

Hamlet Cambridge School Shakespeare

An improved, larger-format edition of the Cambridge School Shakespeare plays, extensively rewritten, expanded and produced in an attractive new design. An active approach to classroom Shakespeare enables students to inhabit Shakespeare’s imaginative world in accessible and creative ways. Students are encouraged to share Shakespeare’s love of language, interest in character and sense of theatre. Substantially revised and extended in full colour, classroom activities are thematically organised in distinctive ‘Stagecraft’, ‘Write about it’, ‘Language in the play’, ‘Characters’ and ‘Themes’ features. Extended glossaries are aligned with the play text for easy reference. Expanded endnotes include extensive essay-writing guidance for ‘Hamlet’ and Shakespeare. Includes rich, exciting colour photos of performances of ‘Hamlet’ from around the world.

This third edition of Othello offers a completely new introduction by Christina Luckyj, providing readers with a nuanced understanding of early modern theatre and culture, and demonstrating how careful attention to Shakespeare’s language, staging and dramaturgy can open up fresh interpretations of the play. Tracing critical and performance trends up to the present day, Luckyj shows how the drama taps into contemporary cultural paradoxes surrounding blackness, marriage, and politics to create a powerful double perspective, illuminating the creative and destructive power of stories and of human love itself. Supplemented by an updated Reading list and extensive illustrations, this edition also features revised commentary notes, offering the very best in contemporary criticism of this great tragedy.

Easy Reading Shakespeare! Introduce your students to the famous literary accomplishments of William Shakespeare. Easy-reading adaptations will ignite the interest of reluctant and enthusiastic readers. Each of these condensed works is arranged in a ten-chapter format with key words designed and used in context. Multiple-choice questions require students to recall specific details, sequence events, draw inferences, develop new story names, and choose the main idea. Improves fluency, vocabulary and comprehension.

Hamlet

Reworking Hamlet for European Cultures

The tempest

Hamlet (No Fear Shakespeare), Hamlet (Norton Critical Editions), Hamlet (Cambridge School Shakespeare), Hamlet: the Arkangel Shakespeare, Hamlet(AmazonClassics)

Cambridge School Edition

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Detached from Shakespeare’s English, Hamlet has been rewritten numerous times in European languages, the various translations into any one language jostling with each other for dominance and spawning new Hamlets that depart decisively from Shakespeare as a source. This book focuses on the rich tradition of drawing from Hamlet in European cultures to produce new, independent works, which include Hamlet theatre, Hamlet ballet, Hamlet poetry, Hamlet fiction, Hamlet essays and Hamlet films. It examines how the myth of Hamlet has crossed back and forth over Europe’s linguistic borders for four hundred years, repeatedly reinvented by being bent to specific geo-political and cultural locations. The enquiries in this book show how, in the process of translation, adaptation and reinventing, Hamlet has become the common cultural currency of Europe.

THESEUS, Duke of AthensHIPPOLYTA, Queen of the Amazons, betrothed to TheseusEGEUS, an Athenian courtier, father to HermiaHERMIA, in love with Lysander, but ordered by her father to marry DemetriusDEMETRIUS, in love with Hermia, though once a suitor to HelenaHELENA, in love with DemetriusPeter QUINCE, a carpenter and leader of an amateur dramatic group, who speaks the PROLOGUE to their playNick BOTTOM, a weaver, who plays PYRAMUS in the amateur playFrancis FLUTE, a bellows-mender, who plays THISBE in the amateur playSNUG, a joiner, who plays a LION in the amateur playTom SNOUT, a tinker, who plays a WALL in the amateur playRobin STARVELING, a tailor, who plays MOONSHINE in the amateur playOBERON, King of FairiesTITANIA, Queen of FairiesROBIN Goodfellow, also known as Puck, a sprite in the service of OberonPEASEBLOSSOMCOBWEBMOTHMUSTARDEEDPHILOSTRATE, an official in Theseus’ courtOther Attendants at the court of Theseus; other Fairies attendant upon OberonAthens. The palace of THESEUS[Enter THESEUS, HIPPOLYTA, PHILOSTRATE, and Attendants]THESEUSNow, fair Hippolyta, our nuptial hourDraws on apace; four happy days bring inAnother moon: but, O, methinks, how slowThis old moon wanes! she lingers my desires. Like to a step-dame or a dowagerLong withering out a young man revenue.HIPPOLYTAFour days will quickly steep themselves in nightFour nights will quickly dream away the time:And then the moon, like to a silver bowNew-bent in heaven, shall behold the nightOf our solemnities.THESEUSGo, Philostrate. Stir up the Athenian youth to merriments:Awake the pert and nimble spirit of mirth;Turn melancholy forth to funerals:The pale companion is not for our pomp.[Exit PHILOSTRATE]Hippolyta, I woo’d thee with my sword, And won thy love, doing thee injuries;But I will wed thee in another key. With pomp, with triumph and with revelling.[Enter EGEUS, HERMIA, LYSANDER, and DEMETRIUS]EGEUSHappy be Theseus, our renowned duke!THESEUSThanks, good Egeus: what’s the news with thee?EGEUSFull of vexation come I, with complaintAgainst my child, my daughter Hermia.Stand forth, Demetrius. My noble lord, This man hath my consent to marry her.Stand forth, Lysander; and my gracious duke, This man hath bewitch’d the bosom of my child;Thou, thou, Lysander, thou hast given her rhymes, And interchanged love-tokens with my child: Thou hast by moonlight at her window sung, With feigning voice verses of feigning love, And stolen the impression of her fantasyWith and unto whom you are but as a form in waxBy him impressed and within his powerTo leave the figure or disfigure it.Demetrius is

A Midsummer Night’s Dream

Englische Lektüre Für Die Oberstufe. Paperback

Twelfth Night

Much Ado about Nothing

Julius Caesar

The Cambridge Shakespeare was published in nine volumes between 1863 and 1866. Its careful editorial principles, attractive page design and elegant typography have withstood the test of time. This text was based on a thorough collation of the four Folios and of all the Quarto editions of the separate plays, the base text being the 1623 Folio. The critical apparatus appears at the foot of the page, but for passages where the Quarto differs significantly the entire Quarto text appears in small type after the received text. Notes at the end of each play explain variants, emendations, and passages of unusual difficulty or interest. Grammar and metre were generally left unchanged by the editors, but punctuation was normalised and nineteenth-century orthography was adopted instead of the variable Elizabethan spelling. In a bold move for a Victorian edition, the editors restored various 'profane' expressions where metre or sense demanded it.

This edition of Hamlet is part of the groundbreaking Cambridge School Shakespeare series established by Rex Gibson. Remaining faithful to the series' active approach it treats the play as a script to be acted, explored and enjoyed. As well as the complete script of the play, you will find a variety of classroom-tested activities, an eight-page colour section and a selection of notes including information on characters, performance, history and language.

An acclaimed new interpretation of Shakespeare's Hamlet Hamlet and the Vision of Darkness is a radical new interpretation of the most famous play in the English language. By exploring Shakespeare's engagements with the humanist traditions of early modern England and Europe, Rhodri Lewis reveals a Hamlet unseen for centuries: an innovative, coherent, and exhilaratingly bleak tragedy in which the governing ideologies of Shakespeare's age are scrupulously upended. Recovering a work of far greater magnitude than the tragedy of a young man who cannot make up his mind, Lewis shows that in Hamlet, as in King Lear, Shakespeare confronts his audiences with a universe that received ideas are powerless to illuminate—and where everyone must find their own way through the dark.

Hamlet, Prince of Denmark

The Cambridge Dover Wilson Shakespeare

Othello

The Hamlet Zone

Shakespeare's Hamlet and Lawrence Agonistes

Hamlet is Shakespeare’s most popular, and most puzzling, play. It follows the form of a “revenge tragedy,” in which the hero, Hamlet, seeks vengeance against his father’s murderer, his uncle Claudius, now the king of Denmark. Much of its fascination, however, lies in its uncertainties. Among them: What is the Ghost—Hamlet’s father demanding justice, a tempting demon, an angelic messenger? Does Hamlet go mad, or merely pretend to? Once he is sure that Claudius is a murderer, why does he not act? Was his mother, Gertrude, unfaithful to her husband or complicit in his murder? The authoritative edition of Hamlet from The Folger Shakespeare Library, the trusted and widely used Shakespeare series for students and general readers, includes: –Freshly edited text based on the best early printed version of the play –Newly revised explanatory notes conveniently placed on pages facing the text of the play –Scene-by-scene plot summaries –A key to the play’s famous lines and phrases –An introduction to reading Shakespeare’s language –An essay by a leading Shakespeare scholar providing a modern perspective on the play

Did Shakespeare write Shakespeare? This authoritative collection of essays brings fresh perspectives to bear on an intriguing cultural phenomenon.

A scholarly examination of the plot and dramatic technique of Shakespeare’s most controversial play

Prince of Denmark

Rich’s Apolonius Silla, an Original of Shakespeare’s Twelfth Night (Classic Reprint)

King Lear

A Tragedy ...

Easy Reading Shakespeare Series

John Dover Wilson’s New Shakespeare, published between 1921 and 1966, became the classic Cambridge edition of Shakespeare’s plays and poems until the 1980s. The series, long since out-of-print, is now reissued. Each work is available both individually and as a set, and each contains a lengthy and lively introduction, main text, and substantial notes and glossary printed at the back. The edition, which began with *The Tempest* and ended with *The Sonnets*, put into practice the techniques and theories that had evolved under the ‘New Bibliography’. Remarkably by today’s standards, it took the best part of half a century to produce, the New Shakespeare involved only a small band of editors besides Dover Wilson himself. As the volumes took shape, many of Dover Wilson’s textual methods acquired general acceptance and became an established part of later editorial practice, for example in the Arden and New Cambridge Shakespeares.

For this updated edition Robert Haggood has added a section on prevailing critical and performance approaches to Hamlet.

This third edition of *The Taming of the Shrew*, one of Shakespeare’s most popular yet controversial plays, includes a new introductory section which pays lively attention to twenty-first-century stage performances, textual and critical studies. Ann Thompson describes the ‘deeply problematic’ nature of debates about the play and its reception.

Evidence, Argument, Controversy

Teaching Shakespeare

Hamlet and the Vision of Darkness

Shakespeare Beyond Doubt

The Merchant of Venice

Hamlet is a tragedy by William Shakespeare, believed to have been written between 1599 and 1601. The play, set in Denmark, recounts how Prince Hamlet exacts revenge on his uncle Claudius, who has murdered Hamlet's father, the King, and then taken the throne and married Hamlet's mother. The play vividly charts the course of real and feigned madness—from overwhelming grief to seething rage—and explores themes of treachery, revenge, incest, and moral corruption.

The Cambridge Student Guide to Hamlet provides explanatory notes and guidance to help form the basis for the understanding of the play. It is part of a new series aimed at students from 16 years upwards in schools and colleges throughout the English-speaking world. Background information provides support and prompts inquiry for advanced level study by drawing out issues and themes related to the text. The content of each book in the series follows the pattern of an introduction; detailed running commentary on the text; insight into historical, social and cultural contexts; analysis of the language; an overview of critical approaches and different interpretations; essay-writing tips and lists of recommended resources.

The third edition of Hamlet offers a completely new introduction to this rich, mysterious play, examining Shakespeare's transformation of an ancient Nordic legend into a drama whose philosophical, psychological, political, and spiritual complexities have captivated audiences world-wide for over 400 years. Focusing on the ways in which Shakespeare re-imagined the revenge plot and its capacity to investigate the human experiences of love, grief, obligation, and memory, Heather Hirschfeld explores the play's cultural and theatrical contexts, its intricate textual issues, its vibrant critical traditions and controversies, and its history of performance and adaptation by celebrated directors, actors, and authors. Supplemented by an updated reading list, extensive illustrations and helpful appendices, this edition also features revised commentary notes explicitly designed for the student reader, offering the very best in contemporary criticism of this great tragedy.

Hamlet: Revised Edition (the Arden Shakespeare Third Series),Hamlet (Dover Thrift Editions)

King Richard III

Volume 2. Antony and Cleopatra (Cambridge Library Collection. Literary Studies)

A School Shakespeare ...

King Henry V

Teaching Shakespeare has been a major contribution to the knowledge and expertise of all teachers of Shakespeare from primary upwards for two decades. This full-colour second edition is in a larger format, updated to reflect modern classroom practice. It includes new contributions by leading practitioners from Shakespeare’s Globe, the Shakespeare Schools Festival, the Shakespeare Birthplace Trust and the Cambridge School Shakespeare editorial team. Teaching Shakespeare makes explicit the ‘Active Shakespeare’ principles which underpin Cambridge School Shakespeare and includes activities and advice to help teachers develop their existing good practice, making the learning of Shakespeare valuable and enjoyable for all involved.

From the Royal Shakespeare Company – a fresh new edition of Shakespeare’s magnificent tragedy of love, jealousy and explosive racial politics THIS EDITION INCLUDES:
• An illuminating introduction to Othello by award-winning scholar Jonathan Bate
• The play - with clear and authoritative explanatory notes on each page
• A helpful scene-by-scene analysis and key facts about the play
• An introduction to Shakespeare’s career and the Elizabethan theatre
• A rich exploration of approaches to staging the play featuring photographs of key productions
The most enjoyable way to understand a Shakespeare play is to see it or participate in it. This unique edition presents a historical overview of Othello in performance, recommends film versions, takes a detailed look at specific productions and includes interviews with two leading directors and an actor– Trevor Nunn, Michael Attenborough and Antony Sher – so that we may get a sense of the extraordinary variety of interpretations that are possible, a variety that gives Shakespeare his unique capacity to be reinvented and made ‘our contemporary’ four centuries after his death. Ideal for students, theatre-goers, actors and general readers, the RSC Shakespeare plays offer an accessible and contemporary approach to reading and rediscovering Shakespeare’s works for the twenty-first century.

This book is the first to examine the influence of Shakespeare particularly Hamlet on D. H. Lawrence. Using the Bloomian theory of the “anxiety of influence” to probe the startling depths of Lawrence’s agon with his towering precursor Shakespeare, it closely examines Lawrence’s crypto-Jewish identity, as well as that of many of his highly individual characters, who embody the characteristics of Old Testament figures, and in so doing infuse a patriarchal strength and divine “religious” sublimity into civilized life. Lawrence’s claims about the self-sacrificing influence of Christianity on Shakespeare’s Hamlet, on the other hand, demonstrate how this influence carries over into the submission of the subject and the decline of Western Civilization. The book extrapolates this decline into a critique of the modern-day left-wing ideology that appropriates the self-abnegating individual to its collectivist ends.In responding agonistically to Shakespeare’s Hamlet, Lawrence claims a far more complete, vital, and salubrious “consciousness” and a Weltanschauung that makes for greater, more fulfilling “life” thanks to the inner strength, psychic and sexual power of the Lawrentian “Self Supreme. The book will appeal to Lawrence and to Shakespeare scholars and enthusiasts who wish to appreciate Lawrence and Shakespeare as supremely profound writers and thinkers. Its unique demonstration of Bloomian literary theory makes it come poignantly alive for both graduate students and college professors.

"King Henry IV"

Prince of Denmark: Large Print

Cambridge Student Guide to Hamlet

Heinemann Advanced Shakespeare: Hamlet

(Annotated)

Though yet of Hamlet our dear brother's deathThe memory be green, and that it us befittedTo bear our hearts in grief, and our whole kingdomTo be contracted in one brow of woe;Yet so far hath discretion fought with natureThat we with wisest sorrow think on him, Together with remembrance of ourselves.Therefore our sometime sister, now our queen, Th'imperial jointress to this warlike state, Have we, as 'twere with a defeated joy, With one auspicious and one dropping eye, With mirth in funeral, and with dirge in marriage, In equal scale weighing delight and dole, Taken to wife; nor have we herein barr'dYour better wisdoms, which have freely goneWith this affair along. For all, our thanks.Now follows, that you know young Fortinbras, Holding a weak supposal of our worth, Or thinking by our late dear brother's deathOur state to be disjoint and out of frame, Collegued with this dream of his advantage, He hath not fall'd to pester us with message, Importing the surrender of those landsLost by his father, with all bonds of law, To our most valiant brother. So much for him.Now for ourself and for this time of meeting: Thus much the business is: we have here writTo Norway, uncle of young Fortinbras, Who, impotent and bed-rid, scarcely hearsOf this his nephew's purpose, to suppressHis further gait herein; in that the levies, The lists, and full proportions are all madeOut of his subject: and we here dispatchYou, good Cornelius, and yo

Excerpt from Rich's Apolonius Silla, an Original of Shakespeare's Twelfth Night The fact is that, a little before April 1906, in correspond ence with Mr. Hewlett, I approved of his Mala Voglia for Malvollio. I hope he will approve of my Malena/ti for figuecbee . Professor moore-smith, by the way, quotes only my later suggestion (laelia, p. Xxvi). To professor moore-smith, moreover, we are much indebted for a very probable origin of the name Forte. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

Updated edition of Shakespeare's most celebrated war play, Henry V, with a new introductory section.

The Cambridge Shakespeare

The Early Phase

What Happens in Hamlet

Romeo and Juliet

Cambridge School Shakespeare (Annotated) First Edition.

Part of the Heinemann Advanced Shakespeare series of plays for A Level students, this version of Hamlet includes notes which should bridge the gap between GCSE and A Level, and space for students' own annotation. The text includes activities and assignments after each act.

The Taming of the Shrew