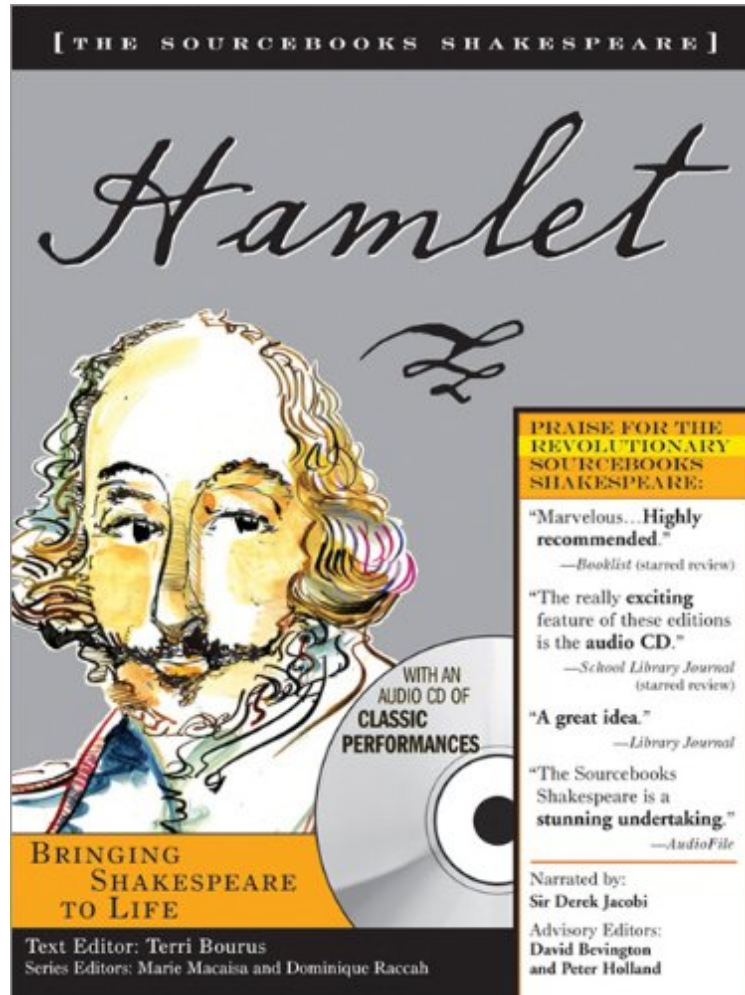


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William Shakespeare

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William Shakespeare : Hamlet (The Sourcebooks Shakespeare; Book C D) before purchasing it in order to gage whether or not it would be worth my time, and all praised Hamlet (The Sourcebooks Shakespeare; Book C D):

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 surrealistic 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.

The Sourcebooks Shakespeare Edition of Hamlet features an integrated audio CD with 25 performances by different actors throughout the twentieth century, narrated by Sir Derek Jacobi. Detailed essays, commentary and photos accompany our newly edited text of the play with insights from a noted Shakespeare scholar. Hear 12 classic scenes with Hamlet played by:--John Barrymore (1928)--John Gielgud (from a 1948 recording made for radio)--Laurence Olivier (from his 1948 movie soundtrack)--Richard Burton (from Gielgud's 1964 "rehearsal" production on Broadway)--Derek Jacobi (from a 1980 production for BBC-TV) See images from notable productions:--At the Joseph Papp Public Theater with Martin Sheen, Kevin Kline, and Liev Schreiber as Hamlet.--Simon Russell Beale in New York City, Roger Rees at the Royal Shakespeare Company--Stills from Kenneth Branagh's 1996 film and Michael Almereyda's 2000 version--Set designs and costume renderings from a 1934 production directed by Sir John Gielgud Read essays and commentary with insights from:--Russell Jackson, editor of The Oxford Illustrated History of Shakespeare on Stage, on Kenneth Branagh's 1996 film.--Douglas Lanier, editor of Shakespeare and Modern Popular Culture on Hamlet as inspiration for contemporary media--Text editor Terri Bourus on productions of Hamlet throughout history Additional essays dissect a contemporary performance, offer a modern cast's insights into their characters, and uncover the history of Shakespeare's world.

From the Back Cover
The Sourcebooks Shakespeare
More than 60 minutes of audio on the CD including over 20 classic scenes and excerpts from famous performances past and present; photographs from great performances; cd audio indexed by line; glossary and production notes; newly edited text of the play. The Sourcebooks Shakespeare brings Hamlet to life in a revolutionary new book and audio CD format
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About the Author
Peter Holland is the McMeel Family Chair in Shakespeare Studies at the University of Notre Dame. One of the central figures in performance-oriented Shakespeare criticism, he has also edited many Shakespeare plays, including A Midsummer Night's Dream for the Oxford Shakespeare series. David Bevington is the Phyllis Fay Horton

Distinguished Service Professor in the Humanities at the University of Chicago. A renowned text scholar, he has edited several Shakespeare editions including the Bantam Shakespeare in individual paperback volumes, *The Complete Works of Shakespeare* (Longman, 2003), and *Troilus and Cressida* (Arden, 1998). He teaches courses in Shakespeare, renaissance drama and medieval drama. Dominique Raccah is founder, president, and publisher of Sourcebooks, a leading independent publisher outside of Chicago. Today Sourcebooks publishes nonfiction, fiction, and poetry. She is the series editor of *Poetry Speaks* and the *Sourcebooks Shakespeare*. Marie Macaia is a student and long-time fan of Shakespeare's works, leaving her previous career in high-tech to become the series editor of the *Sourcebooks Shakespeare*. She contributes the *Cast Speaks* essays for all volumes, writes the script and produces the accompanying audio, and is at work on the upcoming titles in the series. Terri Bourus is an assistant professor of English at Indiana University Kokomo where she teaches Shakespeare and Renaissance Drama. She received her PhD in 2000 from Northern Illinois University. Her numerous publications include: "Working as a Director: An Interview with Aaron Posner" in *Shakespeare Bulletin*, 2003; "The First Quarto of Hamlet in Film: The Revenge-Tragedies of Nicol Williamson and Mel Gibson" in *EnterText*, 2001; *Shakespeare's 'Hamlet': Complete Study Edition*, edited by Sidney Lamb, 2000; and the upcoming text "Enter Hamlet [Reading on a book]: Shakespeare's Other Audience and the Publication of the Hamlet Quartos" in *Shakespeare's Book*, edited by Richard Wilson, 2006.

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Oct 1, Scene 1]Enter BERNARDO and FRANCISCO, sentinels

BERNARDOWho's there?
FRANCISCOAy, answer me. Stand, and unfold yourself.

BERNARDOLong live the King!
FRANCISCOBernardo?
BERNARDOHe.
FRANCISCOYou come most carefully upon your hour.
BERNARDO'Tis now struck twelve. Get thee to bed, Francisco.

5FRANCISCOFor this relief much thanks. 'Tis bitter cold,
And I am sick at heart.

BERNARDOHave you had quiet guard?
FRANCISCONot a mouse stirring.

BERNARDOWell, goodnight. If you do meet Horatio and Marcellus,

10The rivals of my watch, bid them make haste.

FRANCISCOI think I hear them. Stand, ho! Who's there?
Enter HORATIO and MARCELLUS

HORATIOFriends to this ground.
MARCELLUSAnd liegemen to the Dane.

FRANCISCOGive you good night.
MARCELLUSO, farewell, honest soldier.

15Who hath relieved you?
FRANCISCOBernardo has my place.
Give you good night. Exit FRANCISCO

MARCELLUSHolla, Bernardo!
BERNARDOSay, what, is Horatio there?
HORATIOA piece of him.

20BERNARDOWelcome, Horatio; welcome, good Marcellus.
MARCELLUSWhat, has this thing appeared again tonight?