Editions:

The recommended text of the complete works is the online Arden Edition (see below). However, it is also useful to have a complete printed edition; any of the Arden, or *The Norton Shakespeare* (2nd ed., 2008), or *The Oxford Shakespeare* (2nd ed., 2005), will be suitable. Remember to look to see whether the introductions and, more importantly, explanatory notes, supply your needs. For individual plays, it is always worth consulting a single-play edition. The Arden Series, now in its 3rd version, has the most comprehensive annotation; The Oxford Shakespeare (which uses different texts from the complete edition) is also mostly very good; the Cambridge series also contains some successes. The best edition depends on the play in question; we will discuss this in class.

Online Shakespeare: The Shakespeare Collection:

This extraordinary database is available through the Library’s Online Resources. It contains the Arden texts and notes complete for every play; a host of information about the original editions of the plays; and a large source of online scholarly articles.

Online Historical Texts

Folger Library First Folio and Second Folio: [http://www.folger.edu/template.cfm?cid=930](http://www.folger.edu/template.cfm?cid=930)
Shakespeare Quartos Archive:  http://www.quartos.org/
Shakespeare in Quarto:  http://www.bl.uk/treasures/shakespeare/homepage.html
Database of Early English Playbooks:  http://deep.sas.upenn.edu/
The Arden Shakespeare Online:  http://gale.cengage.co.uk/the-shakespeare-collection.aspx

Companions:


Other guides:

David Crystal, *Shakespeare’s Words* (2002), is a glossary for quick reference
Katherine Duncan-Jones, *Ungentle Shakespeare* (2001), is maybe the least unreliable Life
Samuel Schoenbaum, *Shakespeare’s Lives* (2nd ed., 1991), shows you why such lives are unreliable
G. Bullough, *Narrative & Dramatic Sources of Shakespeare*, 8 vols. (1957-75), indispensable
Lukas Erne, *Shakespeare’s Modern Collaborators* (2008), is the best short guide to textual matters
Andrew Gurr, *The Shakespearean Stage* (3rd ed., 1992), the standard work on the original theatres
Stuart Gillespie, *Shakespeare’s Books* (2005), is a useful guide to Shakespeare’s reading and learning

More and more books on Shakespeare:

Try not to be overwhelmed. Use the library with discretion; if you find a book useless or foolish there will be another better one on the same topic. Often it is better to use scholarly journals to locate the latest work: *Shakespeare Quarterly* and *Shakespeare Survey* are the standard-bearers in scholarship in the field; the former contains an annual bibliography.

WEEKLY READINGS AND TOPICS – Feel free to get started over the summer on the primary readings here!

WEEK 2.   THE PUBLICATION OF SHAKESPEARE (HELEN SMITH)

I will ask each of you to take a look at a single play; find out what you can about its early publication history; and look carefully at how the book’s paratexts shape our experience of reading. Key research tools will include the English Short-Title Catalogue (ESTC), the Stationers’ Company Registers, and facsimiles of the quartos and the first folio.

WEEK 3.   POETRY AND MANUSCRIPT CULTURE (RICHARD ROWLAND)
We will be working largely with photocopies which will be distributed in the previous seminar, but it would be helpful to read some poems in advance: Wyatt’s ‘Whoso list to hunt’ and ‘They flee from me’, and, from the Devonshire MS, ‘Take hede be tyme lest ye be spyede’, and ‘Suffrying in sorow’; the latter can be found here:

file:///C:/Users/user/AppData/Local/Microsoft/Windows/Temporary%20Internet%20Files/Content.IE5/DNXNDBRX/46.pdf

We shall pause briefly to look also at a couple of Shakespeare sonnets (2 and 29), and Donne’s ‘Valediction Forbidding Mourning’, before moving on to explore some poems from the beginning of the seventeenth century by Anne Southwell, and from the end of that century by Jane Barker; copies of all these will be provided.

WEEK 4.  SHAKESPEARE’S ROMANCES (JANE RAISCH)

We will be focusing this seminar on two plays by Shakespeare: Pericles and The Winter’s Tale. If you can find an edition with access to Wilkin’s prose account, please do take a look at this as well.

WEEK 5.  SHAKESPEARE, MARLOWE, AND MINOR EPIC (JANE RAISCH)

This week we’ll be moving away from drama to look at Shakespeare’s short narrative poem, Venus and Adonis. We’ll read it alongside another outstanding example of this elusive form, (sometimes called the ‘minor epic’ or ‘epyllion’) Hero and Leander, by Shakespeare’s contemporary and sometimes rival, Christopher Marlowe.

WEEK 6.  READING WEEK

WEEK 7.  RHETORIC, IMITATION, AND SHAKESPEARE (KEVIN KILLEEN)

The session will begin by considering Luis Borges’ story Pierre Menard, Author of the Quixote (found here: http://hispanlit.qwriting.qc.cuny.edu/files/2011/06/Borges-Pierre-Menard.pdf) as a critical tool for understanding imitation and what we do when we think we understand a historical author. We will also look at Hamlet, which alongside its own rhetorical excess stages and mocks the era’s penchant for the adage, and which contains a multifaceted debate on the nature of play-acting, disguise and exemplarity.

WEEK 8.  SHAKESPEARE’S ROME (FREYA SIERHUIS)

You should focus on reading Julius Caesar, in a single-volume scholarly edition. In addition, please read Seneca's essay 'De Constantia' in Seneca, Moral essays, LOEB classical library 214, available online through the library catalogue (NB: this is a long essay, so please make sure you have enough time to read it), as well as Montaigne's essay 'A custom of the Isle of Cea' in Montaigne, The Complete Works, Available at the library Key Texts Collection MJ 65.3 (You could use EEBO to look up at John Florio's translation of the Essays, which Shakespeare almost certainly knew and used)
WEEK 9. RENAISSANCE DRAMA IN THE ARCHIVE (JANE RAISCH)

We'll spend this week at the York Minster library looking at examples of early modern print, playbooks, and thinking further about the value and significance of considering the material text.

WEEK 10. SHAKESPEARE AND RELIGION (HELEN SMITH)

In this final session, we'll think about questions of religion and conversion in Othello and The Merchant of Venice.