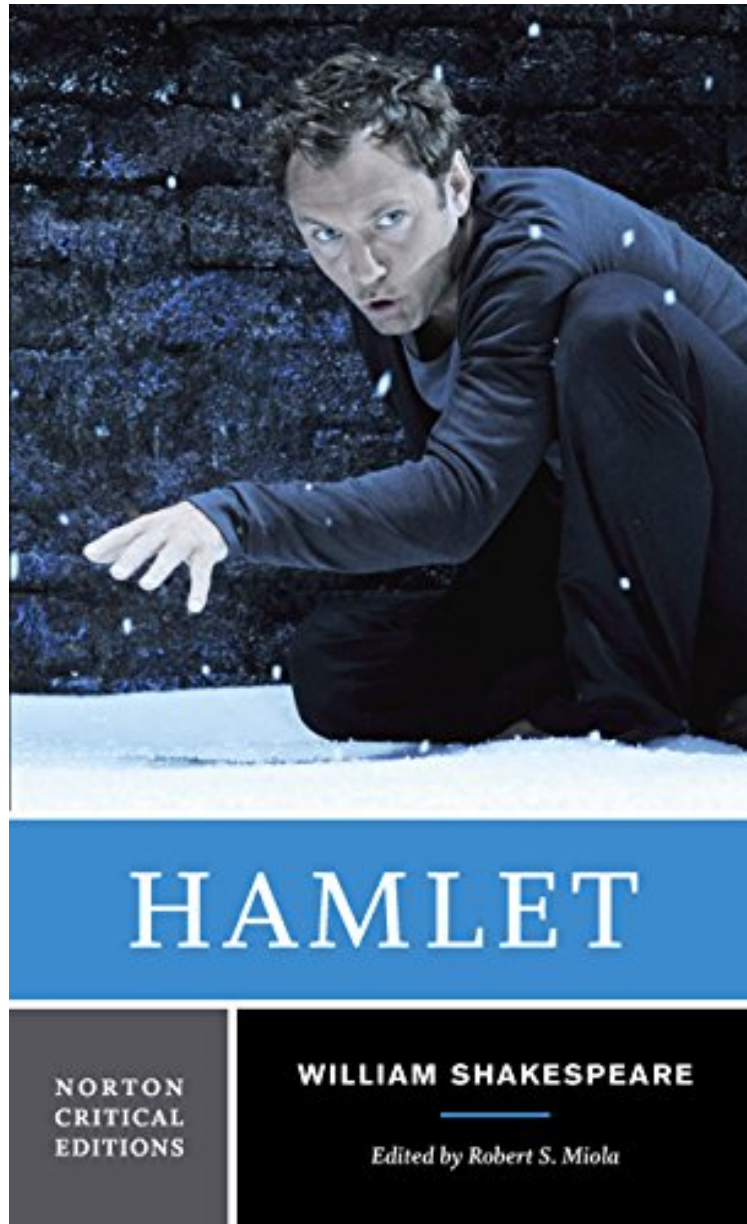


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Hamlet (New Edition) (Norton Critical Editions)

William Shakespeare

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William Shakespeare : Hamlet (New Edition) (Norton Critical Editions) before purchasing it in order to gage whether or not it would be worth my time, and all praised Hamlet (New Edition) (Norton Critical Editions):

1 of 1 people found the following review helpful. Hoity-toityBy HHG. R. Hibbard's introductory essay, while hostile to those speculations by "scholars spending their days in the British Museum", is warmly appreciative of the play in

the theater, and comments interestingly on the remarkable revival in LLL's theatrical fortunes since 1927. He suggests (questionably) that Modernism, and particularly the prestige of James Joyce, prompted a reevaluation of punning wit: "Good puns were being recognized for what they are, a means of bringing two diverse kinds of experience into a sudden, unexpected, and illuminating juxtaposition with one another." Hibbard rightly emphasizes the play's sustained feminism and its readiness both to carry linguistic ingenuity to surrealist extremes and to challenge such exuberance by the unexpected late reminders of the realities of death and labor outside the Arcadian park-land. After examining evidence for the existence of the possible sequel, "Love's Labour's Won", Hibbard concludes: "It seems beyond doubt, therefore, that it did exist, that it was published, and that it has since disappeared. Further than that it is not possible to go." Here Hibbard's reluctance to speculate seems rather severe: the strikingly open-ended structure of LLL strongly portends a sequel in which the four lords meet after their year of probation and, after fresh contretemps, finally win the ladies' hands in marriage. Hibbard's footnotes in the text of the play are somewhat austere, in keeping with his general emphasis on the empirical and verifiable. He frequently deploys readings from OED and anthologies of proverbs; he concisely deciphers the arabesques of punning and the bawdy allusions; and he offers fewer evaluative, thematic, and argumentative comments than became customary in the Arden editions.

1 of 1 people found the following review helpful. Creditable, lucid, and practical edition
 By HH
 The general introduction to this Oxford edition begins appropriately with a discussion of the possible anti-Semitism of "The Merchant of Venice". The editor Jay Halio claims that the treatment of Shylock is highly ambivalent, so that the character "transcends the type, shatters the conventional image with his appeal to our common humanity, and leaves us unsettled in our prejudices, disturbed in our emotions, and by no means sure of our convictions" (p. 13). After a detailed survey of stage productions through the ages, Halio concludes, "Whether the play is itself anti-Semitic or not depends largely upon one's interpretation, on the stage as on the page" (p. 83). While this is obviously true, and while Halio properly draws attention to a range of ambiguities in the play's depiction of both Shylock and his Christian adversaries, the word "largely" raises a question to which many scholars have offered a challenging, hostile answer. The general introduction also includes: a survey of sources and analogues, enlivened by a summary of Freud's interpretation of the three caskets; a brief account of the 'myth' of Venice, particularly its reputation for impartial justice; an estimate of the play's date (1596-7); and a helpful critical analysis which gives prominence to the theme of "bondage and bonding". Halio's annotation of the text is generally proficient and admirably frank in rendering sexual double entendres and is frequently illuminating in its references to modes of staging; the lengthy note on "Nerissa's ring" is exemplary in both these respects. As with other volumes of the Oxford World's Classics Shakespeare series, there is a good range of pictorial material and a very useful index.

0 of 0 people found the following review helpful. Best version
 By Fyoder Larue
 Best version. Why? Because it's the closest to Shakespeare. Two Gents was never published in quarto form prior to the First Folio from whence this text comes, except this is cleaned up and in a modern font; none of those 's's that look like 'f's, not cramped into the minimum space possible because paper was hand made and expensive. Later editors would place a high value on consistency, aiming for a product that would be easily digestible by a solitary reader, with correct punctuation, flattening verse into prose where verse pops up unexpectedly. The text of the First Folio, on the other hand, still echos the spoken word, the words of a playwright writing for actors and the stage.

Hamlet, Shakespeares most famous play, is now available in an all-new, illustrated Norton Critical Edition. This Norton Critical Edition of Hamlet features a newly edited text based on the Second Quarto (1604/05). It is accompanied by detailed explanatory annotations and appendices providing important passages from both the First Quarto Hamlet (1603) and the Folio Hamlet (1623). Robert S. Miolas thought-provoking introduction, *Imagining Hamlet*, considers this tragedy as it has taken shape in the theater, in criticism, and in various cultures. The Actors Gallery presents famous actors and actresses among them Sarah Bernhardt, Ellen Terry, John Gielgud, Laurence Olivier, Richard Burton, Kenneth Branagh, and Jude Law reflecting on their roles in major productions of Hamlet for stage and screen. Contexts includes generous selections from the Bible, Greek (Aeschylus, Sophocles, and Euripides) and Roman (Seneca) tragedies, Saxo Grammaticus, Dante, Thomas More, and Thomas Kyd. Criticism reprints a wide range of historical and scholarly commentary including English critics (John Dryden, Samuel Taylor Coleridge, Samuel Johnson), European and Russian writers (Voltaire, Johann Wolfgang von Goethe, Leo Tolstoy), and Americans (John Quincy Adams, Edgar Allan Poe, Abraham Lincoln). Recent scholarly writing takes various approaches to Hamlet mythic (Gilbert Murray), psychoanalytic (Ernest Jones), comparativist (Harry Levin), feminist (Elaine Showalter), and New Historicist (Stephen Greenblatt), among others. An engaging selection of Hamlet's Afterlives includes the seventeenth-century *Der Bestrafte Brudermord*; David Garricks altered stage version; comic reflections by Charles Dickens, Mark Twain, and Tom Stoppard; and selections from Heinrich Mullers postmodern nightmare (*Hamletmachine*), Jawad al Assadis cynical Arab adaptation (*Forget Hamlet*), and John Updikes haunting novel (*Gertrude and Claudius*). A Selected Bibliography is also included.

From Library Journal
 The big H comes to Penguin's great revamped "Pelican Shakespeare" line. What else do you need to know? Buy it!
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 From Booklist
 With text taken from the No Fear

Shakespeare series, which modernized Shakespeares original language, this entry in the No Fear Shakespeare Graphic Novels line makes the Bard even more accessible. The language has been further simplified, but not dumbed down, and the story stays true to the arc of the play, with the monologues and interiors nearly intact. Babras artwork, though far from flashy, is no mere window dressing, its clear, black-and-white scenes often shifting into a stark, expressionistic mode that heightens the drama. Along with a nicely digestible version of the play, this will give readers a feel for Shakespeares language and wordplay (many of the famous lines and naughty double entendres have been preserved). With all that going for it, this admirable effort is likely to succeed in the classroom, as well as appeal to those already drawn to Shakespeare. As far as graphic novel readers are concerned, however, sticking so close to the original may present a harder pill to swallow. Grades 9-12. --Ian Chipman "Hapgood's careful scholarship and engaging writing throughout result in a volume that all libraries will want to own." Choice "...[an] impressive volume..." American Theatre "Robert Hapgood presents Hamlet, with the most extensive stage history of all. This is a massive acheivement of a book and addresses the interpretation of major and minor characters and also direction and stage design. Every actor and director must read this." Bibliotheque D'Humanisme