

The Oxford Shakespeare The Taming Of The Shrew Oxford Worlds Classics

Shakespeare's Culture in Modern Performance is an original study at the interface of a historicizing literary criticism and the study of modern performance. In a critical climate that views the cultural object of performance as authentic in itself, is there any point in exploring a script's original history? The writer argues for a dialogic understanding of Shakespeare's plays in performance relative to unresolved issues of modernity, in a study of modern productions on stage and screen.

The impetus for this Approaches to Teaching volume on The Taming of the Shrew grew from the editors' desire to discover why a play notorious for its controversial exploration of conflicts between men and women and the challenges of marriage is enduringly popular in the classroom, in the performing arts, and in scholarship. The result is a volume that offers practical advice to teachers on editions and teaching resources in part 1, "Materials," while illuminating how the play's subtle and complex arguments regarding not just marriage but a host of other subjects--modes of early modern education, the uses of clever rhetoric, intergenerational and class politics, the power of theater--are being brought to life in college classrooms. The essays in part 2, "Approaches," are written by English and theater instructors who have taught in a variety of academic settings and cover topics including early modern homilies and music, Hollywood versions of The Taming of the Shrew, and student performances.

Iago's 'I am not what I am' epitomises how Shakespeare's work is rich in philosophy, from issues of deception and moral deviance to those concerning the complex nature of the self, the notions of being and identity, and the possibility or impossibility of self-knowledge and knowledge of others. Shakespeare's plays and poems address subjects including ethics, epistemology, metaphysics, philosophy of mind, and social and political philosophy. They also raise major philosophical questions about the nature of theatre, literature, tragedy, representation and fiction. The Routledge Companion to Shakespeare and Philosophy is the first major guide and reference source to Shakespeare and philosophy. It examines the following important topics: What roles can be played in an approach to Shakespeare by drawing on philosophical frameworks and the work of philosophers? What can philosophical theories of meaning and communication show about the dynamics of Shakespearean interactions and vice versa? How are notions such as political and social obligation, justice, equality, love, agency and the ethics of interpersonal relationships demonstrated in Shakespeare's works? What do the plays and poems invite us to say about the nature of knowledge, belief, doubt, deception and epistemic responsibility? How can the ways in which Shakespeare's characters behave illuminate existential issues concerning meaning, absurdity, death and nothingness? What might Shakespeare's characters and their actions show about the nature of the self, the mind and the identity of individuals? How can Shakespeare's works inform philosophical approaches to notions such as beauty, humour, horror and tragedy? How do Shakespeare's works illuminate philosophical questions about the nature of fiction, the attitudes and expectations involved in engagement with theatre, and the role of acting and actors in creating representations? The Routledge Companion to Shakespeare and Philosophy is essential reading for students and researchers in aesthetics, philosophy of literature and philosophy of theatre, as well as those exploring Shakespeare in disciplines such as literature and theatre and drama studies. It is also relevant reading for those in areas of philosophy such as ethics, epistemology and philosophy of language.

Analyzes the biblical references that Shakespeare makes in his plays, surveying the different English Bibles available to Shakespeare, and

pointing out which of these he referred to most often (the King James version only appeared near the end of his career). Also examines biblical references found in literary source material used by Shakespeare to determine whether he used or adapted these or added others from his own memory; and what these allusions would have meant to audiences of the time.--From publisher description.

REA's MAXnotes for William Shakespeare's The Taming of the Shrew The MAXnotes offers a comprehensive summary and analysis of The Taming of the Shrew and a biography of William Shakespeare. Places the events of the play in historical context and discusses each act in detail. Includes study questions and answers along with topics for papers and sample outlines.

Situated within the Oxford Handbooks to Literature series, the group of Oxford Handbooks to Shakespeare are designed to record past and present investigations and renewed and revised judgments by both familiar and younger Shakespearean specialists. Each of these volumes is edited by one or more internationally distinguished Shakespeareans; together, they comprehensively survey the entire field. An essential resource for the study of Shakespeare, The Oxford Handbook to Shakespeare is edited by esteemed scholar Arthur Kinney and contains forty specially written essays. It provides fresh and imaginative readings of his plays and poems, reflects on the current state of Shakespeare Studies, and suggests the likely future directions it will take. The Handbook is divided into five sections: 'Texts' explores how Shakespeare wrote, who he collaborated with, the ways in which his works were transmitted, and the reactions of his early readers; 'Conditions' examines the economic, social, artistic, and linguistic forces at play on Shakespeare; 'Works' discusses the various stages of his career; 'Performances' is concerned with issues such as the reception of his plays, the theatre business, and film adaptations; and 'Current Speculations' includes essays on topics ranging from the role of philosophical thought and the influence of classical sources to the relevance of empire, technology, religion, and law. By covering the range of Shakespeare's work in his time and ours, this myriad-minded book deepens and enriches our understanding of the great poet and unparalleled playwright's accomplishments.

Includes a scene-by-scene synopsis, production history of the play, an overview of Shakespeare's career and more.

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, 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 'The Taming of the Shrew' and Shakespeare. Includes rich, exciting colour photos of performances of 'The Taming of the Shrew' from around the world.

This book examines the important themes of sexuality, gender, love, and marriage in stage, literary, and film treatments of Shakespeare's plays. • Includes excerpts of four English early-modern marriage manuals • A bibliography contains sources regarding Greek, Roman, medieval, and early-modern European sexuality as well as Shakespearean criticism • A glossary clarifies unfamiliar terms

This unusual and fascinating book convinces readers that names matter in Shakespeare's plays - and that playing with names is a serious business. The focus is Shakespeare - in particular, case-studies of Romeo and Juliet, Comedy of Errors, The Taming of

the Shrew, A Midsummer Night's Dream, All's Well that Ends Well, and Troilus and Cressida - but the book also shows what Shakespeare inherited and where the topic developed after him.

Early Shakespeare, 1588–1594 draws together leading scholars of text, performance, and theatre history to offer a rigorous re-appraisal of Shakespeare's early career. The contributors offer rich new critical insights into the theatrical and poetic context in which Shakespeare first wrote and his emergence as an author of note, while challenging traditional readings of his beginnings in the burgeoning theatre industry. Shakespeare's earliest works are treated on their own merit and in their own time without looking forward to Shakespeare's later achievements; contributors situate Shakespeare, in his twenties, in a very specific time, place, and cultural moment. The volume features essays about Shakespeare's early style, characterisation, and dramaturgy, together with analysis of his early co-authors, rivals, and influences (including Lyly, Spenser and Marlowe). This collection provides essential entry points to, and original readings of, the poet-dramatist's earliest extant writings and shines new light on his first activities as a professional author.

The Oxford Shakespeare: The Taming of the Shrew Oxford Paperbacks

Bartleby.com, Inc. presents the full text of the play "The Taming of the Shrew," as part of the full text of the 1914 Oxford edition of the "Complete Works of William Shakespeare." "The Taming of the Shrew" was written in 1593-1594 by English dramatist and poet William Shakespeare (1564-1616).

First published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

Modern editions of a popular and trusted series.

From the Royal Shakespeare Company – a fresh new edition of Shakespeare's controversial comedy of the war between the sexes THIS EDITION INCLUDES: • An illuminating introduction to The Taming of the Shrew 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 The Taming of the Shrew in performance, recommends film versions, takes a detailed look at specific productions and includes interviews with two leading directors and an actress - Gregory Doran, Phyllida Lloyd and Michelle Gomez – 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.

A comedy of Petruchio's determination to subdue the irascible Katherine and to make her his wife

This book is a record of Kermode's "error," his wandering through literature past and present. He notes that "in thirty-odd years I have written several hundred reviews, an example I would strongly urge the young not to follow." From these Kermode has selected the pieces he treasures most; they provide an example that will be difficult to follow.

This new edition of The Taming of the Shrew is part of the established Cambridge School Shakespeare series and has been substantially

updated with new and revised activities throughout. 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 Taming of the Shrew*, you will find a variety of classroom-tested activities, an eight-page colour section and an enlarged selection of notes including information on characters, performance, history and language. Audiences have always delighted in the robust comedy and verbal inventiveness of *The Taming of the Shrew*. It has survived many adaptations ranging from, probably, the play printed in 1594 as *The Taming of the Shrew* through several eighteenth-century versions to modern-dress productions and transformations into ballet, musical, film, and opera. Introducing this new edition, H.J. Oliver pays attention to the play's theatrical virtues while also providing a deeply considered study of its textual problems, structural complexities, and interpretive challenges.

Rather than arguing for a "unified response" among spectators, as many scholars do, the book argues that when the plays are performed on thrust stages, the audience's reactions are actually seminal to the plays' intended dramatic effects.

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 is a landmark print and online project, which for the first time provides fully edited and annotated texts of all extant versions of all Shakespeare's works, including collaborations, revisions, and adaptations. Based on a fresh examination of the surviving original documents, it draws upon the latest interdisciplinary scholarship, supplemented by new research undertaken by a diverse international team. Although closely connected and systematically cross-referenced, each part can be used independently of the others. *The New Oxford Shakespeare: The Complete Works: Critical Reference Edition* collects the same versions of the same works found in the *Modern Critical Edition*, keyed to the same line-numbering. But the *Critical Reference Edition* emphasizes book history and the documentary origins of each text. It preserves the spelling, punctuation, capitalization, abbreviations, typographical contrasts, ambiguities, and inconsistencies of the early documents. Introductions focus on early modern manuscript and print culture, setting each text within the material circumstances of its production, transmission, and early reception. The works are arranged in the chronological order of the surviving texts: the first volume covers documents manufactured in Shakespeare's lifetime, and the second covers documents made between 1622 and 1728. The illustrated general introduction presents an overview of the texts available to editors and describes how they define Shakespeare. An essay on error surveys kinds of error characteristic of these early text technologies. It is followed by a general introduction to the music of Shakespeare's plays. Introductions to individual works and an extensive foot-of-the-page textual apparatus record and discuss editorial corrections of scribal and printing errors in the early documents; marginal notes record press variants and key variants in different documents. Original music notation is provided for the songs (where available).

Because the plays were written and copied within the framework of theatrical requirements, casting charts identify the length and type of each role, discuss potential doubling possibilities, and note essential props. 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.

Essays, lectures, and letters discuss Shakespeare's background, the early dramas, as well as the more mature plays, their texts, and the sonnets

Contesting the notion of Shakespeare as originator, Clare demonstrates how Shakespeare adapted, imitated and borrowed from the work of others.

The Taming of the Shrew is a popular text for study by secondary students the world over. This edition includes illustrations, preliminary notes, reading lists and classroom notes.

A major new edition of Shakespeare's much performed and adapted comedy edited and introduced by a leading scholar. This is the first scholarly edition of Othello to give full attention to the play's bold treatment of racial themes. Designed to meet the needs of theatre professionals, the edition includes an extensive performance history, a commentary illuminating the complexities of Shakespeare's language, and appendices on music in the play and a full translation of the Italian novella from which the story derives.

A Midsummer Night's Dream is perhaps the best loved of Shakespeare's plays. It brings together aristocrats, workers, and fairies in a wood outside Athens, and from there the enchantment begins. In the introduction to this edition, Peter Holland pays particular attention to dreams and dreamers, and to Shakespeare's construction of a world of night and shadows. Both here and in his commentary he explores the play's extensive performance history to illustrate the wide range of interpretations of which it is capable.

A Midsummer Night's Dream is perhaps the best loved of Shakespeare's plays. It brings together aristocrats, workers, and fairies in a wood outside Athens, and from there the enchantment begins. Simple and engaging on the surface, it is none the less a highly original and sophisticated work, remarkable for both its literary and its theatrical mastery. It is one of the very few of Shakespeare's plays which do not draw on narrative sources, which suggests that it reflects his deepest imaginative concerns to an unusual degree. In his introduction Peter Holland pays particular attention to dreams and dreamers, and to Shakespeare's construction of a world of night and shadows. Both here and in his commentary he explores the play's extensive performance history to illustrate the wide range of interpretations of which it is capable.

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.

In The Taming Of The Shrew two, disguised, competing suitors clamour for the hand of beautiful Bianca whilst gold-digging Petruchio agrees to wed her viciously ill-tempered sister Kate sight-unseen. The difference between marrying for love and marrying for money, however, becomes increasingly difficult to judge. This brash, brutal and darkly comic story pulls no punches.

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