

Shakespeares Greek Drama Secret Cambridge Scholars

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.

This book explores how Shakespeare uses images of dreams and sleep to define his dramatic worlds. Surveying Shakespeare's comedies, tragedies, histories, and late plays, it argues that Shakespeare systematically exploits early modern physiological, religious, and political understandings of dreams and sleep in order to reshape conventions of dramatic genre, and to experiment with dream-inspired plots. The book discusses the significance of dreams and sleep in early modern culture, and explores the dramatic opportunities that this offered to Shakespeare and his contemporaries. It also offers new insights into how Shakespeare adapted earlier literary models of dreams and sleep – including those found in classical drama, in medieval dream visions, and in native English dramatic traditions. The book appeals to academics, students, teachers, and practitioners in the fields of literature, drama, and cultural history, as well as to general readers interested in Shakespeare's works and their cultural context.

Includes essays on Venus and Adonis, A midsummer night's dream, Othello, Macbeth, The tempest, Cardenio, and King Lear.

Greek Tragic Women on Shakespearean Stages argues that ancient Greek plays exerted a powerful and uncharted influence on early modern England's dramatic landscape. Drawing on original research to challenge longstanding assumptions about Greek texts' invisibility, the book shows not only that the plays were more prominent than we have believed, but that early modern readers and audiences responded powerfully to specific plays and themes. The Greek plays most popular in the period were not male-centered dramas such as Sophocles' Oedipus, but tragedies by Euripides that focused on raging bereaved mothers and sacrificial virgin daughters, especially Hecuba and Iphigenia. Because tragedy was firmly linked with its Greek origin in the period's writings, these iconic female figures acquired a privileged status as synecdoches for the tragic theater and its ability to conjure sympathetic emotions in audiences. When Hamlet reflects on the moving power of tragic performance, he turns to the most prominent of these figures: 'What's Hecuba to him, or he to Hecuba/ That he should weep for her?' Through readings of plays by Shakespeare and his contemporary dramatists, this book argues that newly visible Greek plays, identified with the origins of theatrical performance and represented by passionate female figures, challenged early modern writers to reimagine the affective possibilities of tragedy, comedy, and the emerging genre of tragicomedy.

The Reason of Finitude
The Classical Tradition
Political Thought and Theater in the English Renaissance
Authority and Representation on the Early Modern English Stage
Passion, Prudence, and Virtue in Shakespearean Drama
The Routledge Research Companion to Shakespeare and Classical Literature
This is the first scholarly study devoted to Shakespeare's girl characters and conceptions of girlhood. It charts the development of Shakespeare's treatment of the girl as a dramatic and literary figure, and explores the impact of Shakespeare's girl characters on the history of early modern girls as performers, patrons, and authors.
In This 88-page edition: ANCIENT MYSTERIES SECRETS OF TIWANAKU Lost Artifacts and Hidden Rooms? BY HUGH NEWMAN MORE SECRETS OF TIWANAKU Prediluvian Tunnels and the Atlantis Connection BY ADRIANO FORGIONE LOST ORIGINS THE LAST OF THE DENISOVANS Did Their Story End With the Ice Age? BY ANDREW COLLINS LOST HISTORY THE MEN & THE WOMAN WHO PUT SHAKESPEARE TOGETHER The Authorship Controversy Has Not Gone Away BY STEVEN SORA THE UNEXPLAINED PHOTOGRAPHING THE INVISIBLE Certainly There Has Been Deception, but Maybe There's More to the Story BY MICHAEL TYMN TECHNOLOGIES OF THE GODS WHERE ARE THE LOST MACHINES? We Have Seen the Results, but What Happened to the Construction Equipment? BY WILLIAM B. STOECKER ANCIENT MYSTERIES THE CHARIOTS OF THE SUN Were Secret Pagan Symbols in Solomon's Temple? BY JONATHAN PERRIN ANCIENT MYSTERIES LOST REALMS-FOLLOWING THE MYTHIC TRAIL Ancient Clues Point to a Missing History BY FRANK JOSEPH CONSCIOUSNESS BEYOND THE BRAIN Could Mind and Consciousness Exist Independently? BY ROBERT M. SCHOCH, Ph.D. POPULAR CULTURE IS TIME SPEEDING UP? The Future Is Ahead of Schedule BY SUSAN B. MARTINEZ, Ph.D. THE FORBIDDEN ARCHAEOLOGIST THE BROWNSVILLE SKULL: CASE NOT CLOSED BY MICHAEL A. CREMO ASTROLOGY ANCIENT STAR MAPS Could Astrology and the Zodiac Be Much Older than Has Been Thought? BY JULIE LOAR PUBLISHER'S LETTER RED PYRAMID REDUX BY J. DOUGLAS KENYON

To 'rematerialize' in the sense of Rematerializing Shakespeare: Authority and Representation on the Early Modern English Stage is not to recover a lost material infrastructure, as Marx spoke of, nor is it to restore to some material existence its priority over the imaginary. Indeed, this collection of scholarship by some of the most highly-regarded critics in Shakespeare studies does not offer a single theoretical stance on any of the various forms of critical materialism (Marxism, cultural materialism, new historicism, transversal poetics, gender studies, or performance criticism), but rather demonstrates that the materiality of Shakespeare is multidimensional and consists of the imagination, the intended, and the desired. Nothing returns in this rematerialization, unless it is a return in the sense of the repressed, which, when it comes back, comes back as something else. An all-star line-up of contributors includes Kate McLuskie, Terence Hawkes, Catherine Belsey and Doug Bruster.
Studies of Shakespeare and politics often ask the question whether his dramas are on the side of aristocratic or monarchical sovereign authority, or are on the side of those who resist; whether he endorses a standard view of male and patriarchal authority, or whether his cross-dressing heroines put him among feminist thinkers. Scholars also show that Shakespeare's representations of rule, revolt, and arguments about laws and constitutions draw on and allude to stories and real events that were contemporaneous for him, as well as historical ones. Building on scholarship about Shakespeare and politics, this book argues that Shakespeare's representations and stagings of political power, sovereignty, resistance, and controversy are more complex. The merits of political life, as opposed to life governed by monetary exchange, religious truth, supernatural power, military heroism, or interpersonal love, are rehearsed in the plots. And the clashing and contradictory meanings of politics — its association with free truthful speech but also with dishonest hypocrisy, with open action and argument as much as occult behind the scenes manoeuvring — are dramatized by him, to show that although violence, lies, and authoritarianism do often win out in the world there is another kind of politics, and a political way that we would do well to follow when we can. The book offers original readings of the characters and plots of Shakespeare's dramas in order to illustrate the subtlety of his pictures of political power, how it works, and what is wrong and right with it.

*A Handbook to the Reception of Greek Drama
Form, Language and Interpretation
Secret Shakespeare*

*Shakespeare and The Politics of a New Millennium
England in the Age of Shakespeare*

Dramatic Revisions of Myths, Fairy Tales and Legends

An analysis of passion, prudence and virtue in Shakespearean drama from the perspective of ethical criticism.

Speaking to readers in a voice that is adventurous rather than authoritative, innovative rather than institutional and speculative rather than orthodox, Linda Charnes 's provocative study of Shakespeare 's legacy in contemporary American and British politics explores the following themes: namesake princes and presidents stolen thrones and elections plutocrats and insurgents campaign trails and war-mongering waning monarchy and imperilled democracy revengers, early modern and postmodern. Linked by focused readings of Hamlet and the Henriad, the essays follow Shakespeare 's two most famous royal sons, the Princes Hamlet and Hal, as they haunt contemporary political psychology in the early years of a new millennium, and especially in the aftermath of September 11, 2001. Between devolution in Britain and the new ' doctrine ' of pre-emptive strike in the United States, our contemporary Hamlets and Hals epitomize a debate — as fraught now as in Shakespeare ' day — about the cost of spin-doctoring legacies. In exploring how current political culture inherits Shakespeare, Hamlet 's Heirs challenges scholarly assumptions about historical periodicity, modernity and the uses of Shakespeare in present day contexts.

A Handbook to the Reception of Greek Drama offers a series of original essays that represent a comprehensive overview of the global reception of ancient Greek tragedies and comedies from antiquity to the present day. Represents the first volume to offer a complete overview of the reception of ancient drama from antiquity to the present Covers the translation, transmission, performance, production, and adaptation of Greek tragedy from the time the plays were first created in ancient Athens through the 21st century Features overviews of the history of the reception of Greek drama in most countries of the world Includes chapters covering the reception of Greek drama in modern opera and film

Shakespeare's Festive Tragedy is a unique look at the social and religious foundations of the tragic genre. Naomi Liebler asks whether it is possible to regard tragic heroes such as Coriolanus and King Lear as `sacrificial victims of the prevailing social order'. A fascinating examination of Shakespearean tragedy, this extraordinary book will provoke excitement and controversy alike.

Hamlet's Heirs
Shakespeare Studies
Rethinking Theatrical Documents in Shakespeare 's England
The Ritual Foundations of Genre
Secrets of the Sonnets: Shakespeare's Code
A Feminist Companion to Shakespeare

Shakespeare and Moral Agency presents a collection of new essays by literary scholars and philosophers considering character and action in Shakespeare's plays as heuristic models for the exploration of some salient problems in the field of moral inquiry. Together they offer a unified presentation of an emerging orientation in Shakespeare studies, drawing on recent work in ethics, philosophy of mind, and analytic aesthetics to construct a powerful framework for the critical analysis of Shakespeare's works. Contributors suggest new possibilities for the interpretation of Shakespearean drama by engaging with the rich body of contemporary work in the field of moral philosophy, offering significant insights for literary criticism, for pedagogy, and also for theatrical performance.

What were Shakespeare's politics? As this study demonstrates, contained in Shakespeare's plays is an astonishingly powerful reckoning with the tradition of Western political thought, one whose depth and scope places Shakespeare alongside Plato, Aristotle, Machiavelli, Hobbes and others. This book is the first attempt by a political theorist to read Shakespeare within the trajectory of political thought as one of the authors of modernity. From Shakespeare's interpretation of ancient and medieval politics to his wrestling with issues of legitimacy, religious toleration, family conflict, and economic change, Alex Schulman shows how Shakespeare produces a fascinating map of modern politics at its crisis-filled birth. As a result, there are brand new readings of Troilus and Cressida, Coriolanus, Julius Caesar, Antony and Cleopatra, King Lear, Richard II and Henry IV, parts I and II , The Merchant of Venice and Measure for Measure. Worthen uses contemporary Shakespeare performance to explore the technicity of theatre: its changing work as an intermedial technology.

Shakespeare and Textual Studies gathers contributions from the leading specialists in the fields of manuscript and textual studies, book history, editing, and digital humanities to provide a comprehensive reassessment of how manuscript, print and digital practices have shaped the body of works that we now call 'Shakespeare'. This cutting-edge collection identifies the legacies of previous theories and places special emphasis on the most recent developments in the editing of Shakespeare since the 'turn to materialism' in the late twentieth century. Providing a wide-ranging overview of current approaches and debates, the book explores Shakespeare's poems and plays in light of new evidence, engaging scholars, editors, and book historians in conversations about the recovery of early composition and publication, and the ongoing appropriation and transmission of Shakespeare's works through new technologies.

**Shakespeare and Moral Agency
Agency, Theatricality, and the Innamorata
Shakespeare's Originality
Shakespeare's Greek Drama Secret
Shakespeare and Textual Studies**

Tragedy in Transition is an innovative and exciting introduction to the theory and practice of tragedy. Looks at a broad range of topics in the field of tragedy in literature, from ancient to contemporary times Explores the links between writers from different times and cultures Focuses on the reception of classical texts in subsequent literatures, and discusses their treatment in a range of media Surveys the lasting influence of the most resonant narratives in tragedy Contemplates exciting and unexpected combinations of text and topic among them the relationship between tragedy and childhood, science fiction, and the role of the gods

Shakespeare's Extremes is a controversial intervention in current critical debates on the status of the human in Shakespeare's work. By focusing on three flagrant cases of human exorbitance - Edgar, Caliban and Julius Caesar - this book seeks to limn out the domain of the human proper in Shakespeare.

The question is not whether Shakespeare studies needs feminism, but whether feminism needs Shakespeare. This is the explicitly political approach taken in the dynamic and newly updated edition of A Feminist Companion to Shakespeare. Provides the definitive feminist statement on Shakespeare for the 21st century Updates address some of the newest theatrical andcreative engagements with Shakespeare, offering fresh insights into Shakespeare's plays and poems, and gender dynamics in early modern England Contributors come from across the feminist generations and from various stages in their careers to address what is new in the field in terms of historical and textual discovery Explores issues vital to feminist inquiry, including race, sexuality, the body, queer politics, social economies, religion, and capitalism In addition to highlighting changes, it draws attention to the strong continuities of scholarship in this field over the course of the history of feminist criticism of Shakespeare The previous edition was a recipient of a Choice Outstanding Academic Title award; this second edition maintains its coverage and range, and bringsthe scholarship right up to the present day

Located at the intersection of new historicism and the 'new formalism', historical formalism is one of the most rapidly growing and important movements in early modern studies: taking seriously the theoretical issues raised by both history and form, it challenges the anti-formalist orthodoxies of new historicism and expands the scope of historicist criticism. Shakespeare and Historical Formalism is the first volume devoted exclusively to collecting and assessing work of this kind. With essays on a broad range of Shakespeare's works and engaging topics from performance theory to the emergence of 'the literary' and from historiography to pedagogy, the volume demonstrates the value of historical formalism for Shakespeare studies and for literary criticism as a whole. Shakespeare and Historical Formalism begins with an introduction that describes the nature and potential of historical formalism and traces its roots in early modern literary theory and its troubled relationship with new historicism. The volume is then divided into two sections corresponding to the two chief objectives of historical formalism: a historically informed and politically astute formalism, and a historicist criticism revitalized by attention to issues of form. The first section, 'Historicizing Form', explores from a variety of perspectives the historical and political sources, meanings and functions of Shakespeare's dramatic forms. The second section, 'Re-Forming History', uses questions of form to rethink our understanding of historicism and of history itself, and in doing so challenges some of our fundamental literary-critical, pedagogical and epistemological assumptions. Concluding with suggestions for further reading on historical formalism and related work, Shakespeare and Historical Formalism invites scholars to rethink the familiar categories and principles of formal and historical criticism.

Greek Tragic Style
Rethinking Shakespeare's Political Philosophy
The Marlowe-Shakespeare Continuum
Shakespeare and Historical Formalism
Tragedy in Transition
Dreams, Sleep, and Shakespeare's Genres

Contains essays and studies by critics and cultural historians from both hemispheres. This title features essays on Shakespeare's tragedies in the context of early modern cultural history. It also includes reviews that consider studies of such historical issues as gender and literacy, sexual practices, and England's cultural encounters with Italy.

An exploration of the poetic qualities of the Greek tragic dramatists Aeschylus, Sophocles and Euripides highlighting their similarities and differences.

Shakespeare was an astute observer of contemporary life, culture, and politics. The emerging practice of territory as a political concept and technology did not elude his attention. In Shakespearean Territories, Stuart Elden reveals just how much Shakespeare's unique historical position and political understanding can teach us about territory. Shakespeare dramatized a world of technological advances in measuring, navigation, cartography, and surveying, and his plays open up important ways of thinking about strategy, economy, the law, and colonialism, providing critical insight into a significant juncture in history. Shakespeare's plays explore many territorial themes: from the division of the kingdom in King Lear, to the relations among Denmark, Norway, and Poland in Hamlet, to questions of disputed land and the politics of banishment in Richard II. Elden traces how Shakespeare developed a nuanced understanding of the complicated concept and practice of territory and, more broadly, the political-geographical relations between people, power, and place. A meticulously researched study of over a dozen classic plays, Shakespearean Territories will provide new insights for geographers, political theorists, and Shakespearean scholars alike.

To refine a critical understanding of early modern acting styles, Shakespeare's Dramatic Persons explores how the classical rhetorical tradition would inform an actor's personation of character.

Shakespeare and the Performance of Girlhood

**From Lear to Leviathan
Studies in Theatre, Religion and Resistance
Shakespearean Territories
The Love Story in Shakespearean Comedy**

Tragedies of Tyrants

Jesuit Intellectual and Physical Exchange between England and Mainland Europe, c. 1580 – 1789: 'The World is our House'? gathers an interdisciplinary group of scholars to explore the Jesuit English Mission's wider impact within the Society and early modern European Catholicism.

Shakespeare's Greek Drama SecretCambridge Scholars Publishing

How did it first to hear Macbeth's witches chant of "double, double toil and trouble" at a time when magic and witchcraft were as real as anything science had to offer? How were justice and forgiveness understood by the audience who first watched King Lear; how were love and romance viewed by those who first saw Romeo and Juliet? In England in the Age of Shakespeare, Jeremy Black takes readers on a tour of life in the streets, homes, farms, churches, and palaces of the Bard's era. Panning from play to audience and back again, Black shows how Shakespeare's plays would have been experienced and interpreted by those who paid to see them. From the dangers of travel to the indignities of everyday life in teeming London, Black explores the jokes, political and economic references, and small asides that Shakespeare's audiences would have recognized. These moments of recognition often reflected the audience's own experiences of what it was to, as Hamlet says, "grunt and sweat under a weary life." Black's clear and sweeping approach seeks to reclaim Shakespeare from the ivory tower and make the plays' histories more accessible to the public for whom the plays were always intended.

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.

Plato's Republic and Shakespeare's Rome
Limited Shakespeare
Shakespeare and the Political Way

Atlantis Rising Magazine Issue 131 – SECRETS OF TIWANAKU

The Diva's Gift to the Shakespearean Stage

Shakespeare's Dramatic Persons

Collects alphabetically arranged essays on how classical tradition has shaped popular culture, government, mathematics, medicine, and drama.

This compact, engaging book puts Shakespeare's originality in historical context and looks at how he worked with his sources: the plays, poems, chronicles and romances on which his own plays are based.

1. Shakespeare, William, 1564-1616-Shakespeare's Sonnets-Substitution code-1609 Quarto- 2. The Poet William Shakespeare-The Youth Henry Wriothesley-The Dark Lady Aemelia Bessano Lanyer- The Rival Poet Christopher Marlowe-Deciphering- Time and Timeline-Names and Identities.

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.

Rematerializing Shakespeare

Essays on Recent Plays

Wild Man, Monster, Beast

Theatre, Technicity, Shakespeare

Shakespeare's Extremes

Christopher Marlowe, Thomas Nashe, and the Authorship of Early Shakespeare and Anonymous Plays

This study contends that Plato's theory of constitutional decline provides the philosophical core of Shakespeare's Roman works; that Lucrece, Coriolanus, Julius Caesar, and Antony and Cleopatra form a "Platonic" tetralogy collectively spanning the stages of timocracy, oligarchy, democracy, and tyranny; that this decline is prefigured and encapsulated in Titus Andronicus; and that all five works are oblique commentaries on England's political milieu. --book jacket.

In this wide-ranging and ambitiously conceived Research Companion, contributors explore Shakespeare's relationship to the classic in two broad senses. The essays analyze Shakespeare's specific debts to classical works and weigh his classicism's likeness and unlikeness to that of others in his time; they also evaluate the effects of that classical influence to assess the extent to which it is connected with whatever qualities still make Shakespeare, himself, a classic (arguably the classic) of modern world literature and drama. The first sense of the classic which the volume addresses is the classical culture of Latin and Greek reading, translation, and imitation. Education in the canon of pagan classics bound Shakespeare together with other writers in what was the dominant tradition of English and European poetry and drama, up through the nineteenth and even well into the twentieth century. Second—and no less central—is the idea of classics as such, that of books whose perceived value, exceeding that of most in their era, justifies their protection against historical and cultural change. The volume's organizing insight is that as Shakespeare was made a classic in this second, antiquarian sense, his work's reception has more and more come to resemble that of classics in the first sense—of ancient texts subject to labored critical study by masses of professional interpreters who are needed to mediate their meaning, simply because of the texts' growing remoteness from ordinary life, language, and consciousness. The volume presents overviews and argumentative essays about the presence of Latin and Greek literature in Shakespeare's writing. They coexist in the volume with thought pieces on the uses of the classical as a historical and pedagogical category, and with practical essays on the place of ancient classics in today's Shakespearean classrooms.

Shakespeare's poetic-dramatic worlds are inescapably limited. There is always, in his poems and plays, a force (a contingent drive, a pre-textual undertow, a rational-critical momentum, an ironic stance, the deflections of error) coercing plot and meaning to their end. By examining the work of limits in the sonnets and in five of his plays, this book seeks not only to highlight the poet's steadfast commitment to critical rationality. It also aims to plead a case of hermeneutic continence. Present-day appraisals of Shakespeare's world-making and meaning-projecting potential are often overruled by a neo-romantic and phenomenological celebration of plenty. This pre-critical tendency unwittingly obtains epistemic legitimation from philosophical quarters inspired by Alain Badiou's derisive rejection of "the pathos of finitude". But finitude is much more than a modish, neo-existentialist, watchword. It is what is left of ontology when reason is done. And cool reason was already at work before Kant. In accounting for the way in which Shakespeare places limits to life (Romeo and Juliet), to experience (The Tempest), to love (the Sonnets), to time (Macbeth), to the world (Hamlet) and to knowledge (Othello), Limited Shakespeare: The Reason of Finitude aims to underscore the deeply mediated dimension of Shakespearean experience, always over-determined by the twin forces of contingency and textual determinism, and his meta-rational and virtually ironic taste for irrational, accidental, and error-driven limits (bonds, bounds, deaths).

Explores the extent to which the early modern English stage came to reflect the presence and performances of Italian actresses.

American Book Publishing Record

A Political Study of the Roman Works

Jesuit Intellectual and Physical Exchange between England and Mainland Europe, c. 1580-1789

Greek Tragic Women on Shakespearean Stages

Shakespeare's Festive Tragedy

Rethinking Theatrical Documents brings together fifteen major scholars to analyse and theorise the documents, lost and found, that produced a play in Shakespeare's England. Showing how the playhouse frantically generated paratexts, it explores a rich variety of entangled documents, some known and some unknown: from before the play (drafts, casting lists, actors' parts); during the play (prologues, epilogues, title-boards); and after the play (playbooks, commonplace snippets, ballads) || though 'before', 'during' and 'after' intertwine in fascinating ways. By using collective intervention to rethink both theatre history and book history, it provides new ways of understanding plays critically, interpretatively, editorially, practically and textually.

In this fascinating study, Anthony J. Lewis argues that it is the hero himself, rejecting a woman he apprehends as a threat, who is love's own worst enemy. Drawing upon classical and Renaissance drama, iconography, and a wide range of traditional and feminist criticism, Lewis demonstrates that in Shakespeare the actions and reactions of hero and heroine are contingent upon social setting -- father-son relations, patriarchal restrictions on women, and cultural assumptions about gender-appropriate behavior. This compelling analysis shows how Shakespeare deepened the familiar love stores he inherited from New Comedy and Greek romance. Beginning with a penetrating analysis of the hero's contradictory response to sexual attraction, Lewis's discussion traces the heroine's reaction to abandonment and slander, and the lover's subsequent parallel descents into versions of bastardy and death. In arguing that comedy's happy ending is the product of the gender role reversals brought on by their evolving relationship itself, Lewis shows in meticulous detail how sexual stereotypes influence attitudes and restrict behavior. This perceptive discussion of male response to family and of female response to rejection will appeal to Shakespeare scholars and students, as well as to the theater community. Lewis's persuasive argument, that Shakespeare's heroes and heroines are, from the first, three-dimensional figures far removed from the stock types of Plautus, Terence, and his continental sources, will prove a valuable contribution to the ongoing feminist reappraisal of Shakespeare.

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.