

The Tempest The Oxford Shakespeare Oxford Worlds Classics

This book challenges a longstanding and deeply ingrained belief in Shakespearean studies that *The Tempest*—long supposed to be Shakespeare's last play—was not written until 1611. In the course of investigating this proposition, which has not received the critical inquiry it deserves, a number of subsidiary and closely related interpretative puzzles come sharply into focus. These include the play's sources of New World imagery; its festival symbolism and structure; its relationship to William Strachey's True Reportory account of the 1609 Bermuda wreck of the *Sea Venture* (not published until 1625)—and the tangled history of how and why scholars have for so long misunderstood these matters. Publication of some preliminary elements of the authors' arguments in leading Shakespearean journals (starting in 2007) ignited a controversy that became part of the critical history. This book presents the case in full for the first time.

Performed variously as escapist fantasy, celebratory fiction, and political allegory, *The Tempest* is one of the plays in which Shakespeare's genius as a poetic dramatist found its fullest expression. Significantly, it was placed first when published in the First Folio of 1623, and is now generally seen as the playwright's most penetrating statement about his art. Stephen Orgel's wide-ranging introduction examines changing attitudes to *The Tempest*, and reassesses the evidence behind the various readings. He focuses on key characters and their roles and relationships, as well as on the dramatic, historical, and political context, finding the play to be both more open and more historically determined than traditional views have allowed.

The Oxford Shakespeare General Editor: Stanley Wells The

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Oxford Shakespeare offer authoritative texts from leading scholars in editions designed to interpret and illuminate the plays for modern readers - a new, modern-spelling text, collated and edited from the early texts - wide-ranging introduction discusses the play's historical contexts, political significance, characters, sources, and language - detailed stage history designed to meet the needs of students and theatre professionals - on-page commentary and notes explain meaning, allusions, staging, and much else - illustrated with production photographs, historical portraits, textual facsimiles, and map - full index to introduction and commentary - durable sewn binding for lasting use 'not simply a better text but a new conception of Shakespeare' Times Literary Supplement

ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

Prospero and his daughter Miranda are banished from their kingdom. They make a new life on an island. The Tempest

tells the story of what happens years later when a ship is wrecked in a storm and strange events unfold

TreeTops Classics are adapted and abridged versions of classic stories to enrich and extend children's reading experiences.

The Tempest is a popular text for study by secondary students the world over. This edition includes illustrations, preliminary notes, reading lists (including websites) and classroom notes.

Much Ado About Nothing is a popular text for study by secondary students the world over. This edition includes illustrations, preliminary notes, reading lists (including

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websites) and classroom notes.

The forty established and emerging scholars whose work is included in this volume bring an expansive understanding of feminism to questions of embodiment in Shakespeare and early modern studies. Using a diverse range of methods--historicism, psychoanalysis, queer theory, critical race studies, postcolonialism, posthumanism, eco-criticism, animal studies, disability studies, textual editing, performance and media studies--they present original readings of Shakespeare's plays and poems while situating his work both in the early modern period and the present day. Paying particular attention to the intersections of gender with race and sexuality, the volume collectively offers an exciting snapshot of the ways that 'feminism' and 'Shakespeare' continue to speak to and challenge each another.

Looks at the life, career, works, and influence of William Shakespeare.

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In this new offering from Stanley Wells, the pre-eminent Shakespearian scholar, comes a Very Short Introduction to the life and writings of the world's greatest and best-known dramatists: William Shakespeare. Looking at his early life and

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education, Wells explores Shakespeare's social and intellectual background and the literary traditions on which Shakespeare drew. Examining the theatres and theatrical profession of the time, he also considers how Shakespeare experienced this world, both as an actor and as a writer. Examining Shakespeare's narrative poems, sonnets, and all of his plays, Wells outlines their sources, style, and originality over the course of Shakespeare's career, to consider the fundamental impact his work has had for subsequent generations. Written with enthusiasm and flair by a scholar who has devoted a lifetime to the study of Shakespeare and his works, this is an engaging and authoritative introduction. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

Bartleby.com, Inc. presents the full text of the 1914 Oxford edition of the "Complete Works of William Shakespeare." The edition covers 37 plays, 154 sonnets, and miscellaneous verses of English dramatist and poet William Shakespeare (1564-1616). Users may search the edition. The edition covers such plays as "The Tempest," "As You Like It," and "The Taming of the Shrew."

This Norton Critical Edition includes:* The First Folio (1623) text, accompanied by the editors' preface and detailed explanatory annotations.* A rich collection of source materials by Ovid, Giovanni Pico della Mirandola, King James I, Michel de Montaigne, and others centered on the play's major themes of magic, witchcraft, politics, religion, geography, and travel.* Seventeen wide-ranging scholarly essays, seven of them new to the Second Edition.* Nineteen rescriptings that

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speak to The Tempest's enduring inspiration and provocation for writers from Thomas Heywood and Percy Bysshe Shelley to Aimé Césaire and Ted Hughes.* A Selected Bibliography.About the SeriesRead by more than 12 million students over fifty-five years, Norton Critical Editions set the standard for apparatus that is right for undergraduate readers. The three-part format--annotated text, contexts, and criticism--helps students to better understand, analyze, and appreciate the literature, while opening a wide range of teaching possibilities for instructors. Whether in print or in digital format, Norton Critical Editions provide all the resources students need.

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A study of the archaeology and sociology of the use of margins and other blank spaces. Marginalia constitute a significant dimension of the book's history, and what readers did to books often added to their value. This study deals with books in which the text and marginalia are in intense communication with each other, in which reading constitutes an active and sometimes adversarial engagement with the book. The underlying questions is at what point marginalia, the legible incorporation of the work of reading into the text of the book, became a way of defacing it rather than of increasing its value--why did we want books to lose their history?

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

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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

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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.

STUDENT'S GUIDE: THE TEMPEST: The Tempest - A William Shakespeare Play, with Study Guide *A Student's Guide *Full study materials and discussion *Key scenes, quotes and study questions *Plus original text Full play with Student's Guide, from the Literature Unpacked series. Make sense of William Shakespeare's classic play with full study notes, including characters, plot, themes, key scenes, important quotes and suggested study questions. Unpack the complexities of Shakespeare with the accompanying text to this play - ideal for students and scholars of all ages.

The Oxford Shakespeare: The Tempest Oxford Paperbacks

This introduction to Shakespeare's work offers clear but ambitious readings of the late plays. It incorporates collaborative works, revised works, and

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textual analyses in its discussion of the characteristics of this phase in Shakespeare's career. It also considers its relationships with the work of Fletcher, Middleton, and with Shakespeare's earlier work.

The *Tempest* contains sublime poetry and catchy songs, magic and low comedy, while it tackles important contemporary concerns: education, power politics, the effects of colonization, and technology. In this guide, Alden T. Vaughan and Virginia Mason Vaughan open up new ways into one of Shakespeare's most popular, malleable and controversial plays.

Shakespeare Studies is an international volume published every year in hardcover, containing more than three hundred pages of essays and studies by critics from both hemispheres.

Working in partnership with the RSC, this brand new series is ideal for introducing students to Shakespeare's plays. Using trusted and established RSC approaches, Shakespeare's plays come to life in the classroom and establish a deeper understanding and lasting appreciation of his work. Comprising the most popular plays used in schools, these full-colour editions include the RSC's active approaches to exploring the text, vibrant RSC performance photographs, page summaries, glosses, contextual information and much more. This unique series aims to motivate and inspire students in their early encounters with Shakespeare's plays whilst giving students confidence for all stages of their study of Shakespeare.

For centuries, plays like *Othello* and *The Tempest* have

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spoken about 'race' to audiences whose lives have been, and continue to be, enormously affected by the racial question. But are concepts such as 'race' or 'racism', 'xenophobia', 'ethnicity', or even 'nation' appropriate for analysing communities and identities in early modern Europe? Did skin colour matter to Shakespeare and his contemporaries, or was religious difference more important to them? This book examines how Shakespeare's plays contribute to, and are themselves crafted from, contemporary ideas about social and cultural difference. It considers how such ideas might have been different from later ideologies of 'race' that emerged during colonialism, but also from older ideas about barbarism, blackness, and religious difference. Thus it places the racial question in Shakespeare's plays alongside the histories with which they converse. Shakespeare uses and plays with the vocabularies of difference prevailing in his time, repeatedly turning to religious and cultural cross-overs and conversions - their impossibility, or the traumas they engender, or the social upheavals they can generate. *Shakespeare, Race and Colonialism* looks in depth at *Othello*, *The Merchant of Venice*, *Antony and Cleopatra*, *The Tempest*, and *Titus Andronicus*, and also shows how racial difference shapes the language and themes of other plays. In this beautifully illustrated book, one of the foremost Shakespeareans of our time explores the ways in which Shakespeare has been imagined from his time to ours. Drawing on performance history, textual history and the visual arts (including a fascinating chapter on portraiture), *Imagining Shakespeare* displays throughout

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the cultural versatility, elegance, lucidity and wit which have become the hallmarks of Stephen Orgel's style. Performed variously as escapist fantasy, celebratory fiction, and political allegory, *The Tempest* is one of the plays in which Shakespeare's genius as a poetic dramatist found its fullest expression. Significantly, it was placed first when published in the First Folio of 1623, and is now generally seen as the playwright's most penetrating statement about his art. Stephen Orgel's wide-ranging introduction examines changing attitudes to *The Tempest*, and reassesses the evidence behind the various readings. He focuses on key characters and their roles and relationships, as well as on the dramatic, historical, and political context, finding the play to be both more open and more historically determined than traditional views have allowed. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

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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 uses of myth, history, comedy and tragedy, his techniques of staging, and his ways of characterizing rulers, magicians and teachers in the image of the Bible's multifaceted God. This book also 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*, the homiletic disputation of Paul's Epistle to the Romans with *The Merchant of Venice*, 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

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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.

Photocopy of published edition, abridgment copyrighted 1986, although this version labelled "June 1987" and signed R. F. Lutz, with cuts made prior to photocopying. Labelled "Abridged by Jeffrey Horowitz & Julie Taymor, Theatre for a New Audience." This version premiered at The American Shakespeare Festival, Stratford, Conn., April 1987. 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 fundamental subject of A. D. Nuttall's bold and daring first book, *Two Concepts of Allegory*, is a particular habit of thought--the practice of thinking about universals as though they were concrete things. His study takes the form of an inquiry into certain conceptual questions raised, in the first place, by the allegorical critics of *The Tempest*, and, in the second place, by allegorical and quasi-allegorical poetry in general. The argument has the

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further consequence of suggesting that allegory and metaphysics are in practice more closely allied than is commonly supposed. This paperback reissue includes a new preface by the author.

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