

## Timeline

### Major Events in Politics, the Theater, and Shakespeare's Life

(See the Chart of Shakespeare's Plays for probable dates of individual plays.)

- 1509–1547.....Reign of Henry VIII. He presides over the English Reformation, severing England from the Church of Rome. He begets three children who survive him, one each by the first three of his six wives. Small troupes of players tour the country.
- 1547–1553.....Reign of Henry's son Edward VI. *The Book of Common Prayer* establishes an English liturgy for the Church of England.
- 1553–1558.....Reign of Henry's elder daughter, Mary I (Bloody Mary). A Catholic, she restores England to Roman obedience. She marries Philip of Spain but dies childless.
- 1558.....Accession of Henry's younger daughter, Elizabeth I. In the first years of her reign, the Protestant (Anglican) church is re-established by the Act of Supremacy (Elizabeth declared to be "Supreme Governor of the Church in England") and the Act of Uniformity (church attendance required upon pain of fines). *The Book of Common Prayer* is revised and republished. English translations of the Bible become standard: the Bishop's Bible for church use and the Geneva Bible for private reading. William Cecil (later Lord Burghley) serves as Elizabeth's chief secretary.
- 1560s.....Theatrical companies named after their patron lords begin regularly playing at nonce sites in London, as well as touring the country and playing at Court when asked. A purpose-built theater called the Red Lion is built in the London suburb of Stepney (it appears not to have lasted long).

1564.....William Shakespeare born in the market town of Stratford-upon-Avon, Warwickshire, son to glover John Shakespeare and his wife, Mary Arden Shakespeare.

1568.....Elizabeth's cousin, Mary Queen of Scots, having misruled Scotland since 1561 and having been forced to abdicate in favor of her infant son James VI, flees to England. She is kept confined in various castles, but by letter repeatedly conspires with various English and continental Catholics to take Elizabeth's crown.

1569–1570.....Elizabeth puts down northern rebellion in favor of Mary Queen of Scots. Pope Pius V proclaims Elizabeth excommunicated and deposed.

1570s.....Two outdoor amphitheaters are built for playing in the northern outskirts of London, The Theatre and The Curtain. Over the next four decades some seven other large theaters are built in the northern outskirts and on the south bank of the Thames River, but usually only two or three are in operation at any given time. Two small indoor theaters within London are used by companies consisting of choirboys.

1577.....Francis Drake sets sail around the world (returns and is knighted in 1580). Raphael Holinshed publishes the first edition of *Chronicles of England, Scotland, and Ireland*.

1579.....Thomas North publishes his English version of Plutarch's *Lives*, the major source for Shakespeare's plays on Roman subjects.

1582.....Shakespeare (aged eighteen) marries Anne Hathaway (aged twenty-six).

1583.....Susanna, Shakespeare's elder daughter, born. The Queen's Men are established with the celebrated comic actor Richard Tarlton. They become the leading company in London and on tour for the decade.

1585.....Hamnet and Judith, Shakespeare's twin son and daughter, born. Failed attempt to establish an English colony at Roanoke.

Later 1580s.....The Elizabethan drama becomes a significant literary as well as commercial activity with the plays of Christopher Marlowe, John Lyly, Thomas Kyd, and Robert Greene. Sometime at the end of this decade, Shakespeare starts acting and writing.

1587.....Mary Queen of Scots beheaded for complicity in plots against Elizabeth. Second edition of Holinshed's *Chronicles*, a major source for Shakespeare's plays on English history and for *King Lear*, *Macbeth*, and *Cymbeline*.

1588.....With the backing of Pope Sixtus V, Philip II of Spain sends the Spanish Armada against England. It is defeated and dispersed by English ships and English weather.

1590.....Edmund Spenser published the first three books of *The Faerie Queene*, the great Elizabethan epic poem (remainder published in 1596).

1592.....Earliest surviving reference to Shakespeare as an actor and playwright (a sneering allusion by Robert Greene, including a line parodied from *3 Henry VI*) and the earliest surviving account of a performance of a Shakespeare play (an enthusiastic description by Thomas Nashe of the audience's emotional response to *1 Henry VI*).

1593–1594.....Marlowe killed in a tavern brawl. A severe outbreak of plague keeps the London theaters closed for some eighteen months. Theater companies are disrupted. Shakespeare turns to writing narrative poetry, publishing *Venus and Adonis* and *The Rape of Lucrece*. When the playhouses reopen, all playing in London is in the hands of two newly consolidated companies: the

- Lord Admiral's Men at the Rose, with Edward Alleyn as their leading actor and Marlowe's plays in their repertoire, and the Lord Chamberlain's Men at the Theatre, with Richard Burbage as leading actor, Will Kemp as leading comic, and Shakespeare as chief playwright.
- 1596.....Shakespeare secures the grant of a coat of arms for his father, giving the family the right to describe themselves as gentlemen, members of the gentry class. Shakespeare's son Hamnet dies at age eleven. Ben Jonson's career as a playwright begins. Robert Cecil becomes Secretary of State as his father, Burghley, moves toward retirement.
- 1597.....Shakespeare buys New Place, a large house in Stratford. The owner of the Shoreditch land upon which the Theatre stands refuses to renew the lease and attempts to take over the building, which is owned by Richard Burbage and his brother. The Lord Chamberlain's Men play at the Curtain.
- 1599.....The Lord Chamberlain's Men tear down the Theatre and use its timbers to build the Globe Theater on the south bank of the Thames. They play there until 1642.
- 1601.....The earl of Essex, Elizabeth's last favorite, rebels against her and is executed. Shakespeare's father dies.
- 1603.....Death of Elizabeth I, accession of James I (James VI of Scotland). In the subsequent reshuffling of Court patronage, the Lord Chamberlain's Men become the King's Men, by which name they are known for the rest of their career.
- 1604.....James I concludes peace with Spain (England has been technically and often actually at war with Spain since the Armada). At the Hampton Court Conference, James commands a new English translation of the Bible.

- 1605.....Francis Bacon publishes *The Advancement of Learning*. Gunpowder Plot to blow up the royal family, and parliament (Guy Fawkes being one of the conspirators) is discovered.
- 1606.....Francis Beaumont and John Fletcher begin their career as playwrights.
- 1607.....Captain John Smith settles Jamestown. Shakespeare's daughter Susanna marries John Hall, physician of Stratford.
- 1608.....Shakespeare's mother dies. Shakespeare's granddaughter, Elizabeth Hall, born (dies 1670, his last surviving descendant).
- 1609.....The King's Men, having taken over the indoor theater in the Blackfriars district formerly used by boy companies, use it for their winter performances, while continuing at the Globe in the summers. Several other small roofed theaters within London come into regular use in the following decades, eventually becoming more important than the large amphitheaters in the suburbs. Shakespeare's *Sonnets* published, apparently without his cooperation.
- 1611.....The King James Version of the Bible is published, and gradually becomes the standard English translation.
- 1612.....About this time Shakespeare retires to Stratford. He appears to have written several of his last plays in collaboration with Fletcher, who then takes over as principal playwright for the King's Men.
- 1613.....The Globe theater burns down during a performance of Shakespeare's and Fletcher's *Henry VIII*. It is rebuilt and reopens the next year.
- 1616.....Shakespeare's daughter Judith marries Thomas Quiney, a Stratford vintner. Shakespeare dies at Stratford. Ben Jonson publishes his poems and plays in folio format under the title of *Works*, the first time

such lavish publication had been given to contemporary stage-plays in England.

- 1618.....Thirty Years War starts in Europe.
- 1620.....English Pilgrims settle on the coast of Massachusetts.
- 1623.....Death of Anne Hathaway Shakespeare. Two of Shakespeare's fellow actors, John Hemings and Henry Condell, publish in folio format *Mr. William Shakespeare's Comedies, Histories, and Tragedies* (now called by scholars the First Folio). The volume contains thirty-six plays, of which eighteen had previously been available in cheap quarto format, and eighteen had been unpublished. Not included are some plays now thought to have been at least partly written by Shakespeare.
- 1625.....Death of James I, accession of his son Charles I.
- 1642.....Parliament passes an act forbidding all playacting in England and closing the theaters. The theater companies dissolve.
- 1649.....Charles I is executed after losing a civil war to parliamentary forces led by the Puritan Oliver Cromwell and being tried for treason against his own people. The monarchy is abolished and England declared a Commonwealth.
- 1660.....Within two years of Cromwell's death, the monarchy is restored in the person of Charles I's son, Charles II. Theater is once again allowed in England. By this time, all the playhouses established in the 1560-1642 period have been demolished or adapted to other purposes. Some of the plays of Shakespeare, Jonson, and Beaumont and Fletcher are revived in new theaters.
- 1700-1800.....Shakespeare's plays continue in production, often in adapted versions suited to the changing tastes of the times. He comes to be regarded as the greatest of English

playwrights; actors become famous for their performances in his major roles. The plays begin to receive scholarly editions and commentary.

## Chart of Shakespeare's Plays

This chart suggests the general course of Shakespeare's career as a playwright by listing all his plays vertically according to genre and horizontally according to date of probable first performance. In many cases the dates given arise from limited evidence that scholars interpret in different ways.

Date	Comedies	Histories	Tragedies	Romances
1589-93	<i>The Two Gentlemen of Verona</i> <i>The Comedy of Errors</i> <i>The Taming of the Shrew</i>	<i>Henry VI Part 1</i> <i>Henry VI Part 2</i> <i>Henry VI Part 3</i> <i>Richard III</i>	<i>Titus Andronicus</i>	
1594-96	<i>Love's Labor's Lost</i> <i>A Midsummer Night's Dream</i>	<i>King John</i> <i>Richard II</i>	<i>Romeo and Juliet</i>	
1596-98	<i>The Merchant of Venice</i> <i>The Merry Wives of Windsor</i> <i>Much Ado about Nothing</i>	<i>Henry IV Part 1</i> <i>Henry IV Part 2</i>		
1599	<i>As You Like It</i>	<i>Henry V</i>	<i>Julius Caesar</i>	
1600			<i>Hamlet</i>	
1601	<i>Twelfth Night</i>			
1602			<i>Troilus and Cressida</i>	
1603	<i>All's Well That Ends Well</i>			
1604	<i>Measure for Measure</i>		<i>Othello</i>	
1605			<i>King Lear</i>	
1606			<i>Macbeth</i>	
1607			<i>Antony and Cleopatra</i>	<i>Pericles</i>
1608			<i>Coriolanus</i>	
1609			<i>Timon of Athens</i>	<i>Cymbeline</i>
1610				<i>The Winter's Tale</i>
1611-13		<i>Henry VIII</i>		<i>The Tempest</i> <i>The Two Noble Kinsmen</i>

Other plays in which Shakespeare appears to have had a hand include:

- *Edward III*, a history performed before 1595 and printed in 1596; some scenes probably by Shakespeare.
- *Love's Labor's Won*, a comedy by Shakespeare with this title is mentioned in a book published in 1598 and printed before 1603. No copy is now known. Possibly it is one of the comedies listed above with an alternative title.
- *Sir Thomas More*, a history surviving in manuscript, to which Shakespeare contributed some scenes, perhaps around 1604.
- *Cardenio*, apparently a collaboration with Fletcher based on Cervantes, performed around 1613, never printed, now lost.

## Glossary

**action:** used in these lectures in three related but differing senses. (1) Any physical movement on stage: entrances, duels, kissing, falling to the ground, crossing the stage. (2) The collective ongoing movement of the play, including not only physical movement but also dialogue, display of emotion, etc.; the movement of the story as a whole. (3) What a play is “about,” usually put in a summary phrase; the action of *Richard II* is the fall of a king, the action of *The Taming of the Shrew* is named in its title, the action of *King Lear* might be described as Lear’s self-discovery.

**amphitheatres:** also called “public theaters,” large polygonal buildings in the suburbs of London, the playing-spaces of theater companies starting in the 1560s (see **hall theatres**). The audience stood in an unroofed yard around a large stage projecting from one wall, or sat in three stories of galleries surrounding the yard. Performances took place in the afternoon by natural light. Elizabethan accounts refer to their capacity as 2,000 or 3,000 people. The foundations of two, the Rose and the Globe, have been recently discovered. A full-size replica of the Globe has been built near its original site on the south bank of the Thames and now produces Shakespeare and other Elizabethan playwrights from May to September.

**anagnorisis:** (Gk: “disclosure,” “recognition”) the sudden revelation of important information, such as the real identity of a disguised character. In discussion of tragedy, it has come to be used especially for the protagonist’s recognition of his faults, or of his real nature and position.

**anti-Stratfordian:** a person who believes that the plays performed and printed as William Shakespeare’s were written by someone else and passed off under Shakespeare’s name in a conspiracy to protect the identity of the real author. Anti-Stratfordians have proposed many different candidates for the authorship, most frequently Francis Bacon, Christopher Marlowe, and the earl of Oxford.

**catharsis:** the purgation of emotions. Aristotle considered the aim of tragedy to be the purgation of the emotions of pity and fear. The precise meaning of his brief statement has been disputed.

**chorus:** in Greek drama, twelve or fifteen characters stood aside (largely) from the action and commented on it in choral lyrics to which they danced. In Elizabethan drama, a chorus is one person, speaking as representative of the acting company, usually presenting a prologue, epilogue, and other extra-dramatic speeches to frame the action.

**climax:** a moment in a play or a scene in which emotional tension or interest is at its highest, usually marking a turn in events.

**company:** a group of actors working together to put on plays. The Lord Chamberlain’s Men were a legally chartered company consisting of six or eight

sharers (the senior members who put up the money, organized the productions, paid playwrights and others for their work, played the leading roles, and took whatever profits there were), hired men (who for wages played minor parts and worked as theater functionaries), and several boys (apprenticed to senior members, playing the roles of women and children). There were also Elizabethan companies consisting entirely of boys, managed by a schoolmaster, choirmaster, or other adult.

**conflict:** the struggle(s) with which a play is concerned, between the protagonist and forces opposing him. Opposition may be provided by another character (the antagonist), by the protagonist’s own conflicting desires, or by outside forces such as society, fate, the gods.

**convention:** the tacit agreement between actors and audience that certain stage actions correspond to certain experiences that might be difficult to reproduce realistically. In the Elizabethan theater, entrance with a torch signified that the scene was taking place at night. The term can be extended to practices of play-writing, such as the “aside” that can be heard by the audience but not by other characters on stage, or ending the play with an epilogue that directly addresses the audience requesting their applause, or the pretense that disguise makes a person utterly unrecognizable.

**denouement:** the resolution of the plot, in which the complications are unraveled and solved. Given the many plot lines of most Elizabethan plays, the denouement can be quite an elaborate scene.

**dramatic irony:** the term “irony” refers in general to a phrase or situation in which there are two levels of experience that contrast with each other. A dramatic irony occurs when the audience knows more than the characters do about the identity, the intentions, or the situation of a character.

**dramaturgy:** the art of writing plays.

**Elizabethan:** the adjective describing any person or thing dating from the reign of Elizabeth I (1588–1603). The equivalent adjective for the reign of James I (1603–1625) is Jacobean, of Charles I (1625–1649), Caroline. Many scholars use “Elizabethan” as an omnibus term to cover things (especially the plays) of all three reigns.

**flaw:** a fault or failing in a character, usually having consequences in the plot. Some critics hold that a flaw in the protagonist (what Aristotle called “*harmartia*”) is crucial to the structure of a tragedy; others find the theory less useful.

**exposition:** information about events happening offstage or prior to the action of the play.

**foil:** a character used to provide contrast that will set off the qualities of another character. Shakespeare frequently uses dissimilar characters put in similar situations as foils to each other. Prince Hal uses the metaphor of foil (a metal

used as background setting for a jewel) when outlining his plan to let his past behavior highlight his future reformation (*1 Henry IV*, 1.2).

**folio:** a book format: a single sheet of printing paper is printed on each side with two blocks of type and then folded once, creating two double-sided leaves, four pages. A book composed of such folded sheets was a large and lavish form of publication, used chiefly for history, theology, and other prestigious matter. Ben Jonson's printing of his play in folio was considered unusual and hubristic, but it set an example followed by Hemings and Condell for their collected edition of Shakespeare's plays.

**hall theaters:** often called "private theaters," these were smaller, roofed-over performance spaces, illuminated by candles, with the whole audience seated, charging higher prices than the amphitheaters. Used by companies consisting wholly of boys until about 1609, when the King's Men began the custom of using hall theaters for winter performances. Other adult companies followed suit.

**hamartia:** Aristotle's term for "failure" or "error" applied to the protagonist of a tragedy. Sometimes erroneously termed "tragic flaw," this term really applies more to what the character does than to any inherent flaw. Acting out of overweening pride (i.e., out of hubris) is often an example of *hamartia*.

**pace:** the speed at which a scene is acted, sometimes deducible from the way it is written.

**peripety:** a sudden reversal of fortune.

**property (prop):** an object used in the action of a play; e.g., a sword, a crown.

**protagonist:** in Greek drama, the "first actor"; i.e., the actor who played the largest role. By extension, the term means the central character in any play. In this sense, the word is more useful than "hero," since it may without awkwardness refer to a woman (Rosalind is the protagonist of *As You Like It*) and it avoids the favorable moral connotations of "hero": many plays have villains, such as Richard III and Macbeth, as protagonists. Strictly speaking, there can be only one protagonist in a play, but usage varies on this.

**Puritans:** Radical Protestants, those who wished to carry the reformation of the Church of England further, purifying doctrine, ritual and church government of elements still left from Roman Catholicism.

**quarto:** a book format: a single sheet of printing paper is printed on each side with four blocks of type and then folded twice, creating four double-sided leaves, eight pages. Single plays were usually published in this inexpensive format and sold unbound, with the folded pages merely stitched or tacked together.

**soliloquy:** a speech spoken by an actor alone on the stage.

**speech prefix:** in a written playtext, the name appearing before a speech, indicating who is to speak the words.

**stage direction:** in a written playtext, a statement indicating an actor's movements: e.g., "Enter Lear," "Exit Queen," "he dies." Elizabethan plays are usually sparse in stage directions compared to the lengthy descriptions given by Shaw and O'Neill, but often the reader may notice implicit stage directions in the spoken lines. When Cordelia says to Lear, "No, sir, you must not kneel," clearly Lear has at least begun to kneel down.

**suburb:** as now, a town or settlement immediately outside a city, in Shakespeare's case, London. The associations of the term are quite different from those of today: they could be regarded as places of vice. Since London itself was ruled fairly strictly by the Lord Mayor and Aldermen, the owners of taverns, brothels, and theaters found it convenient to locate their establishments in suburbs.

## Text of the Death of Falstaff

### Henry V, Act 2 Scene 3

Enter *Pistol*, *Hostess*, *Nym*, *Bardolph*, and *Boy*.

*Hostess*. Prithee, honey-sweet husband, let me bring thee to Staines.

*Pistol*. No, for my manly heart doth yearn.  
Bardolph, be blithe; Nym, rouse thy vaunting veins;  
Boy, bristle thy courage up; for Falstaff he is dead,  
And we must yearn therefore.

*Bardolph*. Would I were with him, wheresome'er he is, either in heaven or in hell.

*Hostess*. Nay, sure, he's not in hell; he's in Arthur's bosom, if ever man went to Arthur's bosom. 'A made a finer end, an went away and it had been any christom child. 'A parted even just between twelve and one, even at the turning o' the tide. For after I saw him fumble with the sheets and play with flowers and smile upon his fingers' end, I knew there was but one way, for his nose was as sharp as pen, and 'a babbled of green fields. "How now, Sir John?" quoth I, "What, man! Be o' good cheer." So 'a cried out "God, God, God," three or four times. Now I, to comfort him, bid him 'a should not think of God, I hoped there was no need trouble himself with any such thoughts yet. So 'a bade me lay more clothes on his feet. I put my hand into the bed and felt them, and they were as cold as any stone. Then I felt to his knees, and so upward and upward, and all was cold as any stone.

*Nym*. They say he cried out of sack.

*Hostess*. Ay, that 'a did.

*Bardolph*. And of women.

*Hostess*. Nay, that 'a did not.

*Boy*. Yes, that 'a did, and said they were devils incarnate.

*Hostess*. 'A never could abide carnation. 'Twas a color he never liked.

*Boy*. 'A said once, the devil would have him about women.

*Hostess*. 'A did in some sort, indeed, handle women, but then he was rheumatic, and talked of the whore of Babylon.

*Boy*. Do you not remember 'a saw a flea stick upon Baldolph's nose, and 'a said it was a black soul burning in hell?

*Bardolph*. Well, the fuel is gone that maintained that fire. That's all the riches I got in his service.

*Nym*. Shall we shog? The king will be gone from Southhampton.

*Pistol*. Come, let's away.

## Biography of William Shakespeare

Biographical information about William Shakespeare is sketchy: we know that he was born in Stratford-upon-Avon in England and was baptized on April 26, 1564. Although we celebrate April 23 as his birthday, the exact date is not known. His parents, John and Mary Arden Shakespeare, were solid citizens of Stratford, his father a tanner and glover and a dealer in farm produce, as well as a holder of various local offices. Nicholas Rowe, in his 1709 biography of Shakespeare, reported that William attended a grammar school, the King's New School at Stratford-upon-Avon, where Latin works would have formed the basis of the curriculum. In November 1852, at age eighteen, Shakespeare married Anne Hathaway, who was eight years older than he was. Their first child, Susanna, was born in May of the following year, and three years later the couple had twins, Hamnet and Judith, in February 1585.

The first reference to Shakespeare as an actor and dramatist in London came in 1592, in a critical mention in a work by another playwright, Robert Greene, who called Shakespeare "an upstart crow." Between 1592 and 1594, plague forced theatres to suspend performances. By late 1594, when Shakespeare was listed as a member of Lord Chamberlain's company, there were several plays to his credit (see timeline). From 1594 to 1601, Shakespeare was successful as a dramatist and actor in Lord's Chamberlain's Men, and, in 1599, his family was granted rank as gentlemen and was granted its own heraldic coat of arms. William Shakespeare was a part-owner of the best-known Elizabethan theatre, the Globe, which was built in 1599. After Elizabeth I died and King James I ascended the throne in 1603, Shakespeare's company became the King's Men and enjoyed the king's patronage. In 1608, Shakespeare and his company signed a twenty-one-year lease for the Blackfriars Theatre.

Surviving records attest to Shakespeare as a substantial property owner in Stratford and in London. He suffered the deaths of his son Hamnet in 1596, his father in 1601, his brother Edmund in 1607, and his mother in 1608. He returned to Stratford to live in 1611 or 1612 and died there on April 23, 1616. The largest share of his estate went to his married daughter Susanna, and a dowry went to his recently wed daughter Judith; by law, a third of the estate went to his wife Anne, although there was little mention of her in his will.

During Shakespeare's lifetime, some of his plays and poems were published without his permission. The sonnets were published in 1609, apparently without Shakespeare's involvement. The first complete edition of the plays, the First Folio of 1623, was based on manuscript copies and on prompt-books used by actors in the plays, materials that were collected by Shakespeare's fellow actors John



Heminges and Henry Condell. There are no known surviving manuscript copies of any Shakespearean plays.

## Bibliography

### Primary Texts

Primary reading on Shakespeare consists of the plays themselves, which are available in many modern editions. Since Shakespeare wrote 400 years ago, the present lecturer recommends a text with good explanatory footnotes.

Paperback series such as Signet, Bantam, and New Penguin offer a single play per volume with footnotes and introductions. Some also offer an account of Shakespeare's life, an account of stage history, and lists of supplementary reading. They are easily portable, and one need buy only the plays one wants.

One-volume complete works of Shakespeare offer the similar footnotes and introductions for all the plays, plus substantial prefatory material on Shakespeare and his times, documentary material, and fuller bibliographies. Although such a large book is cumbersome, the lecturer recommends any of the following:

*The Complete Works of Shakespeare*, ed. David Bevington, 4th edition updated, Addison Wesley Longman, 1997. (Used by the lecturer)

*The Riverside Shakespeare*, ed. G. Blakemore Evans, Houghton Mifflin, second edition, 1997.

*The Norton Shakespeare*, based on the Oxford Edition, ed. Stephen Greenblatt, W. W. Norton & Co., 1997. (The most comfortable of the three to carry and read. Some of its textual innovations have been disputed. The general introduction is good; some of the introductions to individual plays are tendentiously political)

Serious study of an individual play benefits from the more substantial multi-volume complete works of Shakespeare, of which there are three outstanding series:

The oldest is the *New Arden Shakespeare*, published by Methuen from 1952 to 1982. These volumes are gradually being replaced with a re-editing known as "Arden 3," published by Thomas Nelson and Sons.

Two newer series are the *Oxford Shakespeare* and the *New Cambridge Shakespeare*, which started appearing in the 1980s from the University Presses of Oxford and Cambridge, respectively, and are not yet complete. These three series, publishing one play per volume in both hardback and paper cover, offer comprehensive introductions and detailed notes referring to the most recent scholarship and interpretation. Below are listed the plays in this course, with the

names of the Arden, Oxford, and Cambridge editors. When no editor is listed, that particular play has not yet been published in that series:

- Hamlet* — Jenkins (Arden, 1982). Hibbard (Oxford, 1987). Edwards (Cambridge, 1985).  
*Henry IV Part 1* — Humphreys (Arden, 1960). Bevington (Oxford, 1987). Weil (Cambridge, 1997).  
*Henry IV Part 2* — Humphreys (Arden, 1966). Weis (Oxford, 1998). Melchiori (Cambridge, 1989).  
*Henry V* — Craik (Arden, 1995). Taylor (Oxford, 1984). Gurr (Cambridge, 1992).  
*Julius Caesar* — Daniell (Arden, 1998). Humphreys (Oxford, 1984). Spevack (Cambridge, 1988).  
*King Lear* — Foakes (Arden, 1997). Halio (Cambridge, 1992).  
*Macbeth* -- Muir (Arden, 1951). Brooke (Oxford, 1990). Braunmiller (Cambridge, 1997).  
*Measure for Measure* — Lever (Arden, 1965). Bawcutt (Oxford, 1991). Gibbons (Cambridge, 1991).  
*The Merchant of Venice* — Brown (Arden, 1955). Halio (Oxford, 1993). Mahood (Cambridge, 1987).  
*Othello* — Honigmann (Arden, 1997). Sanders (Cambridge, 1984).  
*Richard II* — Ure (Arden, 1956). Gurr (Cambridge, 1984).  
*Richard III* — Hammond (Arden, 1981).  
*Romeo and Juliet* — Gibbons (Arden, 1980). Evans (Cambridge, 1984).  
*The Taming of the Shrew* — Morris (Arden, 1981). Oliver (Oxford, 1982). Thompson (Cambridge, 1984).  
*Troilus and Cressida* — Bevington (Arden, 1998). Muir (Oxford, 1982).  
*Twelfth Night* — Lothian & Craik (Arden, 1975). Warren & Wells (Oxford, 1994). Donno (Cambridge, 1985).

*The New Arden Shakespeare* is also available as a one-volume complete Shakespeare without notes or introductions, for those who want a "clean" text, uncluttered by scholars.

### Secondary Material

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Beckerman, Bernard. *Shakespeare at the Globe*. New York: Macmillan, 1962. The structural patterns and theatrical effects of plays in Shakespeare's time.

Booth, Stephen. *King Lear, Macbeth, Indefinition and Tragedy*. New Haven: Yale University Press, 1983. Rich and supple readings of the plays, starting from the expectations we bring to tragedy.

Booth, Stephen. "On the Value of Hamlet." In Kastan's collection of Hamlet essays listed below. This distinguished essay deals with the apparent incoherences and changes of focus in the play.

Bradley, A.C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. London: Macmillan, 1904. A classic book on these four plays. The culmination of nineteenth-century criticism, this book was more influential than any other in determining notions of Shakespearean tragedy for the first half of the twentieth century.

Briggs, Julia. *This Stage-Play World: English Literature and its Background, 1580-1625*. New York: Oxford University Press, 1983. A useful, brief account of the intellectual and social backgrounds of Shakespeare's age.

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Cavell, Stanley. *Disowning Knowledge in Six Plays of Shakespeare*.

Cambridge: Cambridge University Press, 1987. Essays on *Othello* and *Hamlet*, and an especially detailed and sensitive analysis of *King Lear* by a philosopher who has specialized in problems of aesthetics and value.

Coghill, Nevill. "The Basis of Shakespearean Comedy." *Essays and Studies*, n.s. 3 (1950), 1-28. Reprinted in Anne Ridler, ed., *Shakespeare Criticism*, 1935-1960. London: Oxford University Press, 1963. Comic theory, with a detailed reading of *The Merchant of Venice*.

Coghill, Nevill. *Shakespeare's Professional Skills*. Cambridge: Cambridge University Press, 1964. Contains an excellent essay on *Troilus and Cressida*.

Cook, Ann Jennalie. *Making a Match: Courtship in Shakespeare and His Society*. Princeton, 1991. Authoritative handling of marriage laws and customs in Shakespeare's time, and how Shakespeare uses them.

Danby, John F. *Shakespeare's Doctrine of Nature: A Study of "King Lear."* London: Faber, 1948.

Danson, Lawrence. *The Harmonies of The Merchant of Venice*. New Haven: Yale University Press, 1978. Book-length discussion of the play.

Dollimore, Jonathan & Alan Sinfield, eds. *Political Shakespeare: New Essays in Cultural Materialism*. Ithaca: Cornell University Press, 1985. Essays by "new historicists" and "cultural materialists" who concentrate on the ways in which literary texts participate in the social and political struggles of the era in which they were produced and in the eras in which they have been consumed.

Dollimore, Jonathan. *Radical Tragedy*. Chicago: University of Chicago Press, 1984. This feisty social and political reinterpretation of Renaissance tragedy includes a striking essay on *King Lear*.

Drakakis, John, ed. *Alternative Shakespeares*. London: Methuen, 1985. Essays by British feminists, Marxists, deconstructionists and other post-structuralist critics contesting the traditional liberal-humanist Shakespeare.

Goldman, Michael. *Shakespeare and the Energies of Drama*. Princeton, 1972. Focuses on stage dynamics and audience responses. Very perceptive on *Hamlet*, *Henry V*, and *King Lear*.

Greenblatt, Stephen Jay. *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England*. Berkeley: University of California Press, 1988. Includes "Invisible Bullets," a famous recent essay reinterpreting the history plays in terms of contemporaneous issues of class and culture.

Gross, John. *Shylock: Four Hundred Years in the Life of a Legend*. London: Chatto & Windus, 1992

Gurr, Andrew. *The Shakespearean Stage, 1574-1642*. Cambridge University Press, 3rd. ed., 1992. A compendium of scholarly information concerning the playhouses, and performance circumstances of Shakespeare's time.

Hawkins, Sherman. "The Two Worlds of Shakespearean Comedy." *Shakespeare Studies*, 3 (1968), 62-80. Characteristic structural patterns and their significance.

Heilman, Robert B. "The Taming Untamed, or, The Return of the Shrew." *Modern Language Quarterly*, 27 (1966), 147-61. An effort to restore the farcical nature of the play.

Howard, Jean E. *Shakespeare's Art of Orchestration: Stage Technique and Audience Response*. Urbana: University of Illinois Press, 1984. An illuminating account of Shakespeare's dramatic techniques.

Hunter, Robert G. *Shakespeare and the Comedy of Forgiveness*. New York: Columbia University Press, 1965. Essays on the comedies that deal with sin and repentance.

Hunter, Robert G. *Shakespeare and the Mystery of God's Judgments*. Athens: University of Georgia Press, 1976. Issues of free will and damnation in *Richard III*, *Hamlet*, *Othello*, and *Macbeth*.

Hunter, Robert G. "Shakespeare's Comic Sense as it Strikes us Today: Falstaff and the Protestant Ethic," in David Bevington and Jay L. Halio, eds., *Shakespeare: Pattern of Excelling Nature*, Newark: University of Delaware Press, 1978.

Kahn, Coppelia. *Man's Estate: Masculine Identity in Shakespeare*. Berkeley: University of California Press, 1981. A psychological study of male self-definition in the plays.

Kahn, Coppelia. "The Taming of the Shrew: Shakespeare's Mirror of Marriage." *Modern Language Studies*, 5 (1975), 88-102. Deplores the farcical treatment of women.

Kastan, David Scott, ed. *Critical Essays on Shakespeare's Hamlet*. New York: G. K. Hall, 1995. Outstanding essays on Hamlet written since 1965.

Kastan, David Scott. "Proud Majesty Made a Subject: Shakespeare and the

Spectacle of Rule." *Shakespeare Quarterly*, 37 (1986), 459-75. A major article on the stage deposition of kings, especially Richard II.

Kernan, Alvin B. "The Henriad: Shakespeare's Major History Plays." In Kernan, ed., *Modern Shakespearean Criticism*, New York: Harcourt, Brace, and World, 1970. Classic statement of the ruling themes of the Lancastrian tetralogy of history plays.

Kernan, Alvin B. "The Plays and the Playwrights," in *The Revels History of Drama in English*, ed. Clifford Leech & T.W. Craik. Volume III. London: Methuen, 1975.

Kirsch, Arthur. *The Passions of Shakespeare's Tragic Heroes*. Charlottesville: University Press of Virginia, 1990.

Kitto, H.D.F. *Form and Meaning in Drama*. London: Methuen, 1956. This book on Greek tragedy has a fine chapter on *Hamlet*.

Knight, G. Wilson. *The Wheel of Fire*. Oxford: Oxford University Press, 1930. Includes a famous essay on the "Othello music."

Leech, Clifford. *Tragedy*. London: Methuen, 1969. A useful brief account of efforts to define tragedy.

Leggatt, Alexander. *Shakespeare's Comedy of Love*. London: Methuen, 1974. A perceptive book on love and social behavior in Shakespeare.

Lewis, C.S. "Hamlet: The Prince or the Poem." This classic essay is reprinted, among other places, in the Kernan collection listed above.

Lindenberger, Herbert. *Historical Drama*. Chicago: University of Chicago Press, 1975.

Loehlin, James. *Henry V: Shakespeare in Performance*. New York: St. Martin's Press, 1996.

Mack, Maynard. *Everybody's Shakespeare*. Lincoln: University of Nebraska Press, 1993. A great scholar-teacher's essays on the tragedies, including an excerpt from his book *King Lear in Our Time* and his classic piece originally published as "The World of Hamlet."

McElroy, Bernard. *Shakespeare's Mature Tragedies*. Princeton: Princeton University Press, 1973.

Miola, Robert S. *Shakespeare's Rome*. Cambridge: Cambridge University Press, 1983.

Neely, Carol Thomas, "Women and Men in Othello." *The Woman's Part: Feminist Criticism of Shakespeare*, ed. Carolyn R. S. Lenz et al, Urbana: University of Illinois Press, 1980. Summary of major criticism on the play, leading to a helpful feminist reinterpretation.

Neill, Michael. *Issues of Death: Mortality and Identity in English Renaissance Tragedy*. Oxford: The Clarendon Press, 1997. A recent book on the big issues of tragedy, with fine sections on *Hamlet* and *Othello*.

Ornstein, Robert. *A Kingdom for a Stage: The Achievement of Shakespeare's History Plays*. Cambridge, Mass: Harvard University Press, 1972. A subtle and sensitive response to Shakespeare's history plays, with an eye on the serious ethical issues they raise.

Rabkin, Norman. *Shakespeare and the Problem of Meaning*. Chicago: University of Chicago Press, 1981. Includes sensitive accounts of the multiple meanings of *The Merchant of Venice* and *Henry V*.

Rabkin, Norman. "Troilus and Cressida: The Uses of the Double Plot." *Shakespeare Studies*, 1 (1965), 99-136.

Rose, Jacqueline. "Hamlet — the 'Mona Lisa' of Literature." In the Kastan collection listed above. A recent meditation on readings of the play.

Saccio, Peter. *Shakespeare's English Kings*. New York: Oxford University Press, 2nd ed., 2000. An account of the medieval history that Shakespeare modified in writing his history plays.

Saccio, Peter. "Shrewd and Kindly Farce." *Shakespeare Survey*, 37 (1984), 33-40. A fuller statement of the argument in Lecture Six.

Schoenbaum, Samuel. *William Shakespeare: A Compact Documentary Life*. New York: Oxford University Press, rev. ed., 1987. The most reliable and sensible of the many available biographies of Shakespeare.

Shapiro James. *Shakespeare and the Jews*. New York: Columbia University Press, 1996. The fullest account of this difficult subject.

Sher, Antony. *The Year of the King*. New York: Limelight Editions, 1987. A distinguished actor's account of preparing and playing the role of *Richard III*.

Sterling, Brents. "'Or Else This Were a Savage Spectacle.'" *Shakespeare:*

*Modern Essays in Criticism*, ed. Leonard Dean. New York: Oxford University Press, 1961. The use of ceremony in Julius Caesar.

Stevenson, David L. *The Achievement of Shakespeare's "Measure for Measure."* Ithaca: Cornell University Press, 1966.

Taylor, Gary. *Reinventing Shakespeare*. New York: Oxford University Press, 1989. A witty account of the ways in which Shakespeare was been reinterpreted by succeeding generations.

Tillyard, E.M.W. *The Elizabethan World Picture*. London: Chatto & Windus, 1943. How some people of the 16th century imagined their world to be organized.

Tillyard, E. M. W. *Shakespeare's History Plays*. London: Chatto & Windus, 1944. A classic study of the history plays, now widely disagreed with.

Williams, Penry. *The Later Tudors: England, 1547-1603*. Oxford: Oxford University Press, 1995. Currently the most useful introduction to the history of the period. Chapters 10-13, on the social order, religion, and family structure, are very relevant to readers of Shakespeare.

Wilson, J. Dover. *The Fortunes of Falstaff*. Cambridge: Cambridge University Press, 1964.

Wilson, J. Dover. *What Happens in Hamlet*. Cambridge: Cambridge University Press, 1935. A old study, still valuable for understanding the ghost.

### **Films and Videos:**

If you want to see Shakespeare and do not live or travel near on of the Shakespeare theatre companies, there are many films and videos, some fairly faithful to Shakespeare's scripts, some heavily adapted (in English and other languages). A complete listing up to 1989 is available in Kenneth S. Rothwell and Annabelle Henkin Melzer, *Shakespeare on Screen* (New York and London: Neal-Schuman, 1990). Leading English-language versions are:

*The Complete Plays* done by BBC and Time-Life. All the plays, some good, some not so good, videotaped in the late 1970s and early 1980s. Not commonly available at local video rentals, but can be secured from Insight Media (1-800-

233-9910) or Ambrose Video Publishing (1-800-526-4663). May be available at good public or university libraries.

Individual plays often available by catalog sales or at video rental stores:

1. Three directed by and starring Laurence Olivier:

*Henry V* (1944)

*Hamlet* (1948)

*Richard III* (1955)

Olivier also plays the title role in the 1965 filmed version of a National Theatre Production of *Othello*, directed by Stuart Burge, and Shylock in a 1974 TV video on Jonathan Miller's National Theatre Production of *The Merchant of Venice*.

2. Three directed by and starring Orson Welles:

*Macbeth* (1948)

*Othello* (1952)

*Chimes at Midnight* (1966), also called *Falstaff*; script put together from parts of *1 Henry IV*, *2 Henry IV* and *Henry V*.

3. Three plays directed by and starring Kenneth Branagh:

*Henry V* (1989)

*Much Ado About Nothing* (1993)

*Hamlet* (1996: the complete text, four hours long)

4. Three plays directed by Francisco Zeffirelli:

*The Taming of the Shrew* (1966, starring Richard Burton and Elizabeth Taylor)

*Romeo and Juliet* (1968, starring Olivia Hussey and Leonard Whiting)

*Hamlet* (1990, starring Mel Gibson, Glenn Close and Alan Bates)

5. Various directors:

*A Midsummer Night's Dream* (1935, a Hollywood black-and-white spectacular directed by Max Reinhart, with the young Mickey Rooney, James Cagney, Olivia de Havilland and others, with Mendelsohn pouring from the sound track; great fun)

*Julius Caesar* (1953, directed by Joseph Mankiewicz, with James Mason, John Gielgud, Marlon Brando)

*Macbeth* (1971, directed by Roman Polanski; remarkably bloody)

*Macbeth* (1979, Ian McClellan and Judi Dench, based on Trevor Nunn's 1976 RSC production; very good acting, but hard to find)

*Richard III* (1995, starring Ian McClellan, set in a Fascist Britain of the 1930s)

*Othello* (1995, Lawrence Fishburne, Kenneth Branagh)

*Twelfth Night* (1996, directed by Trevor Nunn, starring Imogen Stubbs, Nigel Hawthorne, Helena Bonham Carter, Ben Kingsley)

*King Lear* (1983, directed by Michael Elliott, starring Laurence Olivier, for Granada TV, 1983)

*Romeo and Juliet* (1996, directed by Baz Luhrmann, set in Verona Beach, Florida, and shot in MTV style, with Leonardo DeCaprio, Clair Danes)

Al Pacino's *Looking for Richard* (1996) is about the problems of producing *Richard III* for a modern audience. It contains scenes from Shakespeare's play.

*Midsummer Night's Dream* (1999; directed by Michael Hoffman, Italy/UK; set in late Victorian Italy (the lovers ride bicycles), with suitable operatic music; a fairy world of special effects supervised by the lush figures of Michelle Pfeiffer and Rupert Everett and the charmingly bewildered Bottom of Kevin Kline.

*Shakespeare in Love* (1998, directed by John Madden, screenplay by Tom Stoppard, US/UK); multiple Oscar®-winning film; Tom Stoppard's dialogue is replete with outrageous anachronisms; the story is charming and the jokes are sly; the theatres, streets, and costumes are authentic; and the acting, especially that of Gwyneth Paltrow and Judi Dench, glows.

## Peter Saccio, Ph.D.

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Peter Saccio has taught at Dartmouth College since 1966. He chaired the English department from 1984 to 1988; in addition, he has won Dartmouth's J. Kenneth Huntington Memorial Award for Outstanding Teaching. He has served as visiting professor at Wesleyan University and at University College in London.

He received a B.A. from Yale University and a Ph.D. from Princeton. He is the author of *The Court Comedies of John Lyly* (1969) and *Shakespeare's English Kings* (1977), the latter a classic in its field. He edited Middleton's comedy *A Mad World, My Masters* for the *Oxford Complete Works of Thomas Middleton* (1996). He has published or delivered at conferences more than twenty papers on Shakespeare and other dramatists.

Professor Saccio has directed productions of *Twelfth Night*, *Macbeth*, and *Cymbeline*. He has devised and directed several programs of scenes from Shakespeare and from modern British drama, and he served as dramaturg for the productions of his Dartmouth colleagues. He has acted the Shakespearean roles of Casca, Angelo, Bassanio, and Henry IV as well as various parts in the ancient plays of Plautus and the modern plays of Harold Pinter, Tom Stoppard, and Peter Shaffer.