

Julius Caesar The Oxford Shakespeare Oxford World

Shakespeare Stanley Wells.2003 From the entry of Shakespeare's birth in the Stratford church register to a Norwegian production of Macbeth in which the hero was represented by a tomato, this enthralling and splendidly illustrated book tells the story of Shakespeare's life, his writings, and his afterlife. Drawing on a lifetime's experience of studying, teaching, editing, and writing about Shakespeare, Stanley Wells combines scholarly authority with authorial flair in a book that will appeal equally to the specialist and the untutored enthusiast. Chapters on Shakespeare's life in Stratford and in London offer a fresh view of the development of the writer's career and personality. At the core of the book lies a magisterial study of the writings themselves--how Shakespeare set about writing a play, his relationships with the company of actors with whom he worked, his developing mastery of the literary and rhetorical skills that he learned at the Stratford grammar school, the essentially theatrical quality of the structure and language of his plays. Subsequent chapters trace the fluctuating fortunes of his reputation and influence. Here are accounts of adaptations, productions, and individual performances in England and, increasingly, overseas; of great occasions such as the Garrick Jubilee and the tercentenary celebrations of 1864; of the spread of Shakespeare's reputation in France and Germany, Russia and America, and, more recently, the Far East; of Shakespearian discoveries and forgeries; of critical reactions, favorable and otherwise, and of scholarly activity; of paintings, music, films and other works of art inspired by the plays; of the plays' use in education and the political arena, and of the pleasure and intellectual stimulus that they have given to an increasingly international public. Shakespeare, said Ben Jonson, was not of an age but for all time. This is a book about him for our time.

The Oxford Shakespeare: Hamlet William Shakespeare.2008-04-17 Hamlet's combination of violence and introspection is unusual among Shakespeare's tragedies. It is also full of curious riddles and fascinating paradoxes, making it one of his most widely discussed plays. Professor Hibbard's illuminating and original introduction explains the process by which variant texts were fused together in the eighteenth century to create the most commonly used text of today. Drawing on both critical and theatrical history, he shows how this fusion makes Hamlet seem a much more 'problematic' play than it was when it originally appeared in the First Folio of 1623. The Oxford Shakespeare edition presents a radically new text, based on that First Folio, which printed Shakespeare's own revision of an earlier version. The result is a 'theatrical' and highly practical edition for students and performers alike.

Twelfth Night, Or, What You Will William Shakespeare.1920

William Shakespeare, Julius Caesar Mary Hamer,Helen Hackett.1998 The First Folio of 1623 is the definitive edition of Shakespeare's plays. It is more often than not the closest we can now get to what Shakespeare actually wrote. But the Folio's antiquated typography and cramped layout make it remote and inaccessible to modern eyes. The Shakespeare Folios on the other hand offer easy access directly to the First Folio by presenting the text in modern type but otherwise unchanged. All the First Folio's idiosyncrasies of layout and spelling, even its obvious errors, have been scrupulously left intact, but the text suddenly becomes as easily legible as the script of any modern play. As an additional aid to understanding, readers will find, printed opposite each page of the Folio, the very same passage in a modern edition. So, whenever the Folio presents a problem, the reader can refer to this parallel text for a solution, either in the text itself or in the set of notes at the end of the book. These notes draw on the long tradition of Shakespearean scholarship and include full reference to surviving Quarto texts.--BOOK JACKET.

Julius Caesar William Shakespeare.1872

Julius Caesar William Shakespeare.2017-09-02 The Oxford School Shakespeare has become the

preferred introduction to the literary legacy of the greatest playwright in the English language. This exclusive collection of the Bard's best works has been designed specifically for readers new to Shakespeare's rich literary legacy. Each play is presented complete and unabridged, in large print. Every book is well illustrated, and starts with a commentary and character summary. Scene synopses and character summaries clarify confusing plots, while incisive essays explore the historical context and Shakespeare's sources. Each book ends with a complete list of Shakespeare's plays and a brief chronology of the Bard's life. The detailed explanatory notes are written clearly and positioned right next to the text--no more squinting at microscopic footnotes or flipping pages back and forth in search of endnotes! The new edition of the series features new covers and new illustrations, including both new drawings and photos from recent productions of Shakespeare's plays around the globe. In addition, the notes and the introductory material have been completely revised in line with new research and in order to make them clearer and more accessible. Finally, the entire text has been redesigned and reset to enhance readability. The new edition achieves the feat of unprecedented clarity of presentation without any cuts to the original text or the detailed explanations.

About William Shakespeare: William Shakespeare (baptised 26 April 1564) was an English poet and playwright, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet and the Bard of Avon (or simply The Bard). His surviving works consist of 38 plays, 154 sonnets, two long narrative poems, and several other poems. His plays have been translated into every major living language, and are performed more often than those of any other playwright. Shakespeare was born and raised in Stratford-upon-Avon. Scholars believe that he died on his fifty-second birthday, coinciding with St George's Day. At the age of 18 he married Anne Hathaway, who bore him three children: Susanna, and twins Hamnet and Judith. Between 1585 and 1592 he began a successful career in London as an actor, writer, and part owner of the playing company the Lord Chamberlain's Men, later known as the King's Men. He appears to have retired to Stratford around 1613, where he died three years later. Few records of Shakespeare's private life survive, and there has been considerable speculation about such matters as his sexuality, religious beliefs, and whether the works attributed to him were written by others. In the course of teaching high school sophomores for thirty years, I have read Julius Caesar shakespeare more than thirty times, and I never grow tired of its richness of detail or the complexity of its characters. Almost every year, I end up asking myself the same simple question--Whom do I like better? Cassius or Brutus?--and almost every year my answer is different from what it was the year before. On one hand, we have Cassius, the selfish, manipulative conspirator who, after the assassination, shows himself to be an impulsive, loyal friend and an able politician, and, on the other hand, Brutus, the conscientious intellectual and lover of the republic who becomes, under the weight of his guilt, an irritatingly scrupulous moralist and an inept general more concerned with reputation than success. And then of course there is Antony: brilliant, vicious, unscrupulous, and ultimately as unknowable as a tornado.

Shakespeare's Tragedy of Julius Caesar William Shakespeare.1872

Julius Caesar; a Great Life in Brief Alfred Duggan,Julius Caesar.1955

The Oxford Shakespeare: Julius Caesar William Shakespeare.2008-05-08 The most famous of Shakespeare's Roman tragedies, Julius Caesar was written and first performed in 1599, and was apparently one the plays his contemporaries enjoyed most. Recounting the death of Caesar on the steps of the Senate house, the play offers some of Shakespeare's finest scenes: Antony's skillful speech at Caesar's funeral, and the quarrel and reconciliation between Brutus and Cassius with the news of Portia's death. This edition includes a fresh consideration of the play's date and its place in the Shakespeare canon and examines how Shakespeare reshaped his sources (primarily North's translation of Plutarch's Lives). About the Series: For over 100 years Oxford World's Classics has made available the broadest spectrum 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, voluminous notes to clarify the text, up-to-date bibliographies for further study, and much more.

Oxford Illustrated Shakespeare Dictionary David Crystal, Ben Crystal. 2015 Essential guidance for students and playgoers around the world. A unique dictionary to unlock the mysteries of Shakespeare's world, words and language, compiled by renowned English language expert David Crystal and Shakespearean actor and producer Ben Crystal. Over 4000 Shakespearean words clearly explained with examples from the twelve most studied and performed plays including Macbeth, Hamlet, Julius Caesar, Romeo and Juliet, and A Midsummer Night's Dream. Notes giving insights into Shakespeare's use of language, his society, and theatrical performances. Panels covering the language and conventions used in a wide range of fascinating topics including money, insults, and swearing. Full-colour illustrations of the Elizabethan's bright cosmos, sharp and vicious weapons, fashions of the day, musical instruments, and maps of the lands and place names ! This is the most up-to-date and accessible language reference tool which will boost your understanding and enjoyment of Shakespeare's plays.

Julius Caesar Joseph Pearce, William Shakespeare. 2011-12-13 Though a staple in high school English classes, Julius Caesar is not a simple play. Seemingly irreconcilable forces are at work: fate and free will, the changeableness and stubbornness of ambitious men, the demands of public service and the desire for private gain. Drawn from history as recorded by Plutarch, the major characters- Caesar, Brutus, Cassius, and Mark Antony-are complex, as are the twists and turns of their fortunes. What kind of man rises to power? What price does he pay when he becomes a politician? These questions raised by Shakespeare are relevant in every age, whether ancient Rome, Elizabethan England, or even in our own day.

The Oxford Shakespeare: Much Ado About Nothing William Shakespeare. 2008-04-17 Sparkling with the witty dialogue between Beatrice and Benedict, *Much Ado About Nothing* is one of Shakespeare's most enjoyable and theatrically successful comedies. This edition offers a newly edited text and an exceptionally helpful and critically aware introduction. Paying particular attention to analysis of the play's minor characters, Sheldon P. Zitner discusses Shakespeare's transformation of his source material. He rethinks the attitudes to gender relations that underlie the comedy and determine its view of marriage. Allowing for the play's openness to reinterpretation by successive generations of readers and performers, Zitner provides a socially analytic stage history, advancing new views for the actor as much as for the critic.

Forensic Shakespeare Quentin Skinner. 2014 *Forensic Shakespeare* illustrates Shakespeare's creative processes by revealing the intellectual materials out of which some of his most famous works were composed. Focusing on the narrative poem *Lucrece*, on four of his late Elizabethan plays (*Romeo and Juliet*, *The Merchant of Venice*, *Julius Caesar* and *Hamlet*) and on three early Jacobean dramas, (*Othello*, *Measure for Measure* and *All's Well That Ends Well*), Quentin Skinner argues that major speeches, and sometimes sequences of scenes, are crafted according to a set of rhetorical precepts about how to develop a persuasive judicial case, either in accusation or defence. Some of these works have traditionally been grouped together as 'problem plays', but here Skinner offers a different explanation for their frequent similarities of tone. There have been many studies of Shakespeare's rhetoric, but they have generally concentrated on his wordplay and use of figures and tropes. By contrast, this study concentrates on Shakespeare's use of judicial rhetoric as a method of argument. By approaching the plays from this perspective, Skinner is able to account for some distinctive features of Shakespeare's vocabulary, and also help to explain why certain scenes follow a recurrent pattern and arrangement. More broadly, he is able to illustrate the extent of Shakespeare's engagement with an entire tradition of classical and Renaissance humanist thought.

The Oxford Shakespeare: The History of King Lear William Shakespeare. 2008-04-17 The Oxford Shakespeare offers authoritative texts from leading scholars in editions designed to interpret and illuminate the plays for modern readers - a new, modern-spelling text, based on the Quarto text of 1608 - on-page commentary and notes explain meaning, staging, allusions and much else - detailed introduction considers composition, sources, performances and changing critical attitudes to the play - illustrated with production photographs and related art - includes 'The Ballad of King Lear' and related offshoots - full index to introduction and commentary - durable sewn binding for lasting

use 'not simply a better text but a new conception of Shakespeare. This is a major achievement of twentieth-century scholarship.' 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.

The Oxford Handbook of Shakespeare and Music Christopher R. Wilson, Mervyn Cooke. 2022 This compendium reflects the latest international research into the many and various uses of music in relation to Shakespeare's plays and poems, the contributors' lines of enquiry extending from the Bard's own time to the present day. The coverage is global in its scope, and includes studies of Shakespeare-related music in countries as diverse as China, the Czech Republic, France, Germany, India, Italy, Japan, Russia, South Africa, Sweden, and the Soviet Union, as well as the more familiar Anglophone musical and theatrical traditions of the UK and USA. The range of genres surveyed by the book's team of distinguished authors embraces music for theatre, opera, ballet, musicals, the concert hall, and film, in addition to Shakespeare's ongoing afterlives in folk music, jazz, and popular music. The authors take a range of diverse approaches: some investigate the evidence for performative practices in the Early Modern and later eras, while others offer detailed analyses of representative case studies, situating these firmly in their cultural contexts, or reflecting on the political and sociological ramifications of the music. As a whole, the volume provides a wide-ranging compendium of cutting-edge scholarship engaging with an extraordinarily rich body of music without parallel in the history of the global arts--

Shakespeare and the Politics of Commoners Chris Fitter. 2017 Shakespeare and the Politics of Commoners is a highly original contribution to our understanding of Shakespeare's plays. It breaks important new ground in introducing readers, lay and scholarly alike, to the existence and character of the political culture of the mass of ordinary commoners in Shakespeare's England, as revealed by the recent findings of 'the new social history'. The volume thereby helps to challenge the traditional myths of a non-political commons and a culture of obedience. It also brings together leading Shakespeareans, who digest recent social history, with eminent early modern social historians, who turn their focus on Shakespeare. This genuinely cross-disciplinary approach generates fresh readings of over ten of Shakespeare's plays and locates the impress on Shakespearean drama of popular political thought and pressure in this period of perceived crisis. The volume is unique in engaging and digesting the dramatic importance of the discoveries of the new social history, thereby resituating and revaluing Shakespeare within the social depth of politics.

Julius Caesar William Shakespeare. 1861

A Year in the Life of William Shakespeare James Shapiro. 2009-10-13 Winner of the Baillie Gifford Prize's 25th Anniversary Winner of Winners award What accounts for Shakespeare's transformation from talented poet and playwright to one of the greatest writers who ever lived? In this gripping account, James Shapiro sets out to answer this question, succeed[ing] where others have fallen short. (Boston Globe) 1599 was an epochal year for Shakespeare and England. During that year, Shakespeare wrote four of his most famous plays: Henry the Fifth, Julius Caesar, As You Like It, and, most remarkably, Hamlet; Elizabethans sent off an army to crush an Irish rebellion, weathered an Armada threat from Spain, gambled on a fledgling East India Company, and waited to see who would succeed their aging and childless queen. James Shapiro illuminates both Shakespeare's staggering achievement and what Elizabethans experienced in the course of 1599, bringing together the news and the intrigue of the times with a wonderful evocation of how Shakespeare worked as an actor, businessman, and playwright. The result is an exceptionally immediate and gripping account of an inspiring moment in history.

The Oxford Shakespeare: The Tragedy of Macbeth William Shakespeare. 2008-04-17 Dark and violent, Macbeth is also the most theatrically spectacular of Shakespeare's tragedies. Indeed, for 250 years - until early this century - it was performed with grand operatic additions set to baroque music. In his introduction Nicholas Brooke relates the play's changing fortunes to changes within

society and the theatre and investigates the sources of its enduring appeal. He examines its many layers of illusion and interprets its linguistic turns and echoes, arguing that the earliest surviving text is an adaptation, perhaps carried out by Shakespeare himself in collaboration with Thomas Middleton. This fully annotated edition reconsiders textual and staging problems, appraises past and present critical views, and represents a major contribution to our understanding of Macbeth. 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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Oss:Julius Caesar Gill Roma Ed..2000-10-30

A School Shakespeare ... William Shakespeare.1928

Julius Caesar William Shakespeare.2015-10-27 William Shakespeare was an English poet, playwright, and actor, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist.He is often called England's national poet, and the Bard of Avon. His extant works, including collaborations, consist of approximately 38 plays,154 sonnets, two long narrative poems, and a few other verses, some of uncertain authorship. His plays have been translated into every major living language and are performed more often than those of any other playwright.

Julius Caesar William Shakespeare.2001

The Oxford & Cambridge Edition of Shakespeare's Julius Caesar William Shakespeare.1901
This Is Shakespeare Emma Smith.2020-03-31 An electrifying new study that investigates the challenges of the Bard's inconsistencies and flaws, and focuses on revealing—not resolving—the ambiguities of the plays and their changing topicality A genius and prophet whose timeless works encapsulate the human condition like no other. A writer who surpassed his contemporaries in vision, originality, and literary mastery. A man who wrote like an angel, putting it all so much better than anyone else. Is this Shakespeare? Well, sort of. But it doesn't tell us the whole truth. So much of what we say about Shakespeare is either not true, or just not relevant. In *This Is Shakespeare*, Emma Smith—an intellectually, theatrically, and ethically exciting writer—takes us into a world of politicking and cypocating, as we watch Shakespeare emulating the blockbusters of Christopher Marlowe and Thomas Kyd (the Spielberg and Tarantino of their day), flirting with and skirting around the cutthroat issues of succession politics, religious upheaval, and technological change. Smith writes in strikingly modern ways about individual agency, privacy, politics, celebrity, and sex. Instead of offering the answers, the Shakespeare she reveals poses awkward questions, always inviting the reader to ponder ambiguities.

Julius Caesar William Shakespeare.1957

Caesar Adrian Goldsworthy.2006-09-22 This “captivating biography” of the great Roman general

“puts Caesar’s war exploits on full display, along with his literary genius” and more (The New York Times) Tracing the extraordinary trajectory of the Julius Caesar’s life, Adrian Goldsworthy not only chronicles his accomplishments as charismatic orator, conquering general, and powerful dictator but also lesser-known chapters during which he was high priest of an exotic cult and captive of pirates, and rebel condemned by his own country. Goldsworthy also reveals much about Caesar’s intimate life, as husband and father, and as seducer not only of Cleopatra but also of the wives of his two main political rivals. This landmark biography examines Caesar in all of these roles and places its subject firmly within the context of Roman society in the first century B.C. Goldsworthy realizes the full complexity of Caesar’s character and shows why his political and military leadership continues to resonate thousands of years later.

Julius Caesar William Shakespeare.1875

The History of King Lear, Acted at the Queens Theatre (Classic Reprint) Nahum

Tate.2017-10-20 Excerpt from The History of King Lear, Acted at the Queens Theatre And, as my Patron, thought on in my Pray ers. I eat. Away, the Bow is bent, make £10111 the Shaft. Kent. No let it fall and drench within my Heart. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

The Complete Pelican Shakespeare William Shakespeare.2002-10-01 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.

A Companion to Julius Caesar Miriam Griffin.2015-07-21 A Companion to Julius Caesar comprises 30 essays from leading scholars examining the life and after life of this great polarizing figure. Explores Caesar from a variety of perspectives: military genius, ruthless tyrant, brilliant politician, first class orator, sophisticated man of letters, and more Utilizes Caesar’s own extant writings Examines the viewpoints of Caesar’s contemporaries and explores Caesar’s portrayals by artists and writers through the ages

Julius Caesar William Shakespeare.2008

Shakespeare Stories, Level 16 Chris Powling,William Shakespeare.2016-05-12 Sebastian and Viola cause all sorts of trouble when they switch places in the romantic comedy Twelfth Night. Learn the history of the most famous Roman emperor of all when you enter Julius Caesar's world of treachery and murder. Leontes' jealousy loses him his family and his mind. Can he find his way out of the darkness in The Winter's Tale? Shakespeare Stories allows children to discover the delights of the Bard in these three prose retellings. TreeTops Greatest Stories offers children some of the worlds best-loved tales in a collection of timeless classics. Top children's authors and talented illustrators work together to bring to life our literary heritage for a new generation, engaging and delighting children. The books are carefully levelled, making it easy to match every child to the right book. Each book contains inside cover notes to help children explore the content, supporting their reading development. Teaching notes on Oxford Owl offer cross-curricular links and activities to support guided reading, writing, speaking and listening.

The New Oxford Shakespeare Gary Taylor,Gabriel Egan.2017 Authorship Companion: Cutting-edge research in attribution studies; A new perspective on the dating of Shakespeare's plays, and on his dramatic collaborations; Combines the work of senior scholars with exciting new voices; Explores the latest developments in the understanding of Shakespeare's style and methods for detecting and

describing it; Covers the entire breadth of Shakespeare's writing, across the plays and the poems; A record of all early documents relevant to authorship and chronology; A survey and synthesis of past scholarship to 2016; Individual case studies combined with broader analysis of theories and methods.--Publisher's description.

Julius Caesar William Shakespeare.1878

The Tragedy of Coriolanus William Shakespeare.1969-12-02 John Dover Wilson's New Shakespeare, published between 1921 and 1966, became the classic Cambridge edition of Shakespeare's plays and poems until the 1980s. The series, long since out-of-print, is now reissued. Each work is available both individually and as a set, and each contains a lengthy and lively introduction, main text, and substantial notes and glossary printed at the back. The edition, which began with *The Tempest* and ended with *The Sonnets*, put into practice the techniques and theories that had evolved under the 'New Bibliography'. Remarkably by today's standards, although it took the best part of half a century to produce, the New Shakespeare involved only a small band of editors besides Dover Wilson himself. As the volumes took shape, many of Dover Wilson's textual methods acquired general acceptance and became an established part of later editorial practice, for example in the *Arden* and *New Cambridge Shakespeares*.

Julius Caesar William Shakespeare.1929

As You Like It (2009 Edition) William Shakespeare.2009-03-05 *As You Like It* 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.

Staging in Shakespeare's Theatres Andrew Gurr,Mariko Ichikawa.2000 By bringing together evidence from different sources--documentary, archaeological, and the play-texts themselves--*Staging Shakespeare's Theatres* reconstructs the ways in which the plays were originally staged in the theaters of Shakespeare's own time, and shows how the physical possibilities and limitations of these theaters affected both the writing and the performances. The book explains the conditions under which the early playwrights and players worked, their preparation of the plays for the stage, and their rehearsal practices. It looks at the quality of evidence supplied by the surviving play-texts, and the extent to which audiences of the time differed from modern audiences; and it gives vivid examples of how Elizabethan actors made use of gestures, costumes, props, and the theater's specific design features. Stage movement is analyzed through a careful study of how exits and entrances worked on such stages. The final chapter offers a thorough examination of *Hamlet* as a text for performance, excitingly returning the play to its original staging at the Globe.

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