Shakespeare and Marx Oxford Shakespeare Topics

Shakespeare and Disability Studies
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.

Shakespeare and the Eighteenth Century
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 metaphorical 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 degrades 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.

William Shakespeare
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, Collier, 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.

Shakespearean
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.

Shakespeare and Outsiders
Stratford made the man, but London made the phenomenon that is Shakespeare. This volume takes an historical approach to Shakespeare's connections with London. It explores Stratford's various links with the capital, significant locations for Shakespeare's work, people with whom he associated, his resistance to pressure from the City authorities, and the cultural diversity of early modern London. Among many aspects of his life in the City and its environs, it covers the playhouses in Shoreditch, his associations with Bishopsgate, his brother Edmund's residence on Bankside, and elements of London life that went into the making of Falstaff. Being 'forest born', he was always an outsider and could never have been, or felt, accepted as a citizen. We find him repeatedly a sojourner in the City, on the move. His home and family lay in Stratford. Despite his success in the capital, we might almost imagine him to have been a reluctant Londoner. Shakespeare and London draws on a range of documentary sources including City parish registers, county sessions records and the archives of London's Bridewell Hospital. It sets out details about those who inhabited Shakespeare's milieu, or played some part in shaping his writing and acting career. This volume is ideal reading for undergraduates, graduates, and specialists of Shakespeare studies.
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 and print 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 in to 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.

The New Oxford Shakespeare

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.

Shakespeare and the Afterlife

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.

Timon of Athens

‘A remarkable book that takes us to the heart of Shakespeare’s art and influence.’—James Shapiro When Robert McCrum began his recovery from a life-changing stroke, he discovered that the only words that made sense to him were snatches of Shakespeare. Unable to travel or move as he used to, the First Folio became his “book of life”—an endless source of inspiration through which he could embark on “journeys of the mind” and see a reflection of our own disrupted times. An acclaimed writer and journalist, McCrum has spent the last twenty-five years immersed in Shakespeare’s work, on stage and on the page. During this prolonged exploration, Shakespeare’s poetry and plays, so vivid and contemporary, have become his guide and consolation. In Shakespearean he asks: why is it that we always return to Shakespeare, particularly in times of acute crisis and dislocation? What is the key to his hold on our imagination? And why do the collected works of an Elizabethan writer continue to speak to us as if they were written yesterday? Shakespearean is a rich, brilliant and superbly drawn portrait of an extraordinary artist, one of the greatest writers who ever lived. Through an enthralling narrative, ranging widely in time and space, McCrum seeks to understand Shakespeare within his historical context while also exploring the secrets of literary inspiration, and examining the nature of creativity itself. Witty and insightful, he makes a passionate and deeply personal case that Shakespeare’s words and ideas are not just enduring in their relevance – they are nothing less than the eternal key to our shared humanity.

Marx and Freud

Shakespeare and Disability Studies argues that an understanding of disability theory is essential for scholars, teachers, and directors who wish to create more inclusive and accessible theatrical and pedagogical encounters with Shakespeare’s plays. Previous work in the field of early modern disability studies has focused largely on Renaissance characters that a modern audience might view as disabled. This volume argues that the conception of disability as residing within individual literary characters limits understandings of disability in Shakespeare: by theorizing disability vis-à-vis characters, previous studies have largely overlooked readers, performers, and audience members who self-identify as disabled. Focusing on issues such as accessible performances, inclusive casting, and Shakespeare-based therapy, Shakespeare and Disability Studies reinvestigates textual approaches to disability in Shakespeare by reading accessibility as an art form and exploring both the powers and potential limits of universal design in theatrical performance. The book examines the complex interdependence among the concepts of theory, access, and inclusion—demonstrating the crucial role of disability theory in building access and examining the ways that access may both open and foreclose inclusive dramatic practice. Shakespeare and Disability Studies challenges Shakespeareans, from students to audience members, from classroom teachers to theatre practitioners, to consider how Shakespeare, as industry, as high art, and as cultural symbol, impacts the lived reality of those with disabled bodies and/or minds.

Shakespeare and the Bible

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.

Marx and Freud
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.

The Oxford Companion to Shakespeare

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 Text

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.

Shakespeare and Literary Theory

Shakespeare and Ecocritical Theory

This companion volume to The New Oxford Shakespeare: The Complete Works concentrates on the issues of canon and chronology. This major work in attribution studies presents in full the evidence behind the choices made in The Complete Works about which works Shakespeare wrote, in whole or part.

The New Oxford Shakespeare

“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’s Universal Wolf


Shakespeare and Material Culture

Shakespeare Topics provides 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. Notes and a critical guide to further reading equip the interested reader with the means to broaden research. Despite the presence of hundreds of Biblical allusions in Shakespeare, this is the first book to explore the pattern and significance of those references in relation to a selection of his greatest plays. It reveals the Bible as a rich source for Shakespeare's use 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 discloses 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. After an opening chapter comparing the Bible as a fragmented yet unified collection of 46 books with the fragmented yet unified First Folio collection of Shakespeare's 36 plays, each of the following six chapters matches a book of the Bible with a representative play: the creation myth of Genesis with the first play in the Folio, The Tempest, the historical epic of Exodus with Henry V, the tragedy of Job with King Lear, the tragicomedy of the Gospel of Matthew with Measure for Measure, and the apocalyptic masque of the Book of Revelation with The Tempest again. Though its subject matter and style appeal to a broad audience, this book is grounded in recent scholarship in Shakespeare and Biblical studies. Its intertextual readings are framed by descriptions of the historical circumstances of each work's composition and reception and by an emergent theory of allusion as a principle of creation and understanding.

Shakespeare’s Influence on Karl Marx

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.

Green Shakespeare

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.

From Performance to Print in Shakespeare's England

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, "One of a long overdue step forward in the way Shakespeare is taught."

Shakespeare's English and Roman History Plays

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.

Shakespeare - Henry V

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 Shakespearean provenance.

Shakespeare and the Afterlife

Shakespeare's Universal Wolf explores Shakespeare's representation and critique in four central plays: Troilus and Cressida, Othello, King Lear and As You Like It. - of the uncontrollable destructiveness of emerging ‘verified’ systems of modernity - mercantile capitalism, Machiavellian power, and value-free rationality - operating under their own autonomous logic, beyond the reach of the society which had created them.

Shakespeare and Marx

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 players 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.

Student’s Guide to Shakespeare
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.

**The Bible in Shakespeare**

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.

**The Arden Research Handbook of Contemporary Shakespeare Criticism**

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.

**The Norton Shakespeare, Based on the Oxford Edition: Later plays**

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.

**The New Oxford Shakespeare: Modern Critical Edition**

‘The first book to explore the pattern and significance of hundreds of biblical allusions in Shakespeare in relation to a selection of his greatest plays.’ - Years Work in English Studies Marx fills something of a void with Shakespeare and the Bible. He compiles critical works, identifies current arguments within 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, but they wear their learning lightly’ - Ruth Morse, Times Literary Supplement Shakespeare as an 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.

**Shakespeare and the Economic Imperative**

This is a bold and original reinterpretation of almost all of Shakespeare’s major plays, in the light of the Marxist, feminist and semiotic ideas of our own time. Through a set of tenuously detailed readings, the book illuminates a number of persistent problems or conflicts in Shakespearean drama - in particular a contradiction between words and things, body and language, which is also explored in terms of law, sexuality and Nature. Language and desire. Terry Eagleton argues, are seen by Shakespeare as a kind of ‘surplus’ over and above the body, stable and social roles and a fixed human nature. But the attitude of the plays to such a ‘surplus’ is profoundly ambivalent; if they admit it as the very source of human creativity, they also fear its anarchic, transgressive force. Underlying such ambiguities, the book convincingly shows, is a deeper ideological struggle, between feudalist traditionalism on the one hand, and the emergence of new forms of bourgeois individualism on the other. This book reveals how, in the light of our own contemporary theories of language, sexuality and society, we can understand the issues present in Shakespeare’s drama which previously have remained obscure.

**Shakespeare and London**

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
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 performance notes, and innovative introductory materials which lead the reader into exploring questions about interpretation, textual variants, literary criticism, and performance, for themselves.

Shakespeare and the Bible

Shakespeare and Outsiders

Great Shakespeareans

Shakespeare and Outiders

Shakespeare and Ecology

Eco-criticism, 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.