

## Shakespeare And Marx Oxford Shakespeare Topics

OXFORD SHAKESPEARE TOPICS General Editors: Peter Holland and Stanley Wells Oxford Shakespeare Topics provide students and teachers with short books on important aspects of Shakespeare criticism and scholarship. Each book is written by an authority in its field, and combines accessible style with original discussion of its subject. This book traces Shakespeare's portrayal of outsiders in some of his most famous plays. Some of Shakespeare's most memorable characters are treated as outsiders in at least part of their plays—Othello, Shylock, Malvolio, Katherine (the 'Shrew'), Edmund, Caliban, and many others. Marked as different and regarded with hostility by some in their society, many of these characters have become icons of group identity. While many critics use the term 'outsider,' this is the first book to analyse it as a relative identity and not a fixed one, a position that characters move into and out of, to show some characters affirming their places as relative insiders by the way they treat others as more outsiders than they are, and to compare characters who are outsiders not just in terms of race and religion but also in terms of gender, age, poverty, illegitimate birth, psychology, morality, and other issues. Are male characters who love other men outsiders for that reason in Shakespeare? How is the suspicion of women presented differently than suspicion of racial or religious outsiders? How do the speeches in which various outsiders stand up for the rights of their group compare? Can an outsider be admired? How and why do the plays shift sympathy for or against outsiders? How and why do they show similarities between outsiders and insiders? With chapters on Merchant of Venice, Twelfth Night, Othello, King Lear, The Tempest, and women as outsiders and insiders, this book considers such questions with attention both to recent historical research on Shakespeare's time and to specifics of the language of Shakespeare's plays and how they work on stage and screen.

This collection of provocative new essays, mainly by French scholars, on Shakespeare's great tragedy, focuses on linguistic, aesthetic and philosophical issues with specific attention paid to the dimension of early modern desire, sexuality and gender relations. King Lear is here re-examined in the perspective of Lucrece, Montaigne, Renaissance medicine and anatomy, the grotesque, myth and imagery as well as negative theology. It is hoped that this will serve to update our approaches to this elusive, undecided play, neither Christian nor as completely nihilistic as some critics have argued, which nevertheless remains quite popular on French and English stages alike. Published with academic researchers and graduates in mind this survey of writings on King Lear is broad and includes contributions from a number of respected scholars.

Matthew Woodcock provides a survey of the critical responses to this popular play, as well as the key debates and developments, from the seventeenth

century to the present day. Leading the reader through material chronologically, the Guide summarises and assesses key interpretations, setting them in their intellectual and historical context.

## The Arden Research Handbook of Contemporary Shakespeare Criticism Shakespeare and the Afterlife

### Revised Edition

### New Essays on King Lear Shakespeare and Text

In this forceful study, Helen C. Scott situates *The Tempest* within Marxist analyses of the 'primitive accumulation' of capital, which she suggests help explain the play's continued and particular resonance. The 'storm' of the title refers both to Shakespeare's *Tempest* hurtling through time, and to Walter Benjamin's concept of history as a succession of violent catastrophes. Scott begins with an account of the global processes of dispossession—of the peasantry and indigenous populations—accompanying the emergence of capitalism, which generated new class relationships, new understandings of human subjectivity, and new forms of oppression around race, gender, and disability. Developing a detailed reading of the play at its moment of production in the business of theatre in 1611, Scott then moves gracefully through the global reception history, showing how its central thematic concerns and figurative patterns bespeak the upheavals and dispossessions of successive stages of capitalist development. Paying particular attention to moments of social crisis, and unearthing a radical political tradition, Scott follows the play from its hostile takeover in the Restoration, through its revival by the Romantics, and consolidation and contestation in the nineteenth century. In the twentieth century transatlantic modernism generated an acutely dystopic *Tempest*, then during the global transformations of the 1960s postcolonial writers permanently associated it with decolonization. At century's end the play became a vehicle for exploring intersectional oppression, and the remarkable 'Sycorax school' featured iconoclastic readings by writers such as Abena Busia, May Joseph, and Sylvia Wynter. Turning to both popular culture and high-profile stage productions in the twenty-first century, Scott explores the ramifications and figurative potential of Shakespeare's *Tempest* for global social and ecological crises today. Sensitive to the play's original concerns and informed by recent scholarship on performance and reception history as well as disability studies, Scott's moving analysis impels readers towards a fresh understanding of sea-change and metamorphosis as potent symbols for the literal and figurative tempests of capitalism's old age now threatening 'the great globe itself.'

"This book is about allusions to the Bible in Shakespeare's plays. It argues that such allusions are frequent, deliberate, and significant, and that the study of these allusions is repaid by a deeper understanding of the plays." - Introduction.

*Shakespeare and Ecology* is the first book to explore the topical contexts that shaped the environmental knowledge and politics of Shakespeare and his audiences. Early modern England experienced unprecedented environmental challenges including climate change, population growth, resource shortfalls, and habitat destruction which anticipate today's globally magnified crises. Shakespeare wove these events into the poetic textures and embodied action of his drama, contributing to the formation of a public ecological consciousness, while opening creative pathways for re-imagining future human relationships with the natural world and non-human life. This book begins with an overview of ecological modernity across Shakespeare's work before focusing on three major environmental controversies in particular plays: deforestation in *The Merry Wives of Windsor* and *The Tempest*; profit-driven agriculture in *As You Like It*; and gunpowder warfare and remedial cultivation in *Henry IV Parts One and Two*, *Henry V*, and *Macbeth*. A fourth chapter examines the interdependency of local and global eco-relations in *Cymbeline*, and the final chapter explores Darwinian micro-ecologies in *Hamlet* and *Antony and Cleopatra*. An epilogue suggests that Shakespeare's greatest potential for mobilizing

modern ecological ideas and practices lies in contemporary performance. *Shakespeare and Ecology* illuminates the historical antecedents of modern ecological knowledge and activism, and explores Shakespeare's capacity for generating imaginative and performative responses to today's environmental challenges.

This book is a 'one-stop-shop' for the busy undergraduate studying Shakespeare. Offering detailed guidance to the plays most often taught on undergraduate courses, the volume targets the topics tutors choose for essay questions and is organised to help students find the information they need quickly. Each text discussion contains sections on sources, characters, performance, themes, language, and critical history, helping students identify the different ways of approaching a text. The book's unique play-based structure and character-centre approach allows students to easily navigate the material. The flexibility of the design allows students to either read cover-to-cover, target a specific play, or explore elements of a narrative unit such as imagery or characterisation. The reader will gain quickly a full grasp of the kind of dramatist William Shakespeare was - and is.

Shakespeare and London

Shakespeare and Ecocritical Theory

Shakespeare in French Theory

The Complete Works

Green Shakespeare

Shakespeare and Outsiders

The question of what happens after death was a vital one in Shakespeare's time, as it is today. And, like today, the answers were by no means universally agreed upon. Early moderns held surprisingly diverse beliefs about the afterlife and about how earthly life affected one's fate after death. Was death akin to a sleep where one did not wake until judgment day? Were sick bodies healed in heaven? Did sinners experience torment after death? Would an individual reunite with loved ones in the afterlife? Could the dead communicate with the world of the living? Could the living affect the state of souls after death? How should the dead be commemorated? Could the dead return to life? Was immortality possible? The wide array of possible answers to these questions across Shakespeare's work can be surprising. Exploring how particular texts and characters answer these questions, *Shakespeare and the Afterlife* showcases the vitality and originality of the author's language and thinking. We encounter characters with very personal visions of what awaits them after death, and these visions reveal new insights into these individuals' motivations and concerns as they navigate the world of the living. *Shakespeare and the Afterlife* encourages us to engage with the author's work with new insight and new curiosity. The volume connects some of the best-known speeches, characters, and conflicts to cultural debates and traditions circulating during Shakespeare's time.

What can the printed texts of plays from Shakespeare's time say about performance? How have printed plays been read and interpreted? This collection of essays considers the evidence of early modern printed plays and their histories of production and reception, examining a wide variety of cases, from early performance to the psychology of Hamlet.

This book is a study of what we can learn about Shakespeare's English history plays through the kind of staging he scripted for them. By breaking scenes down into stage pictures and 'units of action', the book makes visible the building blocks of Shakespeare's script and leads the reader towards an understanding of both the recurrent concerns of Shakespeare's history plays and the specific differences between them.

OXFORD SHAKESPEARE TOPICS General Editors: Peter Holland and Stanley Wells Oxford

Shakespeare Topics provide students and teachers with short books on important aspects of Shakespeare criticism and scholarship. Each book is written by an authority in its field, and combines accessible style with original discussion of its subject. This book considers the impact and influence of Shakespeare on writing of the eighteenth century, and also how eighteenth-century Shakespeare scholarship influenced how we read Shakespeare today. The most influential English actor of the eighteenth century, David Garrick, could hail Shakespeare as 'the god of our idolatry', yet perform an adaptation of *King Lear* with a happy ending, add a dying speech to *Macbeth*, and remove the puns from *Romeo and Juliet*. Garrick's

friend Samuel Johnson thought of Shakespeare as 'above all writers, at least above all modern writers, the poet of nature'. Voltaire thought he was a sublime genius without taste. The Bluestocking Elizabeth Montagu, meanwhile, could be found arguing with Johnson's biographer James Boswell over whether Shakespeare or Milton was the greater poet. *Shakespeare and the Eighteenth Century* traces the course of a many-faceted metamorphosis. Drawing on fresh research as well as the most recent scholarship in the field, it argues that the story of Shakespeare in the eighteenth century has become a significant 'subplot' in later scholarship, made up of great debates about how to read Shakespeare and how to rank him among the great English writers, how to perform his plays and how to edit the texts of those plays. This book surveys the critical and creative responses of actors and audiences, literary critics and textual editors, painters and philosophes to Shakespeare's works, while also suggesting how the Shakespeare of the theatre influenced the Shakespeare of the study, and how other, less straightforward interactions combined to bring about this sea-change in English cultural life. It speaks of the crucial role of Shakespeare in eighteenth-century culture, and the importance of that culture's absorption of Shakespeare for subsequent generations. This is a book about what the eighteenth century did to Shakespeare - and vice versa.

Shakespeare's Universal Wolf

Shakespeare and the Bible

Shakespeare in America

Marx and Freud

Shakespeare and the Eighteenth Century

Shakespeare and the Victorians

OXFORD SHAKESPEARE TOPICS General Editors: Peter Holland and Stanley Wells Oxford Shakespeare Topics provide students and teachers with short books on important aspects of Shakespeare criticism and scholarship. Each book is written by an authority in its field, and combines accessible style with original discussion of its subject. How is it that the British literary critic Terry Eagleton can say that 'it is difficult to read Shakespeare without feeling that he was almost certainly familiar with the writings of Hegel, Marx, Nietzsche, Freud, Wittgenstein and Derrida', or that the Slovenian psychoanalytic theorist Slavoj Žižek can observe that 'Shakespeare without doubt had read Lacan'? *Shakespeare and Literary Theory* argues that literary theory is less an external set of ideas anachronistically imposed on Shakespeare's texts than a mode - or several modes - of critical reflection inspired by, and emerging from, his writing. These modes together constitute what we might call 'Shakespearian theory': theory that is not just about Shakespeare but also derives its energy from Shakespeare. To name just a few examples: Karl Marx was an avid reader of Shakespeare and used *Timon of Athens* to illustrate aspects of his economic theory; psychoanalytic theorists from Sigmund Freud to Jacques Lacan have explained some of their most axiomatic positions with reference to *Hamlet*; Michel Foucault's early theoretical writing on dreams and madness returns repeatedly to *Macbeth*; Jacques Derrida's deconstructive philosophy is articulated in dialogue with Shakespeare's plays, including *Romeo and Juliet*; French feminism's best-known essay is Hélène Cixous's meditation on *Antony and Cleopatra*; certain strands of queer theory derive their impetus from Eve Kosofsky Sedgwick's reading of the *Sonnets*; Gilles Deleuze alights on *Richard III* as an exemplary instance of his theory of the war machine; and postcolonial theory owes a large debt to Aimé Césaire's revision of *The Tempest*. By reading what theoretical movements from formalism and structuralism to cultural materialism and actor-network theory have had to say about and in concert with Shakespeare, we can begin to get a sense of how much the DNA of contemporary literary theory contains a startling abundance of chromosomes - concepts, preoccupations, ways of using language - that are of Shakespearian provenance.

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.

Ecocriticism, a theoretical movement examining cultural constructions of Nature in their social and political contexts, is making an increasingly important contribution to our understanding of Shakespeare's plays. Gabriel Egan's *Green Shakespeare* presents: an overview of the concept of ecocriticism detailed ecocritical readings of *Henry V*, *Macbeth*, *As You Like It*, *Antony & Cleopatra*, *King Lear*, *Coriolanus*, *Pericles*, *Cymbeline*, *The Winter's Tale* and *The Tempest* analysis of themes such as nature and human society; food and biological nature; the supernatural and the weather a bold argument for a contemporary 'EcoShakespeare', taking into account the environmental and political implications of globalization and intellectual property laws. Crossing the boundaries of literary and cultural studies to draw in politics, philosophy and ecology, this volume not only introduces one of the most lively areas of contemporary Shakespeare studies, but also puts forward a convincing case for Shakespeare's continuing relevance to contemporary theory.

Shakespeare was neither a Royalist defender of order and hierarchy nor a consistently radical champion of social equality, but rather simultaneously radical and conservative as a critic of emerging forms of modernity. Hugh Grady argues that Shakespeare's social criticism in fact often parallels that of critics of modernity from our own Postmodernist era. Thus the broad analysis of modernity produced by Marx, Horkheimer and Adorno, Foucault, and others can serve to illuminate Shakespeare's own depiction of an emerging modernity - a depiction epitomized by the image in *Troilus and Cressida* of 'an universal wolf' of appetite, power, and will. The readings of *Troilus and Cressida*, *Othello*, *King Lear*, and *As You Like It* in Shakespeare's *Universal Wolf* demonstrate Shakespeare's keen interest in what twentieth-century theory has called 'reification' - a term which designates social systems created by human societies but which confront those societies as operating beyond human control, according to an autonomous 'systems' logic - in nascent mercantile capitalism, in power-oriented Machiavellian politics, and in the scientific, value-free rationality which Horkheimer and Adorno call 'instrumental reason'.

From Performance to Print in Shakespeare's England

Shakespeare and Marx

Great Shakespeareans Set III

Shakespeare - Henry V

Student's Guide to Shakespeare

A Marxist Approach

This book presents new research about Shakespeare's connections with London. Stratford made the man, but London made the phenomenon that is Shakespeare. This book explores Stratford's established links with the capital and seeks to acknowledge those who inhabited Shakespeare's milieu, or played some part in shaping his writing and acting career.

*Shakespeare and Women* situates Shakespeare's female characters in multiple historical contexts, ranging from the early modern England in which they originated to the contemporary Western world in which our own encounters with them are staged. In so doing, this book seeks to challenge currently prevalent views of Shakespeare's women-both the women he depicted in his plays and the women he encountered in the world he inhabited. Chapter 1, 'A Usable History', analyses the implications and consequences of the emphasis on patriarchal power, male misogyny, and women's oppression that has dominated recent feminist Shakespeare scholarship, while subsequent chapters propose alternative models for feminist analysis. Chapter 2, 'The Place(s) of Women in Shakespeare's World', emphasizes the frequently overlooked kinds of social, political, and economic agency exercised by the women Shakespeare would have known in both Stratford and London. Chapter 3, 'Our Canon, Ourselves', addresses the implications of the modern popularity of plays such as *The Taming*

of the Shrew which seem to endorse women's subjugation, arguing that the plays-and the aspects of those plays-that we have chosen to emphasize tell us more about our own assumptions than about the beliefs that informed the responses of Shakespeare's first audiences. Chapter 4, 'Boys will be Girls', explores the consequences for women of the use of male actors to play women's roles. Chapter 5, 'The Lady's Reeking Breath', turns to the sonnets, the texts that seem most resistant to feminist appropriation, to argue that Shakespeare's rewriting of the idealized Petrarchan lady anticipates modern feminist critiques of the essential misogyny of the Petrarchan tradition. The final chapter, 'Shakespeare's Timeless Women', surveys the implication of Shakespeare's female characters in the process of historical change, as they have been repeatedly updated to conform to changing conceptions of women's nature and women's social roles, serving in ever-changing guises as models of an unchanging, universal female nature.

Marxism is alive and well in university English departments, often in other guises such as Feminism, various forms of Historicism and Materialism, and Queer Theory. As well as explaining all the major ideas of Marx in a form digestible by literary students, this book shows how these ideas have shaped Shakespeare criticism for over a century and offers new readings of the plays to illustrate the continued relevance of Marx's approach to literary and dramatic art.

Combining the latest scientific and philosophical understanding of humankind's place in the world with interpretative methods derived from other politically inflected literary criticism, ecocriticism is providing new insights into literary works both ancient and modern. With case study analyses of the tragedies, comedies, histories and late romances, this book is a wide-ranging introduction to reading Shakespeare in the light of contemporary ecocritical theory.

Shakespeare and the Staging of English History

Shakespeare and Ecology

Derrida Reads Shakespeare

Studies in Early Modern Reification

Shakespeare Survey: Volume 55, King Lear and Its Afterlife

The Oxford Companion to Shakespeare

*This book brings to light Derrida's rich and thought-provoking discussions of Shakespearean drama. This volume presents a close-reading of instances of Shakespearean quotations, allusions, imagery, and rhetoric found in Karl Marx's collected works and letters which provides evidence that Shakespeare's writings exerted a formative influence on Marx and the development of his work. Through a methodology of intertextual and interlingual close-reading, this study provides evidence of the extent to which Shakespeare influenced Marx and to which Marxism has Shakespearean roots. As a child, Marx was home-schooled in Ludwig von Westphalen's little academy, as it were, which was Shakespeare- and literary-focused. The group included von Westphalen's daughter, who later became Marx's wife, Jenny. The influence of Shakespeare in Marx's writings shows up as early as his school essays and love letters. He modelled his early journalism partly on ideas and rhetoric found in Shakespeare's plays. Each turn in the development of Marx's thought – from Romantic to Left Hegelian and then to Communist – is achieved in part through his use of literature, especially Shakespeare. Marx's mature texts on history, politics and economics – including the famous first volume of *Das Kapital* – are laden with Shakespearean allusions and quotations. Marx's engagement with Shakespeare resulted in the development of a framework of characters and imagery he used to stand for and anchor the different concepts in his political critique. Marx's prose style uses a conceit in which politics are depicted as performative. Later, the Marx family – Marx, Jenny and their children – was a central figure in the late-nineteenth-century revival of Shakespeare on the London stage, and in the growth of academic Shakespeare scholarship. Through providing evidence for a formative role of Shakespeare in the development of Marxism, the present study suggests a formative role for literature in the history of ideas.*

*This volume looks at Marx and Freud, who, though not 'Shakespeareans' in the usual academic or theatrical*

sense, were both deeply informed by Shakespeare's writings, and have both had enormous influence on the understanding and reception of Shakespeare. The first section of this volume consists of a discussion of Marx's use of Shakespeare by Crystal Bartolovich followed by an essay on Shakespeareans' recent uses of Marx by Jean E. Howard. The volume's second half, written by David Hillman, juxtaposes a discussion of Freud's use of Shakespeare with a meditation on Shakespeare's 'use' of Freud. Each part can be read fruitfully independently of the others, but the sum is greater than the parts, offering an engagement with two of the most influential thinkers in Western modernity and their interchanges with, arguably, the most influential figure of early modernity: Shakespeare.

In one attractive volume, the Modern Critical Edition gives today's students and playgoers the very best resources they need to understand and enjoy all Shakespeare's works. The authoritative text is accompanied by extensive explanatory and performance notes, and innovative introductory materials which lead the reader into exploring questions about interpretation, textual variants, literary criticism, and performance, for themselves.

*Shakespeare's Political and Economic Language*

*Shakespeare and Material Culture*

"And that's true too"

*Shakespeare's Tempest and Capitalism*

*The New Oxford Shakespeare: Modern Critical Edition*

*Shakespeare and Women*

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. In one attractive volume, the Modern Critical Edition gives today's students and playgoers the very best resources they need to understand and enjoy all Shakespeare's works. The authoritative text is accompanied by extensive explanatory and performance notes, and innovative introductory materials which lead the reader into exploring questions about interpretation, textual variants, literary criticism, and performance, for themselves. The Modern Critical Edition presents the plays and poetry in the order in which Shakespeare wrote them, so that readers can follow the development of his imagination, his engagement with a rapidly evolving culture and theatre, and his relationship to his literary contemporaries. The New Oxford Shakespeare consists of four interconnected publications: the Modern Critical Edition (with modern spelling), the Critical Reference Edition (with original spelling), a companion volume on Authorship, and an online version integrating all of this material on OUP's high-powered scholarly editions platform. Together, they provide the perfect resource for the future of Shakespeare studies.

OXFORD SHAKESPEARE TOPICS General Editors: Peter Holland and Stanley Wells Oxford Shakespeare Topics provide students and teachers with short books on important aspects of Shakespeare criticism and scholarship. Each book is written by an authority in its field, and combines accessible style with original discussion of its subject. What is the significance of Shylock's ring in *The Merchant of Venice*? How does Shakespeare create Gertrude's closet in *Hamlet*? How and why does Ariel prepare a banquet in *The Tempest*? In order to answer these and other questions, *Shakespeare and Material Culture* explores

performance from the perspective of the material conditions of staging. In a period just starting to be touched by the allure of consumer culture, in which objects were central to the way gender and social status were experienced but also the subject of a palpable moral outrage, this book argues that material culture has a particularly complex and resonant role to play in Shakespeare's employment of his audience's imagination. Chapters address how props and costumes work within the drama's dense webs of language - how objects are invested with importance and how their worth is constructed through the narratives which surround them. They analyse how Shakespeare constructs rooms on the stage from the interrelation of props, the description of interior spaces and the dynamics between characters, and investigate the different kinds of early modern practices which could be staged - how the materiality of celebration, for instance, brings into play notions of hospitality and reciprocity. *Shakespeare and Material Culture* ends with a discussion of the way characters create unique languages by talking about things - languages of faerie, of madness, or of comedy - bringing into play objects and spaces which cannot be staged. Exploring things both seen and unseen, this book shows how the sheer variety of material cultures which Shakespeare brings onto the stage can shed fresh light on the relationship between the dynamics of drama and its reception and comprehension.

*Shakespeare and Marx* OUP Oxford

*Shakespeare in America* is a lively account of America's embracing of Shakespeare's works in print and in performance from colonial times to the present. It describes American scholarly attention to Shakespeare (criticism, editions of the plays, secondary school and collegiate curricula) and light-hearted attention (burlesques, musical comedies, kitsch). The book highlights major contributors, including actors, editors, writers, pedagogues, and impresarios to Shakespeare's popularity in America, as well as organizations for the study or performance of Shakespeare, such as summer festivals, professional associations, research libraries, and Shakespeare clubs. Twenty illustrations enhance this survey of the multiple ways that American culture has embraced the English dramatist and poet.

*Shakespeare and Memory*

*From Ecopolitics to Ecocriticism*

*Great Shakespeareans:*

*The Norton Shakespeare*

*An Annual Survey of Shakespeare Studies and Production*

*Third Edition 1 Volume*

*Great Shakespeareans* presents a systematic account of those figures who have had the greatest influence on the interpretation, understanding and cultural reception of Shakespeare, both nationally and internationally. This major project offers an unprecedented scholarly analysis of the contribution made by the most important Shakespearean critics, editors, actors and directors as well as novelists, poets,



composers, and thinkers from the seventeenth to the twentieth century. An essential resource for students and scholars in Shakespeare studies.

Hamlet's father's Ghost asks his son to 'Remember me!', but how did people remember around 1600? And how do we remember now? *Shakespeare and Memory* brings together classical and early modern sources, theatre history, performance, material culture, and cognitive psychology and neuroscience in order to explore ideas about memory in Shakespeare's plays and poems. It argues that, when Shakespeare was writing, ideas about memory were undergoing a kind of crisis, as both the technologies of memory (print, the theatre itself) and the belief structures underpinning ideas about memory underwent rapid change. And it suggests that this crisis might be mirrored in our own time, when, despite all the increasing gadgetry at our disposal, memory can still be recovered, falsified, corrupted, or wiped: only we ourselves can remember, but the workings of memory remain mysterious. *Shakespeare and Memory* draws on works from all stages of Shakespeare's career, with a particular focus on Hamlet, the Sonnets, Twelfth Night, and The Winter's Tale. It considers some little things: what's Hamlet writing on? And why does Orsino think he smells violets? And it asks some big questions: how should the dead be remembered? What's the relationship between memory and identity? And is it art, above all, that enables love and beauty, memory and identity, to endure in the face of loss, time, and death?

Examines Shakespearean drama's Christian overtones, explaining why they have been ignored for so long and how those overtones can influence one's interpretation of Shakespeare's work.

The attractive print and digital bundle offers students a great reading experience at an affordable price in two ways— a hardcover volume for their dorm shelf and lifetime library, and a digital edition ideal for in-class use. Students can access the ebook from their computer, tablet, or smartphone via the registration code included in the print volume at no additional charge. As one instructor summed it up, "It's a long overdue step forward in the way Shakespeare is taught."

King of Shadows

The New Oxford Shakespeare

Shakespeare and the Economic Imperative

The Bible in Shakespeare

The Storm of History

The Shakespearean Roots of Marxism

Marxist cultural theory underlies much teaching and research in university departments of literature and has played a crucial role in the development of recent theoretical work. Feminism, New Historicism, cultural materialism, postcolonial theory, and queer theory all draw upon ideas about cultural production which can be traced to Marx, and significantly each also has a special relationship to Renaissance literary studies. This book explores the past and continuing influence of Marx's ideas on Shakespeare. Marx's ideas about cultural production and its relation to economic production are clearly explained, together with the standard terminology and concepts such as base/superstructure, ideology, commodity fetishism, alienation, and reification. The influence of Marx's ideas on the theory and practice of Shakespeare criticism and performance is traced from the Victorian age to the present day. The continuing importance of these ideas is illustrated via new Marxist readings of King Lear, Hamlet, The Merchant of Venice, Timon of Athens, The Comedy of Errors, All's Well that Ends Well, and The Winter's Tale.

'The first book to explore the pattern and significance of hundreds of biblical allusions in Shakespeare's works.'

relation to a selection of his greatest plays.' -Years Work in English Studies'Marx fills something void with Shakespeare and the Bible. He compiles critical works, identifies current arguments in the field, and lends his own interpretations. The final product is a comprehensive and insightful contribution to Shakespearean scholarship.' -Criticism'Hugely enjoyable and insightful... Marx's analysis of Merchant of Venice is particularly thought provoking' -Literature andamp; Theology'Oxford University Press offer a mix of engagingly written introductions to a variety of Topics intended largely for undergraduates. Each author has clearly been reading and listening to the most recent scholarship; they wear their learning lightly' -Ruth Morse, Times Literary SupplementOxford Shakespeare Topics (General Editors Peter Holland and Stanley Wells) provide students, teachers, and interested readers with short books on important aspects of Shakespeare criticism and scholarship, including some anthologies relating to Shakespeare. Despite the presence of hundreds of Biblical allusions in Shakespeare, Shakespeare and the Bible is the first book to explore the pattern and significance of these references in relation to a selection of his greatest plays. It reveals that the Bible inspired Shakespeare's uses of myth, history, comedy and tragedy, his techniques of staging, and his ways of characterizing rulers, magicians and teachers in the image of the Bible's multifaceted God. This book also discusses ways in which Shakespeare's plays offer both pious and irreverent interpretations of the Scriptures, comparable to those presented by his contemporary writers, artists, philosophers and politicians. At a time when the relevance of literary theory itself is frequently being questioned, Richard Wilson makes a compelling case for French Theory in Shakespeare Studies. Written in two parts, the first looks at how French theorists such as Bourdieu, Cixous, Deleuze, Derrida and Foucault were themselves shaped by reading Shakespeare; while the second part applies their theories to Shakespeare, highlighting the importance of both for current debates about borders, terrorism, toleration and cultural Europe. Contrasting French and Anglo-Saxon attitudes, Wilson shows how in France, Shakespeare has been seen not as a man for the monarchy, but a man of the mob. French Theory helps us understand why Shakespeare's plays swing between violence and hope. Highlighting the religious turn in theory, Wilson encourages a reading of plays like Hamlet, Julius Caesar, A Midsummer Night's Dream and Twelfth Night as models for a future peace. Examining both the violent history and the promising future of the plays, Shakespeare in French Theory is a timely reminder of the relevance of Shakespeare and the lasting value of French thinking for the democracy to come.

The Arden Research Handbook of Contemporary Shakespeare Criticism is a wide-ranging, authoritative guide to research on critical approaches to Shakespeare by an international team of leading scholars. It contains chapters on 20 specific critical practices, each grounded in analysis of a Shakespearean play. These practices range from foundational approaches including character studies, close reading and genre studies, through those that emerged in the 1970s and 1980s that challenged the precursors, to those which traditional liberal humanism is based, including feminism, cultural materialism and new historicism. Perspectives drawn from postcolonial, queer studies and critical race studies, besides recent critical practices including presentism, ecofeminism and cognitive ethology all receive due treatment. In addition to its coverage of distinct critical approaches, the handbook contains various sections that provide non-specialists with practical help: an A-Z glossary of key terms and concepts, a chronology of major publications and events, an introduction to resources for study of the field and a substantial annotated bibliography.

Shakespeare and Literary Theory

"What's Aught But as 'tis Valued?"

Shakespeare's English and Roman History Plays

Shakespeare's Influence on Karl Marx

*Despite the volume of work Shakespeare produced, surprisingly few of his plays directly concern money and the economic mindset. Shakespeare and the Economic Imperative examines the five plays that do address monetary issues (The Comedy of Errors, The Merry Wives of Windsor, The Merchant of Venice, Measure for Measure and Timon of Athens), plays in which*

*Shakespeare's view of how economic determinants shape interpersonal relationships progressively darkens. In short, what thematically starts out in farce ends in nihilistic tragedy. Working within the critical stream of new economic criticism, this book uses formal analysis to interrogate how words are used — how words and metaphoric patterns from the quantifiable dealings of commerce transform into signifiers of qualitative values and how the endemic employment of discursive tropes based on mercantile principles debases human relationships. This examination is complemented by historical socio-economic contextualization, as it seems evident that the societies depicted in these plays reflect the changing world in which Shakespeare lived and wrote.*

*Shakespeare and the Victorians explores the place of Shakespeare in Victorian culture, and shows how the plays and the man became central to all levels of Victorian life and thought.*

*Shakespeare and Text is built on the research and experience of a leading expert on Shakespeare editing and textual studies. The first edition has proved its value as an indispensable and unique guide to its topic. It takes Shakespeare readers to the very foundation of his work, explaining how his plays first took shape in the theatre where writing was part of a larger collective enterprise. The account examines the early modern printing industry that produced the earliest surviving texts of Shakespeare's plays. It describes the roles of publisher and printer, the controls exerted through the Stationers' Company, and the technology of printing. A chapter is devoted to the book that gathered Shakespeare's plays together for the first time, the First Folio of 1623. Shakespeare and Text goes on to survey the major developments in textual studies over the past century. It builds on the recent upsurge of interest in textual theory, and deals with issues such as collaboration, the instability of the text, the relationship between theatre culture and print culture, and the book as a material object. Later chapters examine the current critical edition, explaining the procedures that transform early texts into a very different cultural artefact, the edition in which we regularly encounter Shakespeare. The new revised edition, which builds on Jowett's research for the New Oxford Shakespeare, engages with scholarship of the past decade, work that has transformed our understanding of textual versions, has opened up the taxonomy of Shakespeare's texts, and has significantly extended the picture of Shakespeare as a co-author. A new chapter describes digital text, digital editing, and their interface with the traditional media.*

*Shakespeare's plays are pervaded by political and economic words and concepts, not only in the histories and tragedies but also in the comedies and romances. The lexicon of political and economic language in Shakespeare does not consist merely of arcane terms whose shifting meanings require exposition, but includes an enormous number of relatively simple words which possess a structural significance in the configuration of meanings. Often operating by such means as puns, they open up a surprising number of possibilities. The dictionary reveals the conceptual*

*nucleus of each term and explores the contexts in which it is embedded. The overlap between the political and economic dimensions of a word in Shakespeare's drama is particularly exciting as he is highly attuned to the interactions of these two spheres of human activity and their centrality in human affairs.*