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Seeming Knowledge is an excellent study by a top-echelon Shakespeare critic, and it is a pity that the book's editing does not match the book's impressive argumentation. Among the errors on the lower order, inconsistencies in punctuation in citations and in possessives, as well as two botched sentences (136-37 and 244), are particularly distracting.

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Faith and skepticism in the writings of Shakespeare

Examines the aesthetics, concepts and politics of chaotic and obscured moving images.

Shakespeare's History Plays boldly moves criticism of Shakespeare's history plays beyond anti-humanist theoretical approaches. This important intervention in the critical and theoretical discourse of Shakespeare studies summarises, evaluates and ultimately calls time on the mode of criticism that has prevailed in Shakespeare studies over the past thirty years. It heralds a new, more dynamic way of reading Shakespeare as a supremely intelligent and creative political thinker, whose history plays address and illuminate the very questions with which cultural historicists have been so preoccupied since the 1980s. In providing bold and original readings of the first and second tetralogies (Henry VI, Richard III, Richard II and Henry IV, Parts 1 & 2), the book reignites old debates and re-energises recent bids to humanise Shakespeare and to restore agency to the individual in the critical readings of his plays

This volume explores the multiple connections between the two most canonical authors in English, Jane Austen and William Shakespeare. The collection reflects on the historical, literary, critical and filmic links between the authors and their fates. Considering the implications of the popular cult of Austen and Shakespeare, the essays are interdisciplinary and comparative: ranging from Austen's and Shakespeare's biographies to their presence in the modern vampire saga *Twilight*, passing by Shakespearean echoes in Austen's novels and the authors' afterlives on the improv stage, in wartime cinema, modern biopics and crime fiction. The volume concludes with an account of the Exhibition 'Will & Jane' at the Folger Shakespeare Library, which literally brought the two authors together in the autumn of 2016.

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Collectively, the essays mark and celebrate what we have called the long-standing "love affair" between William Shakespeare and Jane Austen—over 200 years and counting.

Shakespeare as a Way of Life shows how reading Shakespeare helps us to live with epistemological weakness and even to practice this weakness, to make it a way of life. In a series of close readings, Kuzner shows how Hamlet, Lucrece, Othello, The Winter's Tale, The Tempest, and Timon of Athens, impel us to grapple with basic uncertainties: how we can be free, whether the world is abundant, whether we have met the demands of love and social life. To Kuzner, Shakespeare's skepticism doesn't have the enabling potential of Keats's heroic "negativity capability," but neither is that skepticism the corrosive disease that necessarily issues in tragedy. While sensitive to both possibilities, Kuzner offers a way to keep negative capability negative while making skepticism livable. Rather than light the way to empowered, liberal subjectivity, Shakespeare's works demand lasting disorientation, demand that we practice the impractical so as to reshape the frames by which we view and negotiate the world. The act of reading Shakespeare cannot yield the practical value that cognitive scientists and literary critics attribute to it. His work neither clarifies our sense of ourselves, of others, or of the world; nor heartens us about the human capacity for insight and invention; nor sharpens our ability to appreciate and adjudicate complex problems of ethics and politics. Shakespeare's plays, rather, yield cognitive discomforts, and it is just these discomforts that make them worthwhile.

Early modern skepticism contributed to literary invention, aesthetic pleasure, and the uneven process of secularization in England.

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Shakespeare's texts have a long and close relationship with many different types of dance, from dance forms referenced in the plays to adaptations across many genres today. With contributions from experienced and emerging scholars, this handbook provides a concise reference on dance as both an integral feature of sixteenth- and seventeenth-century culture and as a means of translating Shakespearean text into movement - a process that raises questions of authorship and authority, cross-cultural communication, semantics, embodiment, and the relationship between word and image. Motivated by growing interest in movement, materiality, and the body, *The Oxford Handbook of Shakespeare and Dance* is the first collection to examine the relationship between William Shakespeare - his life, works, and afterlife - and dance. In the handbook's first section - *Shakespeare and Dance* - authors consider dance within the context of early modern life and culture and investigate Shakespeare's use of dance forms within his writing. The latter half of the handbook - *Shakespeare as Dance* - explores the ways that choreographers have adapted Shakespeare's work. Chapters address everything from narrative ballet adaptations to dance in musicals, physical theater adaptations, and interpretations using non-Western dance forms such as Cambodian traditional dance or *igal*, an indigenous dance form from the southern Philippines. With a truly interdisciplinary approach, *The Oxford Handbook of Shakespeare and Dance* provides an indispensable resource for considerations of dance and corporeality on Shakespeare's stage and the early modern era.

Languages have become more mobile than ever before, producing translations, transplantations, and cohabitations of all kinds. The early modern period also witnessed profound linguistic transformation, but in very different ways. Interlinguicity, Internationality, and Shakespeare undoes the illusion that Shakespeare wrote in what we now think of as English. In a series of essays approaching Shakespeare

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from unique and thought-provoking perspectives, contributors from history, performance criticism, and comparative literature look at "interlinguicity," the condition of being between languages, and "internationality," the condition of being between countries. Each essay focuses on local issues, such as community identification in the Netherlands of Shakespeare's time and the appropriation of Shakespeare in German literature in the nineteenth century, to suggest that Shakespeare never wrote "in" English because English was not then, nor is it now, an intact, knowable system. Many languages existed in sixteenth-century London, and English did not have clear limits. Interlinguicity, Internationality, and Shakespeare helps to explain the hybridity that Shakespeare embraced in all his writing. Contributors include Paula Blank (College of William and Mary), Lauren Coker (Saint Louis University), Brian Gingrich (Princeton University), Alexa Huang (George Washington University), James Loehlin (University of Texas at Austin), Scott Newstok (Rhodes College), Patricia Parker (Stanford University), Elizabeth Pentland (York University), Philip Schwyzer (University of Exeter), Gary Waite (University of New Brunswick), and Robert N. Watson (University of California, Los Angeles)

Shakespeare Survey is a yearbook of Shakespeare studies and production. Since 1948, Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism. Each volume is devoted to a theme, or play, or group of plays; each also contains a section of reviews of that year's textual and critical studies and of the year's major British performances. The theme for Volume 65 is 'A Midsummer Night's Dream'. The complete set of Survey volumes is also available online at <http://www.cambridge.org/online/shakespearesurvey>. This fully searchable resource enables users to browse by author, essay and volume, search by play, theme and topic and save and bookmark their results.

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Despite the widespread popular sense that the Bible and the works of Shakespeare are the two great pillars of English culture, and despite the long-standing critical recognition that the Bible was a major source of Shakespeare's allusions and references, there has never been a full-length, critical study of the Bible in Shakespeare's plays. *The Bible in Shakespeare* addresses this serious deficiency. Early chapters describe the post-Reformation explosion of Bible translation and the development of English biblical culture, compare the Church and the theater as cultural institutions (particularly in terms of the audience's auditory experience), and describe in general terms Shakespeare's allusive practice. Later chapters are devoted to interpreting Shakespeare's use of biblical allusion in a wide variety of plays, across the spectrum of genres: *King Lear* and *Job*, *Macbeth* and *Revelation*, the Crucifixion in the *Roman Histories*, Falstaff's anarchic biblical allusions, and variations on Adam, Eve, and the Fall throughout Shakespeare's dramatic career, from *Romeo and Juliet* to *The Winter's Tale*. *The Bible in Shakespeare* offers a significant new perspective on Shakespeare's plays, and reveals how the culture of early modern England was both dependent upon and fashioned out of a deep engagement with the interpreted Bible. The book's wide-ranging and interdisciplinary nature will interest scholars in a variety of fields: Shakespeare and English literature, allusion and intertextuality, theater studies, history, religious culture, and biblical interpretation. With growing scholarly interest in the impact of religion on early modern culture, the time is ripe for such a publication.

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