

Tales From Shakespeare With 29 Illustrations By S

The Tragedy of Hamlet, shortened to Hamlet, is Shakespeare's longest play, and is ranked amongst the most powerful and influential tragedies in English literature. The Play Prince Hamlet is summoned home to Denmark from school in Germany to attend his father's funeral. Upon reaching, he is shocked to find his mother Gertrude already remarried to Claudius—Hamlet's uncle and the late King's brother. The incident agitates Hamlet to the core, making him angry and depressed. To worsen his plight, his father appears as a ghost and reveals that he was murdered by Claudius, to seize the throne. The episodes prompt Hamlet to swear a revenge against his father's murder and mother's infidelity. The book comes along with • Fully annotated and complete text • Clear plot-summary in brief • Act-wise and scene-wise, to-the-point critical commentary • Student-friendly introduction to all important issues • Essay on Hamlet: Through the Critic's Lens provides different perspectives of criticism on Hamlet, from the early days till date, and another one on Hamlet: The Themes in Question highlights the key questions pertinent to the play, and are still unanswered.

"Thinking Allegory Otherwise is a unique collection of essays by allegory specialists and other scholars who engage allegory in exciting new ways." "Not limited to an examination of literary texts and works of art, the essays focus on a wide range of topics, including architecture, philosophy, theater, science, and law. Indeed, all language is allegorical. This collection proves the truth of this statement, but more importantly, it shows the consequences of it. To think allegory otherwise is to think otherwise—forcing us to rethink not only the idea of allegory itself, but also the law and its execution, the literality of figurative abstraction, and the figurations upon which even hard science depends." --Book Jacket.

First published in 1524–5, this charming collection of amusing (sometimes scurrilous) anecdotes was greatly celebrated in Tudor England, and is even name-checked by Shakespeare. Now re-edited for the first time from all four surviving original editions, and including rediscovered 'lost' passages, this is the fullest ever edition of a classic work

The Cumulative Book Index

A Comparative Study of Two Traditions and Cultures

All of Shakespeare

The Shakespeare Jest Book

British Books

Seeing Sarah Bernhardt

Four hundred years after William Shakespeare's death, his works continue to not

only fill playhouses around the world, but also be adapted in various forms for consumption in popular culture, including in film, television, comics and graphic novels, and digital media. Drawing on theories of play and adaptation, *Playfulness in Shakespearean Adaptations* demonstrates how the practices of Shakespearean adaptations are frequently products of playful, and sometimes irreverent, engagements that allow new 'Shakespeares' to emerge, revealing Shakespeare's ongoing impact in popular culture. Significantly, this collection explores the role of play in the construction of meaning in Shakespearean adaptations—adaptations of both the works of Shakespeare, and of Shakespeare the man—and contributes to the growing scholarly interest in playfulness both past and present. The chapters in *Playfulness in Shakespearean Adaptations* engage with the diverse ways that play is used in Shakespearean adaptations on stage, screen, and page, examining how these adaptations draw out existing humour in Shakespeare's works, the ways that play is used as a pedagogical aid to help explain complex language, themes, and emotions found in Shakespeare's works, and more generally how play and playfulness can make Shakespeare 'relatable,' 'relevant,' and entertaining for successive generations of audiences and readers.

Which plays are included under the heading 'Shakespeare's last plays', and when does Shakespeare's 'last' period begin? What is meant by a 'late play', and what are the benefits in defining plays in this way? Reflecting the recent growth of interest in late studies, and recognising the gaps in accessible scholarship on this area, in this book leading international Shakespeare scholars address these and many other questions. The essays locate Shakespeare's last plays - single and co-authored - in the period of their composition, consider the significant characteristics of their Jacobean context, and explore the rich afterlives, on stage, in print and other media of *The Winter's Tale*, *Cymbeline*, *The Tempest*, *Pericles*, *The Two Noble Kinsmen* and *Henry VIII*. The volume opens with a historical timeline that places the plays in the contexts of contemporary political events, theatrical events, other cultural milestones, Shakespeare's life and that of his playing company, the King's Men.

Each volume of EVANS SHAKESPEARE is edited by a Shakespearean scholar. The pedagogy is designed to help students contextualize Renaissance drama, while providing explanatory notes to the play. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Reimagining Shakespeare for Children and Young Adults

The Publishers' Circular and Booksellers' Record of British and Foreign Literature

The Publishers' Trade List Annual

Tales from Shakespeare

Playfulness in Shakespearean Adaptations

Frankenstein's Creator

100 Best Non Fiction Books has its origins in the recent 2 year-long Observer serial which

every week featured a work of non fiction). It is also a companion volume to McCrum's very successful 100 Best Novels published by Galileo in 2015. The list of books starts in 1611 with the King James Bible and ends in 2014 with Elizabeth Kolbert's *The Sixth Extinction*. And in between, on this extraordinary voyage through the written treasures of our culture we meet Pepys' Diaries, Charles Darwin's *The Origin of Species*, Stephen Hawking's *A Brief History of Time* and a whole host of additional works.

The most famous stage actress of the nineteenth century, Sarah Bernhardt enjoyed a surprising renaissance when the 1912 multi-reel film *Queen Elizabeth* vaulted her to international acclaim. The triumph capped her already lengthy involvement with cinema while enabling the indefatigable actress to reinvent herself in an era of technological and generational change. Placing Bernhardt at the center of the industry's first two decades, Victoria Duckett challenges the perception of her as an anachronism unable to appreciate film's qualities. Instead, cinema's substitution of translated title cards for her melodic French deciphered Bernhardt for Anglo-American audiences. It also allowed the aging actress to appear in the kinds of longer dramas she could no longer physically sustain onstage. As Duckett shows, Bernhardt contributed far more than star quality. Her theatrical practice on film influenced how the young medium changed the visual and performing arts. Her promoting of experimentation, meanwhile, shaped the ways audiences looked at and understood early cinema. A leading-edge reappraisal of a watershed era, *Seeing Sarah Bernhardt* tells the story of an icon who bridged two centuries--and changed the very act of watching film.

First published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

Whitaker's Cumulative Book List

More Tales from Shakespeare

The 100 Best Nonfiction Books of All Time

Education Outlook

Tales from Shakespeare (1807). By: Charles and Mary Lamb

Mary Shelly

A biography of the nineteenth-century English writer who at the age of nineteen wrote the classic horror novel "Frankenstein".

Shakespeare in China is an attempt to explore systematically and deeply the nature and significance of the interaction between Shakespeare and traditional Chinese drama and between the dramatist and Chinese culture. Ever since Shakespeare was introduced into China at the beginning of this century, his works have exerted a pervasive influence upon Chinese theater and culture. During this process of transplantation into Chinese culture, the dramatist's works have also undergone some transformation, with the plays interpreted and reshaped by the Chinese from the perspective of their own culture and tradition. The value of the book is not limited to the scope of Shakespeare studies and comparative literature. With the combination of the literary criticism and sociological approach, it describes and investigates a variety of social and psychological phenomena in the process of cultural exchange between the West and the East. The book also provides a brief view of the social, political, and historical changes in modern China for Western readers.

Tales from Shakespeare is a children's book by Charles and Mary Lamb, first published in 1807. It retells, in language accessible to children, the stories of twenty of Shakespeare's plays. *Tales from Shakespeare* is an English children's book written by Charles Lamb and

his sister Mary Lamb in 1807. The book is designed to make the stories of Shakespeare's plays familiar to the young. However, as noted in the authors' Preface, "[Shakespeare's] words are used whenever it seemed possible to bring them in; and in whatever has been added to give them the regular form of a connected story, diligent care has been taken to select such words as might least interrupt the effect of the beautiful English tongue in which he wrote: therefore, words introduced into our language since his time have been as far as possible avoided." Mary Lamb was responsible for the comedies, while Charles wrote the tragedies; they wrote the preface between them.... Charles Lamb (10 February 1775 - 27 December 1834) was an English essayist, poet, and antiquarian, best known for his *Essays of Elia* and for the children's book *Tales from Shakespeare*, co-authored with his sister, Mary Lamb (1764-1847). Friends with such literary luminaries as Samuel Taylor Coleridge, William Wordsworth, and William Hazlitt, Lamb was at the center of a major literary circle in England. He has been referred to by E. V. Lucas, his principal biographer, as "the most lovable figure in English literature." Lamb was born in London, the son of Elizabeth Field and John Lamb. Lamb was the youngest child, with a sister 11 years older named Mary and an even older brother named John; there were four others who did not survive infancy. His father John Lamb was a lawyer's clerk and spent most of his professional life as the assistant to a barrister named Samuel Salt, who lived in the Inner Temple in the legal district of London. It was there in Crown Office Row that Charles Lamb was born and spent his youth. Lamb created a portrait of his father in his "Elia on the Old Benchers" under the name Lovel. Lamb's older brother was too much his senior to be a youthful companion to the boy but his sister Mary, being born eleven years before him, was probably his closest playmate. Lamb was also cared for by his paternal aunt Hetty, who seems to have had a particular fondness for him. A number of writings by both Charles and Mary suggest that the conflict between Aunt Hetty and her sister-in-law created a certain degree of tension in the Lamb household. However, Charles speaks fondly of her and her presence in the house seems to have brought a great deal of comfort to him..... Mary Ann Lamb (3 December 1764 - 20 May 1847), was an English writer. She is best known for the collaboration with her brother Charles on the collection *Tales from Shakespeare*. Lamb suffered from mental illness, and in 1796 she stabbed her mother to death during a mental breakdown. She was confined to mental facilities off and on for most of her life. She and Charles presided over a literary circle in London that included the poets William Wordsworth and Samuel Taylor Coleridge, among others....

Performance and Silent Film

Shakespeare's 'Lady Editors'

(the Stories of Twenty of Shakespeare's Plays.)

Edinburgh Companion to Shakespeare and the Arts

HAMLET

Thinking Allegory Otherwise

"Describes the features and characteristics of magical fantasy

creatures in a quick-reference format"--

This major new complete edition of Shakespeare's works combines accessibility with the latest scholarship. Each play and collection of poems is preceded by a substantial introduction that looks at textual and literary-historical issues. The texts themselves have been scrupulously edited and are accompanied by same-page notes and glossaries. Particular attention has been paid to the design of the book to ensure that this first new edition of the twenty-first century is both attractive and approachable.

The first sustained study of girls and girlhood in early modern literature and culture. Jennifer Higginbotham makes a persuasive case for a paradigm shift in our current conceptions of the early modern sex-gender system. She challenges the widespread assumption that the category of the 'girl' played little or no role in the construction of gender in early modern English culture. And she demonstrates that girl characters appeared in a variety of texts, from female infants in Shakespeare's late romances to little children in Tudor interludes to adult 'roaring girls' in city comedies. This monograph provides the first book-length study of the way the literature and drama of the sixteenth and seventeenth centuries constructed the category of the 'girl'.

Hamnet

Stories That Inspired the Plays

Shakespeare and the Romantics

A Hundred Merry Tales

The Education Outlook

A Field Guide to Elves, Dwarves, and Other Magical Folk

A knowledge of the history and evolution of the tales on which Shakespeare drew in the composition of his plays is essential for the understanding of his work. In re-telling a particular story, a Renaissance writer was not simply reshaping the structure of the narrative but participating in a species of debate with earlier writers and the meanings their tales had accrued. The stories upon which Shakespeare's plays are constructed did not descend to him as innocent collections of incidents, but brought with them considerable cultural baggage, substantially lost to the modern spectator but an essential component, for a contemporary audience, of the meaning of the work. Shakespeare's Alternative Tales explores this literary dialogue, focusing on those plays in which the expectations generated by an inherited story are in some way overthrown, setting up a tension for a Renaissance spectator between 'received' and 'alternative' readings of the text. Each chapter opens with a familiar story, supplying a context for the subsequent discussion, and exhibits the way in which the dramatist's reworking of a traditional motif interrogates the assumptions

implicit in his source. While offering the twentieth-century reader a fresh perspective from which to view the plays, the approach also supplies an introduction to contemporary readings of the Shakespearean canon. The tales Leah Scragg considers may be seen as 'alternative' in more than one sense: they radically rework conventional situations, while lending themselves to analysis in terms of new critical methodologies. The text will be of interest to both students of Shakespeare and the general reader. In conjunction with the author's companion volume, *Shakespeare's Mouldy Tales*, it provides an ideal introduction to contemporary developments in source studies.

Step on to a stage full of stories with this beautiful anthology of 12 stories from Shakespeare. Featuring much-loved classics such as *The Tempest*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *Hamlet* and *Othello*, each story is rewritten in a comprehensive way that is accessible for children and stunningly illustrated by collage artist Alice Lindstrom. This lavish follow-up to *A Year Full of Stories* and *A World Full of Animal Stories* is the perfect gift for book lovers young and old.

This book gathers six of Shakespeare's plays, such as - 'Twelfth Night', 'A Midsummer Night's Dream', 'Hamlet', 'Macbeth', 'Romeo and Juliet' and 'The Tempest' as well as a short biography of the himself.

Textual Transformations in Children's Literature

More Stories from Shakespeare

A Stage Full of Shakespeare Stories

A New History of the Shakespearean Text

Gender, Transgression, Adolescence

Illustrated Stories from Shakespeare

Romantic criticism, of which Shakespeare is the central figure, invented many of the modes of modern criticism. It is also distinct from many contemporary academic norms. Engaged with the social and intellectual currents of an age of revolutionary change, it is experimental, writerly, and individually expressive. Above all it is creative in response to the difficulties of understanding aesthetic experience in new ways, and in setting those experiences in new cultural and political contexts that Shakespeare's work helped to shape. This book presents the main currents of these exciting but relatively little known engagements with Shakespeare, and through Shakespeare with the theory and practice of criticism, in England, Germany, and France, from the 1760s in Germany to the aftermath of the Romanticism in France. It also discusses Shakespeare in the theatre of the period—realist stagings which prefigure Shakespeare films; adaptations which fitted Shakespeare to contemporary tastes; and bare-stage experiments which foreshadow modes of contemporary theatre. A chapter on scholarship in the period shows Shakespeare as central to modern editing and historical criticism. Much of the writing discussed is by men and women whose focus is not primarily critical but creative—poetry (Coleridge, Keats, Heine), fiction (Stendhal), drama (Lessing), or all three (Goethe, Hugo), cultural critique (Jameson, de Staël), philosophy (Hamann, Herder), politics (Hazlitt, Guizot), aesthetics (the Schlegel circle), or new original work in other media (Berlioz, Delacroix, Chassériau). It is writing directed to new modes of creating as well as new modes of understanding.

On the Horizon of World Literature compares literary texts from asynchronous periods

of incipient literary modernity in different parts of the world: Romantic England and Republican China. These moments were oriented alike by “world literature” as a discursive framework of classifications that connected and re-organized local articulations of literary histories and literary modernities. World literature thus provided—and continues to provide—a condition of possibility for conversation between cultures as well as for their mutual provincialization. The book offers readings of a selection of literary forms that serve also as textual sites for the enactment of new socio-political forms of life. The literary manifesto, the tale collection, the familiar essay, and the domestic novel function as testing grounds for questions of both literary-aesthetic and socio-political importance: What does it mean to attain a voice? What is a common reader? How does one dwell in the ordinary? What is a woman? In different languages and activating heterogeneous literary and philosophical traditions, works by Percy Bysshe Shelley, Lu Xun, Charles and Mary Lamb, Lin Shu, Zhou Zuoren, Jane Austen, and Eileen Chang explore the far-from-settled problem of what it means to be modern in different lifeworlds. Sun’s book brings to light the disciplinary-historical impact world literature has had in shaping literary traditions and practices around the world. The book renews the practice of close reading by offering the model of a deprovincialized close reading loosened from confinement within monocultural hermeneutic circles. By means of its own focus on England and China, the book provides methods useful for comparatists working between other Western and non-Western languages. It establishes the critical significance of Romanticism for the discipline of literary studies and opens up new paths of research in global Romanticism and global nineteenth-century studies. And it offers a new approach to analyzing the cosmopolitan character of the literary and cultural transformations of early twentieth-century China.

Suitable for students, researchers, thespians, and general readers, *Tales for Shakespeare* is an anthology of source stories behind seven of Shakespeare’s most beloved, frequently studied, and regularly performed plays. It begins with a general introduction examining Shakespeare’s creative process and the assumptions about creativity shared by writers and readers of his age. It asks whether or not Shakespeare was a plagiarist, before showing how even posing this question requires extensive historical and critical framing. The full texts of seven primary source stories are then presented, all in modern spelling and punctuation, with glosses and notes. Each story is preceded by a concise introduction which, like the general introduction, is written for students and a range of other readers. The volume includes questions for each text, a general glossary, and a list of recommended further reading. A new translation of a source story for *The Merchant of Venice* is also included.

On the Horizon of World Literature

The Winter's Tale: Evans Shakespeare Edition

Shakespeare in China

Adaptations, Translations, Reconsiderations

A Treasury of Anniversaries and Milestones from 600 Years of Religious Tradition

Stories of the saints for children, by M.F.S.

Neither comedy nor tragedy, *The Winter’s Tale* contains elements of each genre, and defies easy classification. It experiments, like many of Shakespeare’s late plays, with different styles and tones, and draws on a wide range of

sources and inspirations. Full of mysteries and miracles, grief and dark humour, this strange play has fascinated critics and theatregoers for centuries. Theatrical and cinematic productions have tried to capture the range of interpretations and staging possibilities presented by *The Winter's Tale*, and the introduction to this edition explores the play's long histories in performance and in criticism. Illustrations and extended notes interleaved throughout the text discuss the echoes of religious, scientific, and mythological texts found in the play.

This authoritative and innovative volume explores the place of Shakespeare in relation to a wide range of artistic practices and activities, past and present.

This book offers new critical approaches for the study of adaptations, abridgments, translations, parodies, and mash-ups that occur internationally in contemporary children's culture. It follows recent shifts in adaptation studies that call for a move beyond fidelity criticism, a paradigm that measures the success of an adaptation by the level of fidelity to the "original" text, toward a methodology that considers the adaptation to be always already in conversation with the adapted text. This book visits children's literature and culture in order to consider the generic, pedagogical, and ideological underpinnings that drive both the process and the product. Focusing on novels as well as folktales, films, graphic novels, and anime, the authors consider the challenges inherent in transforming the work of authors such as William Shakespeare, Charles Perrault, L.M. Montgomery, Laura Ingalls Wilder, and A.A. Milne into new forms that are palatable for later audiences particularly when—for perceived ideological or political reasons—the textual transformation is not only unavoidable but entirely necessary. Contributors consider the challenges inherent in transforming stories and characters from one type of text to another, across genres, languages, and time, offering a range of new models that will inform future scholarship.

The Winter's Tale

Shakespeare's Alternative Tales

This Day in Unitarian Universalist History

The Cambridge Companion to Shakespeare's Last Plays

A Classified List of Publications...together with an Index to Authors and Titles

The Complete Pelican Shakespeare

A collection of minilectures arranged by categories offers insight into different ways of examining Shakespeare's works

NEW YORK TIMES BEST SELLER • WINNER OF THE NATIONAL BOOK

CRITICS CIRCLE AWARD "Of all the stories that argue and speculate about Shakespeare's life... here is a novel ... so gorgeously written that it transports you."

—*The Boston Globe* In 1580's England, during the Black Plague a young Latin tutor falls in love with an extraordinary, eccentric young woman in this "exceptional historical novel" (*The New Yorker*) and best-selling winner of the Women's Prize for Fiction. Agnes is a wild creature who walks her family's land with a falcon on her glove and is known throughout the countryside for her unusual gifts as a healer, understanding plants and potions better than she does people. Once she settles with her husband on Henley Street in Stratford-upon-Avon she becomes a fiercely protective mother and a steadfast, centrifugal force in the life of her young husband, whose career on the London stage is taking off when his beloved young son succumbs to sudden fever. A luminous portrait of a marriage, a shattering evocation of a family ravaged by grief and loss, and a tender and unforgettable re-imagining of a boy whose life has been all but forgotten, and whose name was given to one of the most celebrated plays of all time, *Hamnet* is mesmerizing, seductive, impossible to put down—a magnificent leap forward from one of our most gifted novelists.

The basic history of the Shakespearean editorial tradition is familiar and well-established. For nearly three centuries, men – most of them white and financially privileged – ensconced themselves in private and hard-to-access libraries, hammering out 'their' versions of Shakespeare's text. They produced enormous, learned tomes: monuments to their author's greatness and their own reputations. What if this is not the whole story? A bold, revisionist and alternative version of Shakespearean editorial history, this book recovers the lives and labours of almost seventy women editors. It challenges the received wisdom that, when it came to Shakespeare, the editorial profession was entirely male-dominated until the late twentieth century. In doing so, it demonstrates that taking these women's work seriously can transform our understanding of the history of editing, of the nature of editing as an enterprise, and of how we read Shakespeare in history.

Forms of Modernity in Romantic England and Republican China

A Broadview Internet Shakespeare Edition

Girlhood of Shakespeare's Sisters

Tales for Shakespeare

Equal parts tragedy and history play, *Richard III* chronicles the rise and short reign of its diabolical title character. Of this masterful creation, esteemed critic Harold Bloom has written, The manipulative, highly self-conscious, obsessed hero-villain moves himself from being the passive sufferer of his own moral and/or physical deformity to becoming a highly active melodramatist. Portrayed as England's curse and as his own worst enemy, the jealous and ambitious

Richard would find little glory or peace awaiting him upon his ascension to England's throne. This collection of critical essays about the Bard's Richard III includes classic criticism from a number of notable critics throughout the centuries. Edited by Bloom, this title also features a handy index for quick reference.