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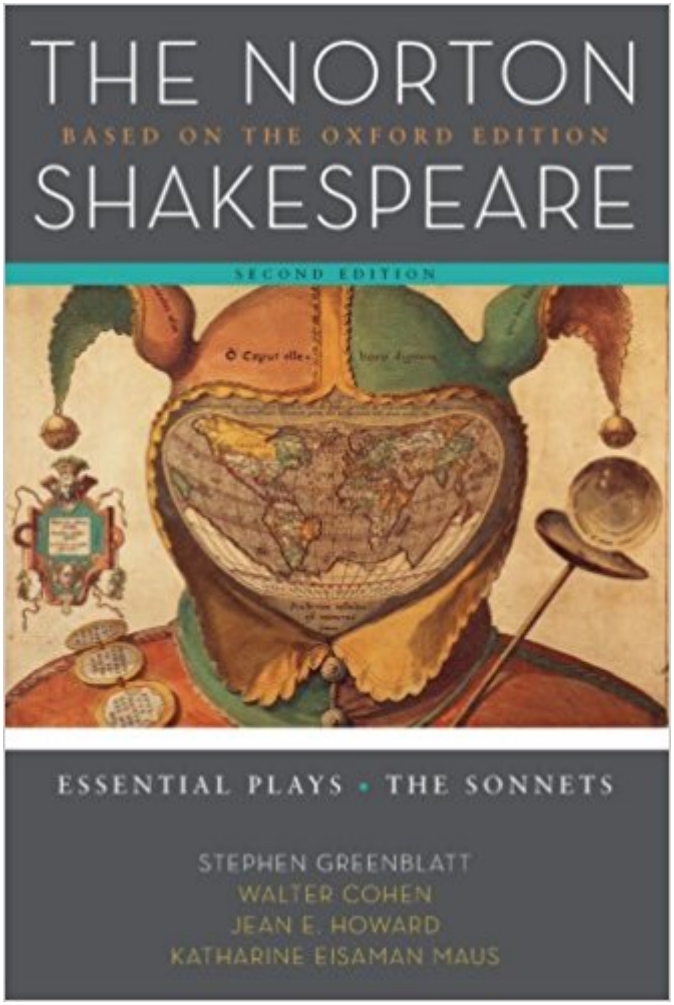
# The Norton Shakespeare: Based On The Oxford Edition: Essential Plays / The Sonnets (Second Edition)

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## Synopsis

The Norton Shakespeare: Essential Plays / The Sonnets offers the twenty most-assigned plays and all the sonnets in a compact, portable, and value-priced paperback with a host of features. Organized by genre, this volume includes the genre introductions enthusiastically received in The Norton Shakespeare, Second Edition: Ã¢â ¬Å“Shakespearean TragedyÃ¢â ¬Â• by Stephen Greenblatt, Ã¢â ¬Å“Shakespearean ComedyÃ¢â ¬Â• by Katharine Eisaman Maus, Ã¢â ¬Å“Shakespearean HistoryÃ¢â ¬Â• by Jean E. Howard, and Ã¢â ¬Å“Shakespearean RomanceÃ¢â ¬Â• by Walter Cohen. Like its parent volume, this concise edition gives students the vibrant introductions, readable single-column format, helpful glosses and notes, and extensive reference materialsÃ¢â ¬â ¢maps, a timeline, annotated bibliographies and film lists, documentsÃ¢â ¬â ¢that have made The Norton Shakespeare, Second Edition the best-selling classroom edition worldwide.

## Book Information

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## Customer Reviews

Stephen Greenblatt (Ph.D. Yale) is Cogan University Professor of the Humanities at Harvard University. Also General Editor of The Norton Anthology of English Literature, he is the author of eleven books, including The Swerve: How the World Became Modern (winner of the 2011 National Book Award and the 2012 Pulitzer Prize); Shakespeare’s Freedom; Will in the World: How Shakespeare Became Shakespeare; Hamlet in Purgatory; Marvelous Possessions: The Wonder of the New World; Learning to Curse: Essays in Early Modern Culture; and Renaissance

Self-Fashioning: From More to Shakespeare. He has edited seven collections of criticism, including Cultural Mobility: A Manifesto, and is a founding coeditor of the journal Representations. His honors include the MLAÃ¢â ¬â„¢s James Russell Lowell Prize, for both Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England and The Swerve, the Sapegno Prize, the Distinguished Humanist Award from the Mellon Foundation, the Wilbur Cross Medal from the Yale University Graduate School, the William Shakespeare Award for Classical Theatre, the Erasmus Institute Prize, two Guggenheim Fellowships, and the Distinguished Teaching Award from the University of California, Berkeley. He was president of the Modern Language Association of America and is a fellow of the American Academy of Arts and Sciences, the American Philosophical Society, and the American Academy of Arts and Letters.Walter Cohen (Ph.D. Berkeley) is Professor of English at the University of Michigan, Ann Arbor, and Professor of Comparative Literature Emeritus at Cornell University, where he received the Clark Distinguished Teaching Award. He is the author of Drama of a Nation: Public Theater in Renaissance England and Spain, as well as numerous journal articles on Renaissance literature, literary criticism, the history of the novel, and world literature. He has recently completed a critical study entitled A History of European Literature: The West and the World from Antiquity to the Present.Jean E. Howard (Ph.D., Yale) is the George Delacorte Professor in the Humanities at Columbia University. A past president of the Shakespeare Association of America, she is the author of numerous books on Renaissance drama, including ShakespeareÃ¢â ¬â„¢s Art of Orchestration: Stage Technique and Audience Response (1984), The Stage and Social Struggle (1994), Engendering a Nation: A Feminist Account of ShakespeareÃ¢â ¬â„¢s English Histories, with Phyllis Rackin (1997), Theater of a City: The Places of London Comedy 1598Ã¢â ¬â œ1642 (2007), and Marx and Shakespeare with Crystal Bartolovich (2012). She is at work on a book about the English history play from Shakespeare to Caryl Churchill and another on the invention of Renaissance tragedy.Katharine Eisaman Maus (Ph.D. Johns Hopkins) is James Branch Cabell Professor of English at the University of Virginia. She is the author of Being and Having in Shakespeare; Inwardness and Theater in the English Renaissance; and Ben Jonson and the Roman Frame of Mind; editor of a volume of Renaissance tragedies; and coeditor of English Renaissance Drama: A Norton Anthology, The Norton Anthology of English Literature, and a collection of criticism on seventeenth-century English poetry. She has been awarded Guggenheim, Leverhulme, NEH, and ACLS fellowships, and the Roland Bainton Prize for Inwardness and Theater.

My review reports a change from the standard text of Taming of the Shrew and I would be

interested in knowing if such a discrepancy is present in the First Edition of Norton’s Collected Works of Shakespeare (in any of the various methods of volume divisions).I have been comparing the versions of Pelican, Bevington, Greenblatt(Norton, 2nd Ed) and the "No Fear" texts for the comedies. I have read through Taming of the Shrew and would say Norton provides the best explanations of terms and ideas difficult for those not familiar with the vernacular of Shakespeare’s plays. However, where the Norton edition lacks is in a tendency to occasionally change words from the standard text, either due to using the "Oxford Edition" or perhaps an attempt to clarify. However, just as the paraphrasing of "No Fear" obliterates Shakespeare’s plays on words as it generally clarifies (although the original text remains parallel to it), the same appears to be the case in very limited cases for the Norton edition. I have read of peculiar liberties being taken for the sake of clarity in other Norton editions, such as Paradise Lost. The example I am thinking about for Taming of the Shrew occurs in the beginning of the play:Bevington, Pelican & No Fear:Hostess: I know my remedy. I must go fetch the thirdborough.Sly: Third, or fourth, or fifth burough, I’ll answer him by the law.Norton:Hostess: I know my remedy. I must go fetch the headborough.Sly: Third, or fourth, or fifth burough, I’ll answer him by the law.Headburough just seems wrong here and even if it has better evidence (does it?), or is better for students, I think a note in the text of Norton to the standard text used by Bevington, Pelican and No Fear should be included in such an extreme instance.Although such instances are probably rare, I would suggest for the enthusiast who want a collected works version to try to read one of the other texts along with Norton’s to take advantage of the better glosses of Norton, but also avoid missing word-play or other such features of the standard texts.Now, to Norton’s credit, it was the only version to include the "questionable" (and so-labeled in the book) additions of more dialogue by Sly, the Lord & company, including additional ending material, which wraps up the story of Sly whereas the standard text leaves the reader hanging after Act 1, Scene 1.

The book got here on time and was in overall decent condition. However, there was a bit more marking in it than I would have expected. Most f the pages contained no marking but in several of the tragedies (Hamlet, Henry IV, King Lear, etc) there was pencil on essentially every page and even some highlighting, which I obviously can’t just erase. Aside from that I am satisfied.

This was a required textbook for a core English class, that I had intended to sell back as soon as the class is finished. The collection of Shakespeare’s works included here goes well past the 7 plays we had to read. This book was very helpful for class and will remain with me for years to come as I am

digging deeper into the bard's great legacy. I have used other books but this version is the most helpful to students as it has many footnotes that make it easier to understand the text and get the jokes.

I love Shakespeare. I don't know what else to say, but the man is a genius in comedy, drama and the weaving of current (at the time) events in a way that were similar enough for his audience to know of which he spoke without getting him hung. His wit, charm, bawdy, insightful, and so thorough among millions of adjetives that could describe him that reach all corners of the spectrum.

The benefit of the paperback is it's lighter, which is nice. Especially when hauling it to class every day. But the pages are so thin that if you want to make notes on them, they show through on the other side and mangle the paper. The pages are also easily torn when flipping through.

This book is an extensive collection of all of Shakespeare works. I am using it for a class on his works and although, as I told the professor, I do not understand his comedies; I can appreciate the talent of this man and his ability to engage his audience.

I bought this book as a textbook for one of my classes. I love Norton books. The footnotes and side notes are very helpful. The Introductions give background about the plays and sonnets. The only problem I had is that I only needed it for the tragedies and it included all of the plays. So, if you want all of Shakespeare's plays, then Norton is your book!

I'm very disappointed in the service. I ordered this book for school. And when I received it, I got a totally different book that had nothing to do with Shakespeare. And on the back of the book, it had a tag with the title of the book I was supposed to get.

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