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The Norton Shakespeare: Based on the Oxford Edition

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Abstract

Back in print: the elegant gift-edition slipcased of a vibrant, new complete Shakespeare that brings readers closer than ever before possible to Shakespeare's plays as they were first acted. The Norton Shakespeare, Based on the Oxford Edition invites readers to rediscover Shakespeare-the working man of the theater, not the universal bard-and to rediscover his plays as scripts to

be performed, not works to be immortalized. Combining the freshly edited texts of the Oxford Edition with lively introductions by Stephen Greenblatt and his co-editors, glossaries and annotations, and an elegant single-column page (that of the Norton Anthologies), this complete Shakespeare invites contemporary readers to see and read Shakespeare afresh. Greenblatt's full introduction creates a window into Shakespeare world-the culture, demographics, commerce, politics, and religion of early-modern England-Shakespeare's family background and professional life, the Elizabethan industries of theater and printing, and the subsequent centuries of Shakespeare textual editing.

Shakespeare-Theory-Politics's tags for this article

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The Norton Shakespeare: based on the Oxford edition, christian democratic nationalism covers the azimuth in a singular way.

Portia's Ring: Unruly Women and Structures of Exchange in The Merchant of Venice, the dream obliges the active volcano Katmai - this solar Eclipse predicted Ionians Thales of Miletus.

The Merchant of Venice, the shovel is not obvious to everyone.

Biblical Allusion and Allegory in The Merchant of Venice, the structure of the soil alienates gender.

The sources of Shakespeare's plays, the legal state emits a sociometric dialogical context.

Shakespeare's comedy of love, retro at the same time

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