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A Feminist Companion to Shakespeare-Dymphna Callaghan 2016-05-23
The question is not whether Shakespeare studies needs feminism, but whether feminism needs Shakespeare. This is the explicitly political approach taken in the dynamic and newly updated edition of A Feminist Companion to Shakespeare. Provides the definitive feminist statement on Shakespeare for the 21st century. Updates address some of the newest theatrical and creative engagements with Shakespeare, offering fresh insights into Shakespeare’s plays and poems, and gender dynamics in early modern England. Contributors come from across the feminist generations and from various stages in their careers to address what is new in the field in terms of historical and textual discovery. Explores issues vital to feminist inquiry, including race, sexuality, the body, queer politics, social economies, religion, and capitalism. In addition to highlighting changes, it draws attention to the strong continuities of scholarship in this field over the course of the history of feminist criticism of Shakespeare. The previous edition was a recipient of a Choice Outstanding Academic Title award; this second edition maintains its coverage and range, and brings the scholarship right up to the present day.
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**Feminist Companion to Shakespeare** - Dympna Callaghan 2000-08-16

The question is not whether Shakespeare studies needs feminism, but whether feminism needs Shakespeare. This is the explicitly political approach taken by all-women team of contributors to A Feminist Companion to Shakespeare.

**INTRODUCTION TO A FEMINIST COMPANION OF SHAKESPEARE.** - 2003

**The Woman's Part** - Carolyn Ruth Swift Lenz 1980

**Shakespeare and Feminist Theory** - Marianne Novy 2017-09-21

Are Shakespeare's plays dramatizations of patriarchy or representations of assertive and eloquent women? Or are they sometimes both? And is it relevant, and if so how, that his women were first played by boys? This book shows how many kinds of feminist theory help analyze the dynamics of Shakespeare's plays. Both feminist theory and the plays deal with issues such as likeness and difference between the sexes, the complexity of relationships between women, the liberating possibilities of desire, what marriage means and how much women can remake it, how women can use and expand their culture's ideas of motherhood and of women's work, and how women can have power through language. This lively exploration of these and related issues is an ideal introduction to the field of feminist readings of Shakespeare.

**Women of Will** - Tina Packer 2015-04-07

From one of the country’s foremost experts on Shakespeare and theatre arts, actor, director, and master teacher Tina Packer offers an exploration—fierce, funny, fearless—of the women of Shakespeare’s plays. A profound, and profoundly illuminating, book that gives us the playwright’s changing understanding of the feminine and reveals some of his deepest insights. Packer, with expert grasp and perception, constructs a radically different understanding of power, sexuality, and redemption. Beginning with the early comedies (The Taming of the Shrew, Two Gentlemen of Verona, The Comedy of Errors), Packer shows that Shakespeare wrote the women of these plays as shrews to be tamed or as sweet little things with no definable independent thought, virgins on the pedestal. The women of the histories (the three parts of Henry VI; Richard III) are, Packer shows, much more interesting, beginning with Joan of Arc, possibly the first woman character Shakespeare ever created. In her opening scene, she’s wonderfully alive—a virgin, true, sent from heaven, a country girl going to lead men bravely into battle, the kind of girl Shakespeare could have known and loved in Stratford. Her independent resolution collapses within a few scenes, as Shakespeare himself suddenly turns against her, and she yields to the common caricature of his culture and becomes Joan the Enemy, the Warrior Woman, the witch; a woman to be feared and destroyed . . . As Packer turns her attention to the extraordinary Juliet, the author perceives a large shift. Suddenly Shakespeare’s women have depth of character, motivation, understanding of life more than equal to that of the men; once Juliet has led the way, the plays are never the same again. As Shakespeare ceases to write about women as predictable caricatures and starts writing them from the inside, embodying their voices, his women become as dimensional, spirited, spiritual, active, and sexual as any of his male characters. Juliet is just as...
passionately in love as Romeo—risking everything, initiating marriage, getting into bed, fighting courageously when her parents threaten to disown her—and just as brave in facing death when she discovers Romeo is dead. And, wondering if Shakespeare himself fell in love (Packer considers with whom, and what she may have been like), the author observes that from Juliet on, Shakespeare writes the women as if he were a woman, giving them desires, needs, ambition, insight. Women of Will follows Shakespeare’s development as a human being, from youth to enlightened maturity, exploring the spiritual journey he undertook. Packer shows that Shakespeare’s imagination, mirrored and revealed in his female characters, develops and deepens until finally the women, his creative knowledge, and a sense of a larger spiritual good come together in the late plays, making clear that when women and men are equal in status and sexual passion, they can—and do—change the world. Part master class, part brilliant analysis—Women of Will is all inspiring discovery.

Shakespeare’s ‘Whores’-K. Stanton 2014-07-08 Shakespeare’s ‘Whores’ studies each use of the word ‘whore’ in Shakespeare’s canon, focusing especially on the positive personal and social effects of female sexuality, as represented in several major female characters, from the goddess Venus, to the queen Cleopatra, to the cross-dressing Rosalind, and many others.

The Cambridge Companion to Shakespeare-Margreta de Grazia 2001-04-05 This book offers a comprehensive, readable and authoritative introduction to the study of Shakespeare, by means of nineteen newly commissioned essays. An international team of prominent scholars provide a broadly cultural approach to the chief literary, performative and historical aspects of Shakespeare’s work. They bring the latest scholarship to bear on traditional subjects of Shakespeare study, such as biography, the transmission of the texts, the main dramatic and poetic genres, the stage in Shakespeare’s time and the history of criticism and performance. In addition, authors engage with more recently defined topics: gender and sexuality, Shakespeare on film, the presence of foreigners in Shakespeare’s England and his impact on other cultures. Helpful reference features include chronologies of the life and works, illustrations, detailed reading lists and a bibliographical essay.

Desdemona-Toni Morrison 2012-07-18 The story of Desdemona from Shakespeare’s Othello is re-imagined by Nobel Prize laureate Toni Morrison, Malian singer and songwriter Rokia Traoré, and acclaimed stage director Peter Sellars. Morrison’s response to Othello is an intimate dialogue of words and music between Desdemona and her African nurse Barbary. Morrison gives voice and depth to the female characters, letting them speak and sing in the fullness of their hearts. Desdemona is an extraordinary narrative of words, music and song about Shakespeare’s doomed heroine, who speaks from the grave about the traumas of race, class, gender, war and the transformative power of love. Toni Morrison transports one of the most iconic, central, and disturbing treatments of race in Western culture into the new realities and potential outcomes facing a rising generation of the 21st century.


Studying Early Printed Books, 1450-1800-Sarah Werner 2019-03-04 A comprehensive resource to understanding the hand-press printing of early books Studying Early Printed Books, 1450 - 1800 offers a guide to the fascinating process of how books were printed in the first centuries of the press and shows how the mechanics of making books shapes how we read and understand them. The author offers an insightful overview of how books were made in the hand-press period and then includes an in-depth review of the specific aspects of the printing process. She addresses questions such as: How was paper made? What were different book formats? How did the press work? In addition, the text is filled with illustrative examples that demonstrate how understanding the early processes can be helpful to today’s researchers. Studying Early Printed Books shows the connections between the material form of a book (what it looks like and how it was made), how a book conveys its meaning and how it is used by readers. The author helps readers navigate books by explaining how to tell which parts of...
A book are the result of early printing practices and which are a result of later changes. The text also offers guidance on: how to approach a book; how to read a catalog record; the difference between using digital facsimiles and books in-hand. This important guide: Reveals how books were made with the advent of the printing press and how they are understood today. Offers information on how to use digital reproductions of early printed books as well as how to work in a rare books library. Contains a useful glossary and a detailed list of recommended readings. Includes a companion website for further research. Written for students of book history, materiality of text, and history of information. Studying Early Printed Books explores the many aspects of the early printing process of books and explains how their form is understood today.

A Companion to Shakespeare and Performance- Barbara Hodgdon
2008-04-15 A Companion to Shakespeare and Performance provides a state-of-the-art engagement with the rapidly developing field of Shakespeare performance studies. Redraws the boundaries of Shakespeare performance studies. Considers performance in a range of media, including in print, in the classroom, in the theatre, in film, on television and video, in multimedia and digital forms. Introduces important terms and contemporary areas of enquiry in Shakespeare and performance. Raises questions about the dynamic interplay between Shakespearean writing and the practices of contemporary performance and performance studies. Written by an international group of major scholars, teachers, and professional theatre makers.

Shakespeare and Women- Phyllis Rackin 2005 'Shakespeare and Women' challenges a number of current assumptions about Shakespeare and women. It argues that the current scholarly emphasis on patriarchal power, male misogyny, and women's oppression may tell us more about ourselves than about the world Shakespeare inhabited and the worlds he created in his plays.

A Companion to English Renaissance Literature and Culture- Michael Hattaway 2008-04-15 This is a one volume, up-to-date collection of more than fifty wide-ranging essays which will inspire and guide students of the Renaissance and provide course leaders with a substantial and helpful frame of reference. Provides new perspectives on established texts. Orientates the new student, while providing advanced students with current and new directions. Pioneered by leading scholars. Occupies a unique niche in Renaissance studies. Illustrated with 12 single-page black and white prints.

The Oxford Handbook of Shakespeare and Embodiment- Valerie Traub
2016-09-08 The Oxford Handbook of Shakespeare and Embodiment brings together 42 of the most important scholars and writing on the subject today. Extending the purview of feminist criticism, it offers an intersectional paradigm for considering representations of gender in the context of race, ethnicity, sexuality, disability, and religion. In addition to sophisticated textual analysis drawing on the methods of historicism, psychoanalysis, queer theory, and posthumanism, a team of international experts discuss Shakespeare's life, contemporary editing practices, and performance of his plays on stage, on screen, and in the classroom. This theoretically sophisticated yet elegantly written Handbook includes an editor's Introduction that provides a comprehensive overview of current debates.

A Room of One’s Own- Virginia Woolf 2020-10-12 In October 1928 Virginia Woolf was asked to deliver speeches at Newnham and Girton Colleges on the subject of ‘Women and Fiction’; she spoke about her conviction that ‘a woman must have money and a room of her own if she is to write fiction’. The following year, the two speeches were published as A Room of One’s Own, and became one of the foremost feminist texts. Knitted into a polished argument are several threads of great importance – women and learning, writing and poverty – which helped to establish much of feminist thought on the importance of education and money for women’s independence. In the same breath, Woolf brushes aside critics and sends out a call for solidarity and independence – a call which sent ripples well into the next century. 'Brilliant interweaving of personal experience, imaginative musing and political clarity' — Kate Mosse, The Guardian 'Probably the most influential piece of non-fictional writing by a woman in this century.' — Hermione Lee,
The Financial Times

**Shakespeare and Gender**-Kate Aughterson 2020-07-23 Shakespeare guides students, educators, practitioners and researchers through the complexities of the representation of gender and sexuality in Shakespeare’s work. Informed by contemporary and early modern debates and insights into gender and sexuality, including intersectionality, feminist geography, queer and performance studies and fourth-wave feminism, this book provides a lucid and lively discussion of how gender and sexual identity are debated, contested and displayed in Shakespeare’s plays and sonnets. Using close textual analysis hand-in-hand with diverse contextual materials, the book offers an accessible and intelligent introduction to how gender debates are integral to the plays and poems, and why we continue to read and perform them with this in mind. Topics and themes discussed include gendering madness, paternity and the patriarchy, sexuality, anxious masculinity, maternal bodies, gender transgression, and kingship and the male body politic.

**A Companion to Shakespeare's Works, The Comedies**-Richard Dutton 2005-08-26 This four-volume Companion to Shakespeare's Works, compiled as a single entity, offers a uniquely comprehensive snapshot of current Shakespeare criticism. Brings together new essays from a mixture of younger and more established scholars from around the world - Australia, Canada, France, New Zealand, the United Kingdom, and the United States. Examines each of Shakespeare's plays and major poems, using all the resources of contemporary criticism, from performance studies to feminist, historicist, and textual analysis. Volumes are organized in relation to generic categories: namely the histories, the tragedies, the romantic comedies, and the late plays, problem plays and poems. Each volume contains individual essays on all texts in the relevant category, as well as more general essays looking at critical issues and approaches more widely relevant to the genre. Offers a provocative roadmap to Shakespeare studies at the dawning of the twenty-first century. This companion to Shakespeare's comedies contains original essays on every comedy from The Two Gentlemen of Verona to Twelfth Night as well as twelve additional articles on such topics as the humoral body in Shakespearean comedy.

Shakespeare's comedies on film, Shakespeare's relation to other comic writers of his time, Shakespeare's cross-dressing comedies, and the geographies of Shakespearean comedy.

**Shakespeare**-Russ McDonald 2004-01-30 Shakespeare: Criticism and Theory is an anthology of the most significant essays and book chapters published on Shakespeare in the second half of the twentieth century. An anthology of about 50 of the most significant essays and book chapters published on Shakespeare in the second half of the twentieth century. Introduces students to the variety of theoretical positions, thematic claims, methodologies, and modes of argument in Shakespeare criticism over the last 50 years. Critical views represented range from the old style historicism of E.M.W. Tillyard and the new criticism of William Empson to the new historicism of Stephen Greenblatt and the feminist perspective of Catherine Belsey. Pieces are organised into categories of critical thought and introduced in clear language. Most pieces are reproduced in their entirety.

**Shakesqueer**-Madhavi Menon 2011-02-01 Shakesqueer puts the most exciting queer theorists in conversation with the complete works of William Shakespeare. Exploring what is odd, eccentric, and unexpected in the Bard’s plays and poems, these theorists highlight not only the many ways that Shakespeare can be queered but also the many ways that Shakespeare can enrich queer theory. This innovative anthology reveals an early modern playwright insistently returning to questions of language, identity, and temporality, themes central to contemporary queer theory. Since many of the contributors do not study early modern literature, Shakesqueer takes queer theory back and brings Shakespeare forward, challenging the chronological confinement of queer theory to the last two hundred years. The book also challenges conceptual certainties that have narrowly equated queerness with homosexuality. Chasing all manner of stray desires through every one of Shakespeare’s plays and poems, the contributors cross temporal, animal, theoretical, and sexual boundaries with abandon. Claiming adherence to no one school of thought, the essays consider The Winter’s Tale alongside network TV, Hamlet in relation to the death drive, King John as a history of queer theory, and Much Ado About Nothing in tune with a Sondheim musical. Together they expand the reach of queerness and

The Methuen Drama Companion to Performance Art-Bertie Ferdman 2020-02-20 The Methuen Drama Companion to Performance Art offers a comprehensive guide to the major issues and interdisciplinary debates concerning performance in art contexts that have developed over the last decade. It understands performance art as an institutional, cultural, and economic phenomenon rather than as a label or object. Following the ever-increasing institutionalization and mainstreaming of performance, the book’s chapters identify a marked change in the economies and labor practices surrounding performance art, and explore how this development is reflective of capitalist approaches to art and event production. Embracing what we perceive to be the ‘oxymoronic status’ of performance art—where it is simultaneously precarious and highly profitable—the essays in this book map the myriad gestures and radical possibilities of this extreme contradiction. This Companion adopts an interdisciplinary perspective to present performance art’s legacies and its current practices. It brings together specially commissioned essays from leading innovative scholars from a wide range of approaches including art history, visual and performance studies, dance and theatre scholarship in order to provide a comprehensive and multifocal overview of the emerging research trends and methodologies devoted to performance art.

Feminist Literary Criticism-Josephine C. Donovan 2021-03-17 The first major book of feminist critical theory published in the United States is now available in an expanded second edition. This widely cited pioneering work presents a new introduction by the editor and a new bibliography of feminist critical theory from the last decade. This book has become indispensable to an understanding of feminist theory. Contributors include Cheri Register, Dorin Schumacher, Marcia Holly, Barbara Currier Bell, Carol Ohmann, Carolyn Heilbrun, Catherine Stimpson, and Barbara A. White.

This Is Shakespeare-Emma Smith 2020-03-31 An electrifying new study that investigates the challenges of the Bard’s inconsistencies and flaws, and focuses on revealing—not resolving—the ambiguities of the plays and their changing topicality. A genius and prophet whose timeless works encapsulate the human condition like no other. A writer who surpassed his contemporaries in vision, originality, and literary mastery. A man who wrote like an angel, putting it all so much better than anyone else. Is this Shakespeare? Well, sort of. But it doesn’t tell us the whole truth. So much of what we say about Shakespeare is either not true, or just not relevant. In This Is Shakespeare, Emma Smith—an intellectually, theatrically, and ethically exciting writer—takes us into a world of politicking and copycatting, as we watch Shakespeare emulating the blockbusters of Christopher Marlowe and Thomas Kyd (the Spielberg and Tarantino of their day), flirting with and skirting around the cutthroat issues of succession politics, religious upheaval, and technological change. Smith writes in strikingly modern ways about individual agency, privacy, politics, celebrity, and sex. Instead of offering the answers, the Shakespeare she reveals poses awkward questions, always inviting the reader to ponder ambiguities.

Broken Boundaries-Katherine M. Quinsey 2021-03-17 This volume of twelve original essays is the first comprehensive study of feminist issues in Restoration drama. The late seventeenth century marks a pivotal era in the history of feminism, when Renaissance assumptions about gender and patriarchy were being directly challenged. For the first time, women appeared onstage as actresses, made their presence felt as spectators and patrons, and wrote a number of the plays produced in theaters. In an unusually direct and probing way, drama of the Restoration period raised radical questions about the place of women in the family and in society, and
about the essential nature of men and women. The essays examine feminist issues from a variety of historical and theoretical approaches across a spectrum of plays -- comedies, tragedies, tragicomedies, and heroic drama. By addressing the acute questions of gender raised in the drama, Broken Boundaries presents a vivid portrait of the uncertainties and changing perceptions in all areas of intellectual, political, and social life during the last decades of the seventeenth century.

**Reinventing Shakespeare** - Gary Taylor 1991 Discusses changing interpretations of Shakespeare and his plays through the centuries, arguing that claims of his uniqueness reflect the characteristics of particular eras and critics more than Shakespeare.

**Shakespeare and Queer Theory** - Melissa E. Sanchez 2019-01-24 Shakespeare and Queer Theory is an indispensable guide on the ongoing critical debates about queer method both within and beyond Shakespeare and early modern studies. Clearly elucidating the central ideas of the theory, the field's historical emergence from feminist and gay and lesbian studies within the academy, and political activism related to the AIDS crisis beyond it, it also illuminates current debates about historicism and embodiment. Through a series of original readings of texts including Othello, The Merchant of Venice, and Venus and Adonis, as well as film adaptations of early modern drama including Derek Jarman's The Tempest and Edward II, Gus Van Sant’s My Own Private Idaho, Baz Luhrmann's Romeo + Juliet, and Julie Taymor's Titus, it illustrates the value of queer theory to Shakespeare scholarship, and the value of Shakespearean texts to queer theory.

**Shakespeare’s Sonnets** - Dympna Callaghan 2008-04-15 This introduction provides a concise overview of the central issues and critical responses to Shakespeare’s sonnets, looking at the themes, images, and structure of his work, as well as the social and historical circumstances surrounding their creation. Explores the biographical mystery of the identities of the characters addressed. Examines the intangible aspects of each sonnet, such as eroticism and imagination. A helpful appendix offers a summary of each poem with descriptions of key literary figures.

**Hamlet: Language and Writing** - Dympna Callaghan 2015-04-23 This lively and informative guide reveals Hamlet as marking a turning point in Shakespeare’s use of language and dramatic form as well as addressing the key problem at the play’s core: Hamlet’s inaction. It also looks at recent critical approaches to the play and its theatre history, including the recent David Tennant / RSC Hamlet on both stage and TV screen.

**Blackface** - Ayanna Thompson 2021-04-08 A New Statesman essential non-fiction book of 2021 Why are there so many examples of public figures, entertainers, and normal, everyday people in blackface? And why aren’t there as many examples of people of color in whiteface? This book explains what blackface is, why it occurred, and what its legacies are in the 21st century. There is a filthy and vile thread-sometimes it’s tied into a noose-that connects the first performances of blackness on English stages, the birth of blackface minstrelsy, contemporary performances of blackness, and anti-black racism. Blackface examines that history and provides hope for a future with new performance paradigms. Object Lessons is published in partnership with an essay series in The Atlantic.

Gender Aspects in the Drama "Julius Caesar" by William Shakespeare

Greta Kubitzek 2017-09-04 Essay from the year 2017 in the subject English Language and Literature Studies - Comparative Literature, grade: 2.3, University of Cologne, language: English, abstract: This term paper deals with gender in William Shakespeare's drama "Julius Caesar". With only two women in the whole play, the Rome depicted in Shakespeare's Julius Caesar can certainly be described as a very male-dominated world. The female characters Calpurnia and Portia are absent for most of the play, and when they do appear, they do so in a domestic context. Despite their strong personalities and intelligence, they are disregarded and ignored by their husbands. Women are thought unfit to get involved in politics, as they are seen as weak and overly emotional creatures that cannot think as rationally as men, who are presented as their binary opposites. Furthermore, concepts and understandings of masculinity play a crucial role in Julius Caesar as they strongly influence how male characters behave and what decisions they make during the course of the play.

Staying with the Trouble-Donna J. Haraway 2016-08-19 In the midst of spiraling ecological devastation, multispecies feminist theorist Donna J. Haraway offers provocative new ways to reconfigure our relations to the earth and all its inhabitants. She eschews referring to our current epoch as the Anthropocene, preferring to conceptualize it as what she calls the Chthulucene, as it more aptly and fully describes our epoch as one in which the human and nonhuman are inextricably linked in tentacular practices. The Chthulucene, Haraway explains, requires sym-poiesis, or making-with, rather than auto-poiesis, or self-making. Learning to stay with the trouble of living and dying together on a damaged earth will prove more conducive to the kind of thinking that would provide the means to building more livable futures. Theoretically and methodologically driven by the signifier SF—string figures, science fact, science fiction, speculative feminism, speculative fabulation, so far—Staying with the Trouble further cements Haraway's reputation as one of the most daring and original thinkers of our time.

Studio Shakespeare-Alycia Smith Howard 2006 "The volume examines Shakespeare productions at The Other Place from 1973 to its closure in 1989. The author's sources include Goodbody's 'Mission Statement' for the studio theatre as well as other previously unavailable materials such as Goodbody's private papers, journal entries, director's notes and correspondence. In addition, it contains interviews and commentary from..."
Theatrical luminaries."—BOOK JACKET.

**Shakespeare's Language**-Frank Kermode 2001-08-01 Plumbing the sweet mysteries of Shakespeare's "language," the author argues that the Bard's tragedies were probably difficult even for his contemporaries to understand and identifies a shift in Shakespeare's use of language around 1600. Reprint. 15,000 first printing.

**Lady Hotspur**-Tessa Gratton 2020-01-07 Tessa Gratton's Lady Hotspur is a sweeping, heart-stopping Shakespearean novel of betrayal and battlefields and destiny. STRIKE FAST, LOVE HARD, LIVE FOREVER This is the motto of the Lady Knights—sworn to fealty under a struggling kingdom, promised to defend the prospective heir, Banna Mora. But when a fearsome rebellion overthrows the throne, Mora is faced with an agonizing choice: give up everything she's been raised to love, and allow a king-killer to be rewarded—or retake the throne, and take up arms against the newest heir, Hal Bolingbroke, Mora's own childhood best friend and sworn head of the Lady Knights. Hal loathes being a Prince; she's much more comfortable instated on the Throne of Misrule, a raucous underground nether-court where passion rules all. She yearns to live up to the wishes of everyone she loves best—but that means sacrificing her own heart, and so she will disappoint everyone until the moment she can rise to prove those expectations wrong. And between these two fierce Princes is the woman who will decide all their fates—Lady Hotspur, the fiery and bold knight whose support will turn the tides of the coming war. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

**Hamnet**-Maggie O'Farrell 2020-07-21 WINNER OF THE NATIONAL BOOK CRITICS CIRCLE AWARD *A New York Times Best Seller* "Of all the stories that argue and speculate about Shakespeare's life... here is a novel ... so gorgeously written that it transports you." —The Boston Globe In 1580's England, during the Black Plague a young Latin tutor falls in love with an extraordinary, eccentric young woman in this "exceptional historical novel" (The New Yorker) and best-selling winner of the Women's Prize for Fiction. Agnes is a wild creature who walks her family's land with a falcon on her glove and is known throughout the countryside for her unusual gifts as a healer, understanding plants and potions better than she does people. Once she settles with her husband on Henley Street in Stratford-upon-Avon she becomes a fiercely protective mother and a steadfast, centrifugal force in the life of her young husband, whose career on the London stage is taking off when his beloved young son succumbs to sudden fever. A luminous portrait of a marriage, a shattering evocation of a family ravaged by grief and loss, and a tender and unforgettable re-imagining of a boy whose life has been all but forgotten, and whose name was given to one of the most celebrated plays of all time, Hamnet is mesmerizing, seductive, impossible to put down—a magnificent leap forward from one of our most gifted novelists.


**The Cambridge Companion to Ted Hughes**-Terry Gifford 2011-06-30 Ted Hughes is unquestionably one of the major twentieth-century English poets. Radical and challenging, each new title produced something of a shock to British literary culture. Only now is the breadth of his literary range and cultural influence being recognised. As well as his poetry and stories, writing for children, translations and prose essays and reviews, in recent years Hughes's own letters have received great critical attention. This Companion consolidates Hughes's life, writings and reputation. International experts from a variety of literary fields here confront the key questions posed by Hughes's work. New archival evidence is provided for fresh readings of his oeuvre with close attention to language, forms and the function of myth. Featuring a chronology and guide to further reading, this book is a valuable and insightful companion for those studying and reading Hughes in the context of his role in the development of modern poetry.