, and

Henry IV Part Two

**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.RODERIGO**Thou told'st me thou didst hold him  
in thy hate.**IAGO**Despise 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 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  
theoric, 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**

**This collection, a testament to the work of Hilda L.**

**Smith, confronts orthodoxy in social and cultural, scientific and intellectual, and political and legal traditions, to demonstrate how women of all social classes could challenge the conventional thinking of their time as well as the ways in which they have been traditionally portrayed by scholars. Subjects include women's relationship to guns and gunpowder, the law, religion, public finances, the new science in early modern Europe, and women and indentured servitude in the New World.**

**Othello**

**Shakespeare and History**

**With Introduction, Notes, and Plan of Preparation  
The Works of Shakespeare: Henry V. Antony and  
Cleopatra. Othello  
The English Review  
Tragedy of Othello, the Moor of Venice**

Othello (The Tragedy of Othello, the Moor of Venice) is a tragedy by William Shakespeare, probably written in 1603. The story revolves around two characters, Othello and Iago. Othello is a Moorish general in the Venetian army charged with the generalship of Venice on the eve of war with the

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For anyone who has owned, or been owned by (or simply known), a dog—an exploration of friendship



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and authority.

Provides a detailed map of contemporary critical theory in Renaissance and Early Modern English literary studies beyond Shakespeare A Handbook of English Renaissance Literary Studies is a groundbreaking guide to the contemporary engagement with critical theory within the larger disciplinary area of Renaissance and Early Modern studies. Comprising commissioned contributions from leading international scholars, it provides an overview of literary theory, beyond Shakespeare, focusing on most major figures, as well as some

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lesser-known writers of the period. This book represents an important first step in bridging the divide between the abundance of titles which explore applications of theory in Shakespeare studies, and the relative lack of such texts concerning English Literary Renaissance studies as a whole, which includes major figures such as Marlowe, Jonson, Donne, and Milton. The tripartite structure offers a map of the critical landscape so that students can appreciate the breadth of the work being done, along with an exploration of the ways in which the treatments of or approaches to key issues have

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changed over time. Handbook of English Renaissance Literary Studies is must-reading for undergraduate and postgraduate students of early modern and Renaissance English literature, as well as their instructors and advisors. Divided into three main sections, “ Conditions of Subjectivity, ” “ Spaces, Places, and Forms, ” and “ Practices and Theories, ” A Handbook of English Renaissance Literary Studies: Provides an overview of theoretical work and the theoretical-informed competencies which are central to the teaching of English Renaissance literary studies beyond Shakespeare Provides a map of the

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critical landscape of the field to provide students with an opportunity to appreciate the breadth of the work done Features newly-commissioned essays in representative subject areas to offer a clear picture of the contemporary theoretically-engaged work in the field Explores the ways in which the treatments of or approaches to key issues have changed over time Offers examples of the ways in which the practice of a theoretically-engaged criticism may enrich the personal and professional lives of critics, and the culture in which such critical practice takes place

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A Study of Shakespeare & of Elizabethan Sport  
Othello and Tempest by William Shakespeare 19  
Century Books Series

Willing Dogs & Reluctant Masters

Some hints about Shakespeare's Othello. Beilage  
zum Progr., Realprogymn. zu Schlettstadt

Shakespeare's Tragedy of Othello, the Moor of  
Venice

The Moor of Venice

*Shakespeare has never been more  
ubiquitous, not only on the stage and  
in academic writing, but in film, video*

*and the popular press. On television, he advertises everything from cars to fast food. His birthplace, the tiny Warwickshire village of Stratford-Upon-Avon, has been transformed into a theme park of staggering commercialism, and the New Globe, in its second season, is already a far bigger business than the old Globe could ever have hoped to be. If popular culture cannot do without Shakespeare, continually reinventing him and reimagining his drama and his*

*life, neither can the critical and scholarly world, for which Shakespeare has, for more than two centuries, served as the central text for analysis and explication, the foundation of the western literary canon and the measure of literary excellence. The Shakespeare the essays collected in these volumes reveal is fully as multifarious as the Shakespeare of theme parks, movies and television. Indeed, it is part of the continuing reinvention of Shakespeare.*

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*The essays are drawn for the most part from work done in the past three decades, though a few essential, enabling essays from an earlier period have been included. They not only chart the directions taken by Shakespeare studies in the recent past, but they serve to indicate the enormous and continuing vitality of the enterprise, and the extent to which Shakespeare has become a metonym for literary and artistic endeavor generally.*



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*Four plays by the revered Elizabethan dramatist tell of men driven to evil by ambition and jealousy—and of one who escapes the dangers of bad influence.*

*Othello: A powerful general in the Venetian army, Othello the Moor is despised by his scheming ensign, Iago, who devises a plan to destroy him.*

*Newly married to Desdemona, Othello is led to believe she has been unfaithful—and his jealous rage leads to tragic consequences. Macbeth: When*

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three witches foretell that Macbeth will be king of Scotland, he does not wait for destiny to run its course. Instead, he and his wife plot to kill the presiding king, an act that will realize their ambitions—and bring them to ruin. Henry IV Part One: This historical play chronicles the rebellions faced by the medieval king of England Henry IV, as well as the maturation of his son, Prince Hal. The prince indulges in a carefree life with

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*the comical rogue Falstaff but must eventually cast aside his recklessness and live up to his royal destiny. Henry IV Part Two: As Henry IV's health grows weaker, Prince Hal's ability to assume the crown remains in doubt. The prince's friendship with the drunk and thieving Falstaff threatens to be his undoing. Now he faces a choice that will determine not only his own future, but also that of England*

*This is the first scholarly edition of*

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*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.*

*Plays*

*The Tragedies Volume Two*

*The Women of Shakespeare*

*A Study of Nine Plays*

**THE OXFORD SHAKESPEARE: Othello**

*Tragedies: Romeo and Juliet. Othello.*

*Hamlet. Macbeth. King Lear. Cymbeline.*

*Timon of Athens. Coriolanus. Julius*

*Caesar. Anthony and Cleopatra. Troilus*

*and Cressida. Titus Andronicus Pericles*

A metadramatic study of nine of Shakespeare's plays, focusing on aesthetic metaphors created by the union of the playwright, actor-character, and audience.

It is almost as if Shakespeare had deliberately adapted this

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brutal murder tale to dare himself to find sympathy in the farthest extreme of human error. The three chief characters do grave - the gravest - wrong; and yet, plunged as they are into an atmosphere of sensuality, betrayal, and terror, to murder, lie, and scheme, they have yet persistently commanded the involvement and pity of their audiences. Herein would lie a crucial question for critics and actors seeking the true images of these characters: how can - and for the critics, why should - three such wrongdoers as Othello, Desdemona, and Iago win, so surely, so much care and compassion? Beginning here, the author sets out to discover how the complex, troubled characters of the play were interpreted by actors and critics from Shakespeare's time to the present. Starting with Burbage, Shakespeare's own

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"grieved Moor," Rosenberg re-creates the historic stage interpretations of Othello - by Betterton in the Restoration, by Booth, Quin, Garrick, Barry, and Kemble in the eighteenth century, by Kean, Macready, Irving, Booth, Forrest, and Salvini in the nineteenth, and by prominent actors of our own time. The great Iago characterizations are also here, and the Desdemonas in a line that includes Mrs. Siddons, Ellen Terry, and Sarah Bernhardt. The theater record is supplemented with comments on the characters provided by distinguished modern actors of the play. Then the author compares the acting interpretations with those of the critics, from old Rymer - who called Othello a "bloody farce" - to the most significant modern commentators. In some of the wittiest parts of the book, Rosenberg defends in turn Iago, Othello, Desdemona,

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and the play (and even Thomas Bowdler) from the attacks of their severest critics; but he finds it possible to reconcile the best critical characterizations with the best acting conceptions, and to propose a synthesis based on his own study and experience of the play. The author's study of the successive stage editings of the play - some of them to reduce playing time, others demanded by the taste and moral sense of each new age - provides a running commentary of social and cultural history, and shows how these cuttings affected, as well as revealed, the actors' concepts of the characters. Othello is the most erotic, the most sensual in language and imagery of the great tragedies, and its heavily sexual atmosphere, so suitable to the seventeenth century, offended later cultures: the eighteenth century tried to "refine"



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it, and the nineteenth - particularly the age of Victoria - to "refine refinement" - but the essential form of the play survived.

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, 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

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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.

The Aesthetic Metaphor in Shakespeare

The Development of Shakespeare's Rhetoric

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Tempest & Othello BY William Shakespeare

The Oxford Shakespeare: Othello

Shakespeariana

An Historical and Comparative Study

The specter of Spain rarely figures in our discussions of the drama that is often regarded as the crowning achievement of the English literary Renaissance. Yet dramatists such as Thomas Kyd, Christopher Marlowe, and William Shakespeare are exactly contemporary with England's protracted conflict with the Spanish Empire, a traditional ally turned archetypal adversary. Were these playwrights really so mute with respect to their nation's Spanish troubles? Or have we failed—for reasons cultural and institutional—to hear the Hispanophobic crosstalk that permeated the drama no less

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than England's other public discourses? Imagining an early modern public sphere in which dramatists cross pens with proto-imperialists, Protestant polemicists, recusant apologists, and a Machiavellian network of propagandists that included high government officials as well as journeyman printers, Eric Griffin uncovers the rhetorical strategies through which the Hispanophobic perspectives that shaped the so-called Black Legend of Spanish Cruelty were written into English cultural memory. At the same time, he demonstrates that the English were as ready to invoke Spain in the spirit of envious emulation as to demonize the Spanish other as an ethnic agent of intolerance and oppression. Interrogating the Whiggish orientation that has continued to view the English Renaissance through a haze of

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Anglo-American triumphalism, English Renaissance Drama and the Specter of Spain recovers the voices of key Spanish participants and the "Hispanized" Catholic resistance, revealing how England and Spain continued to draw upon shared traditions and cultural resources, even during the moments of their most storied confrontation.

Othello (The Tragedy of Othello, the Moor of Venice) is a tragedy by William Shakespeare, probably written in 1603. The story revolves around two characters, Othello and Iago. Othello is a Moorish general in the Venetian army charged with the generalship of Venice on the eve of war with the Ottoman Turks over the island of Cyprus. He has just married Desdemona, a beautiful and wealthy Venetian, much younger than him, against the wishes of her father.

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This book explores the virtues Shakespeare made of the cultural necessities of servants and service. Although all of Shakespeare's plays feature servants as characters, and many of these characters play prominent roles, surprisingly little attention has been paid to them or to the concept of



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service. *A Place in the Story* is the first book-length overview of the uses Shakespeare makes of servant-characters and the early modern concept of service. Service was not only a fact of life in Shakespeare's era, but also a complex ideology. The book discusses service both as an ideal and an insult, examines how servants function in the plays, and explores the language of service. Other topics include loyalty, advice, messengers, conflict, disobedience, and violence. Servants were an intrinsic part of early modern life and Shakespeare found servant-characters and the concept of service useful in many different ways. Linda Anderson teaches at Virginia Polytechnic University.

Shakespeare His Life and Works

William Shakespeare Collection

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When the Theater Turns to Itself

The Search for the Identity of Othello, Iago, and Desdemona  
by Three Centuries of Actors and Critics

On Friendship and Dogs

The Tragedy of Othello, the Moor of Venice