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1. Reflections from Shakespeare: A Series of Lectures

Lena Ashwell

Roger Pocock (Ed.) (1926)

HBK 978-0-367-68092-3 | EBK 978-1-003-13429-9

£90.00 | 266pp

Originally published in 1926, this title was edited from a series of lectures the author gave to raise money for her theatre group the Lena Ashwell Players. Through her work as a producer the author gained a deeper knowledge of a number of Shakespeare's plays and in order to support her work gave a number of lectures on "Women in Shakespeare". This title was perhaps the first book by a woman of the profession, appealing to the public for a larger and deeper understanding of Shakespeare: the man, his life, and that group of tragedies in which he fathomed Hell, then scaled the Heavens.

1. The Point of View 2. Shakespeare's Half-century 3. Shakespeare's England 4. The Man 5. De Profundis 6. "Hamlet" 7. "Troilus and Cressida" 8. "Othello" 9. "Macbeth" 10. "King Lear" 11. Cleopatra (i) "Caesar and Cleopatra" by Bernard Shaw (ii) "Julius Caesar" (iii) "Anthony and Cleopatra" 12. After the Storm (i) "Coriolanus" (ii) "Cymbeline" (iii) "The Winter's Tale" 13. "The Tempest"

2. Shakespeare and Tragedy

John Bayley (1981)

HBK 978-0-367-70816-0 | EBK 978-1-003-14815-9

£90.00 | 236pp

Every generation develops its own approach to tragedy, attitudes successively influenced by such classic works as A. C. Bradley's *Shakespearean Tragedy* and the studies in interpretation by G. Wilson Knight. A comprehensive new book on the subject by an author of the same calibre was long overdue.

In his book, originally published in 1981, John Bayley discusses the Roman plays, *Troilus and Cressida* and *Timon of Athens* as well as the four major tragedies. He shows how Shakespeare's most successful tragic effects hinge on an opposition between the discourses of character and form, role and context. For example, in *Lear* the dramatis personae act in the dramatic world of tragedy which demands universality and high rhetoric of them. Yet they are human and have their being in the prosaic world of domesticity and plain speaking. The inevitable intrusion of the human world into the world of tragedy creates the play's powerful off-key effects. Similarly, the existential crisis in *Macbeth* can be

understood in terms of the tension between accomplished action and the free-ranging domain of consciousness.

What is the relation between being and acting? How does an audience become intimate with a protagonist who is alienated from his own play? What did Shakespeare add to the form and traditions of tragedy? Do his masterpieces in the genre disturb and transform it in unexpected ways? These are the issues raised by this lucid and imaginative study. Professor Bayley's highly original rethinking of the problems will be a challenge to the Shakespearean scholar as well as an illumination to the general reader.

Introductory. 1. The King's Ship 2. The Natures of Death 3. The Big Idea *Timon of Athens* 4. Longing and Homesickness *Troilus and Cressida* 5. Determined Things the Case of the Caesars 6. The Thing I Am *Coriolanus* 7. Tragedy and Consciousness. Annotated Bibliography.

3. Human Conflict in Shakespeare

S. C. Boorman (1987)

HBK 978-0-367-68243-9 | EBK 978-1-003-13742-9

£105.00 | 340pp

Conflict is at the heart of much of Shakespeare's drama. Frequently there is an overt setting of violence, as in *Macbeth*, but, more significantly there is often 'interior' conflict. Many of Shakespeare's most striking and important characters – Hamlet and Othello are good examples – are at war with themselves.

Originally published in 1987, S. C. Boorman makes this 'warfare of our nature' the central theme of his stimulating approach to Shakespeare. He points to the moral context within which Shakespeare wrote, in part comprising earlier notions of human nature, in part the new tentative perceptions of his own age. Boorman shows Shakespeare's great skill in developing the traditional ideas of proper conduct to show the tensions these ideas produce in real life. In consequence, Shakespeare's characters are not the clear-cut figures of earlier drama, rehearsing the set speeches of their moral types – they are so often complex and doubting, deeply disturbed by their discordant natures. The great merit of this fine book is that it displays the ways in which Shakespeare conjured up living beings of flesh and blood, making his plays as full of dramatic power and appeal for modern audiences as for those of his own day. In short, this book presents a human approach to Shakespeare, one which stresses that truth of mankind's inner conflict which links virtually all his plays.



Introduction. **Part 1: Forms of Human Conflict** (a) Soul–Body (b) Immortal–Mortal (c) Greatness–Littleness (d) Freedom–Fate (e) Reason–Unreason (Control of Self—Lack of Control) (f) Reason–Love (Man and Woman) (g) Reason–Fantasy (h) Private Man–Public Man (i) Order–Disorder (j) Justice–Mercy **Part 2** (a) Human Conflict in Early English Drama (b) Human Conflict in Plays of Shakespeare’s Contemporaries **Part 3 Human Conflict in Shakespeare** Introduction. Comedies. English History Plays. Classical Plays. Tragedies. Retrospect. The Last Plays. Appendix 1: Marlow’s *Doctor Faustus*. Appendix 2 Comedy and Tragedy in Drama. Notes. Indexes: 1. Elizabethan (Non-Dramatic) References 2. Shakespeare’s Plays: (a) Titles (b) Characters 3. Non-Shakespearean Plays: Titles 4. General.

4. Onstage and Offstage Worlds in Shakespeare's Plays

Anthony Brennan (1989)

HBK 978-0-367-68527-0 | EBK 978-1-003-13804-4
£105.00 | 334pp

Originally published in 1989, this book focuses on the handling of the relationship between the onstage world and the offstage world, between the world that Shakespeare shows us and the one he tells us about. It is developed in two parts. Initially examined is the way reports are used in Shakespeare to relate the offstage and onstage worlds, building from simple examples within individual scenes in various plays to related sequences of reports which can be evaluated as part of broader strategies effecting the structure of a whole play. In the second part the author examines the ways in which several, or all, of these strategies work in individual plays, and what combined effect the prominent employment of them has in shaping the effect of the plays. In all cases the author is concerned to indicate why Shakespeare chose to handle matters as he does rather than in other ways available in the sources or in the speculative alternative methods which can be imaginatively constructed.

Preface. Introduction. **Part 1** 1. ‘Such News As You Never Heard Of’: The Functions of Reporting in Shakespeare’s Plays 2. ‘There is a World Elsewhere’: The Functions of Stage Absence in the Structure of Shakespeare’s Plays 3. ‘Are Those my Tents Where I Perceive the Fire?’: The Structure of Shakespeare’s Battles and their Onstage/Offstage Action **Part 2** 4. ‘Mangling by Starts the Full Course of their Glory’: The Legend and the Reality of War in *Henry V* 5. ‘Is Thy News Good or Bad? Answer to That’: The Use of Reports and the Structure of Roles in *Romeo and Juliet* 6. ‘I am Dumb!’: The Absence and Presence of Antonio in *The Merchant of Venice* 7. ‘O Julius Caesar, Thou Art Mighty Yes!': The Potency of Caesar On and Off the Stage, Alive and Dead 8. ‘If That an Eye May Profit by a Tongue’: The functions of Reporting and

Stage Absence in *As You Like It* 9. ‘He is Himself Alone’: The Use of Battle, Report, and Stage Absence in *Coriolanus*. Index.

5. Public and Private Man in Shakespeare

J. M. Gregson (1983)

HBK 978-0-367-68418-1 | EBK 978-1-003-13749-8
£90.00 | 258pp

The potential duality of human character and its capacity for dissembling was a source of fascination to the Elizabethan dramatists. Where many of them used the Machiavellian picture to draw one fair-faced scheming villain after another, Shakespeare absorbed more deeply the problem of the tensions between the public and private face of man.

Originally published in 1983, this book examines the ways in which this psychological insight is developed and modified as a source of dramatic power throughout Shakespeare’s career. In the great sequence of history plays he examines the conflicting tensions of kingship and humanity, and the destructive potential of this dilemma is exploited to the full in the ‘problem plays’. In the last plays power and virtue seem altogether divorced: Prospero can retire to an old age at peace only at the abdication of all his power. This theme is central to the art of many dramatists, but in the context of Renaissance political philosophy it takes on an added resonance for Shakespeare.

Preface. 1. Early Work 2. The Major Histories: *Richard II*, *Henry IV, Parts 1 and 2* and *Henry V* 3. The Problem Plays: *Troilus and Cressida*, *All’s Well that Ends Well* and *Measure for Measure* 4. *Hamlet* 5. *Othello* 6. *King Lear* 7. *Macbeth* 8. The Roman Plays: *Julius Caesar*, *Antony and Cleopatra* and *Coriolanus* 9. The Late Romances. Bibliography. Index.

6. What's in Shakespeare's Names

Murray J. Levith (1978)

HBK 978-0-367-68151-7 | EBK 978-1-003-13479-4
£85.00 | 152pp

‘What’s in a name? That which we call a rose/By any other name would smell as sweet.’ So says Juliet in the balcony scene from *Romeo and Juliet* but, originally published in 1978, Murray Levith shows just how wrong Juliet was.

Shakespeare was extremely careful in his selection of names. Not only the obvious Hotspur or the descriptive Bottom or Snout, but most names in Shakespeare’s thirty-seven plays had a more than superficial



significance. Beginning with what has been written previously, Levith illustrates how Shakespeare used names – not only those he invented in the later comedies, but those names bequeathed to him by history, myth, classical literature, or the Bible.

Levith moves from the histories through the tragedies to the comedies, listing each significant name play by play, giving the allusions, references, and suggestions that show how each name enriches interpretations of action, character, and tone. Dr. Levith examines Shakespeare's own name, and speculates upon the playwright's identification with his characters and the often whimsical naming games he played or that were played upon him.

A separate alphabetical index is provided to facilitate the location of individual names and, in addition, cross references to plays are given so that each name can be considered in the context of all the plays in which it appears.

Contents

7. Fanned and Winnowed Opinions: Shakespearean Essays Presented to Harold Jenkins

John W. Mahon & Thomas A. Pendleton (Eds) (1987)
HBK 978-0-367-68216-3 | **EBK** 978-1-003-13478-7
 £105.00 | 314pp

Originally published in 1987, "*Fanned and Winnowed Opinions*" celebrates the scholarship of Professor Harold Jenkins, one of this century's foremost editors and critics of Shakespeare. All of the essays address Shakespearean topics, and many of the sixteen focus on the years between 1595 and 1605, the period on which much of Professor Jenkin's work centers: there are, appropriately, three essays on *Hamlet*. A variety of critical approaches is represented, including the Freudian and the feminist; some essays focus on one play, while others take a thematic approach. Comedies, histories, and tragedies all come under consideration.

The contributors include many distinguished scholars, some of whom studied under Professor Jenkins or edited volumes of the Arden Shakespeare under his direction. All of the contributions were specifically written for the Festschrift and had not appeared in print before. In addition to the scholarly essays, the volume features an introduction with an appreciative review of Harold Jenkins' career and a complete bibliography of his works.

Preface. Introduction. 1. *Troilus and Cressida*: Its Dramatic Unity and Genre **Harold Brooks** 2. Motive and Meaning in *All's Well that Ends Well* **Ruth Nevo** 3. Amorous Fictions and *As You Like It* **Brian Gibbons** 4. Shakespeare's Disguised Duke Play: Middleton, Marston, and the Sources of *Measure for Measure* **Thomas A. Pendleton** 5. Shakespeare and History: From Antithesis to Synthesis **Arthur Humphreys** 6. Sir John Oldcastle: Shakespeare's Martyr **E. A. J. Honigmann** 7. "It Must Be Your Imagination Then": The Prologue and Plural Text in *Henry V* and Elsewhere **Anthony Hammond** 8. "With a Little Shuffling" **George Walton Williams** 9. "The Play's the Thing": Hamlet and the Conscience of the Queen **Richard Proudfoot** 10. The Plays Within the Play of *Hamlet* **Alastair Fowler** 11. Iago's Questionable Shapes **Kenneth Palmer** 12. On the Copy for *Anthony and Cleopatra* **Marvin Spevack** 13. A World of Figures: Enargeiac Speech in Shakespeare **S. K. Heninger, Jr.** 14. "For Now We Sit to Chat As Well As Eat": Conviviality and Conflict in Shakespeare's Meals **John W. Mahon** 15. "Wives May be Merry and Yet Honest Too": Women and Wit in *The Merry Wives of Windsor* and Some Other Plays **Sandra Clark** 16. Shakespeare and Massinger: Resemblances and Contrasts **Kenneth Muir**. Harold Jenkins: List of Publications. Notes on Contributors. Index.

8. The Politics of Tragicomedy: Shakespeare and After

Gordon McMullan & Jonathan Hope (Eds) (1992)
HBK 978-0-367-68019-0 | **EBK** 978-1-003-13390-2
 £90.00 | 224pp

The Politics of Tragicomedy: Shakespeare and After offers a series of sophisticated and powerful readings of tragicomedy from Shakespeare's late plays to the drama of the Interregnum. Rejecting both the customary chronological span bounded by the years 1603-42 (which presumes dramatic activity stopped with the closing of the theatres) and the negative critical attitudes that have dogged the study of tragicomedy, the essays in this collection examine a series of issues central to the possibility of a politics for the genre.

Individual essays offer important contributions to continuing debates over the role of the drama in the years preceding the Civil War, the colonial contexts of *The Tempest*, the political character of Jonson's late plays, and the agency of women as public and theatre actors. The introduction presents a strong challenge to previous definitions of tragicomedy in the English context, and the collection as a whole is characterized by its rejection of absolutist strategies for reading tragicomedy.

This collection will prove essential reading for all with an interest in the politics of Renaissance drama; for



specialists in the work of Shakespeare, Fletcher, and Jonson; for those interested in genre and dramatic forms; and for historians of early Stuart England.

List of Contributors. Preface. 1. Introduction: The Politics of Tragicomedy, 1610-50 *Gordon McMullan and Jonathan Hope* 2. 'What Cares These Roarers for the Name of King?': Language and Utopia in *The Tempest* *David Norbrook* 3. 'The Agent for His Master': Political Service and Professional Liberty in *Cymbeline* *Erica Sheen* 4. Topicality or Politics? *The Two Noble Kinsmen*, 1613-34 *Lois Potter* 5. 'A Maidenhead, *Amintor*, At My Yeares': Chastity and Tragicomedy in the Fletcher Plays *Kathleen McLuskie* 6. Prerevolutionary Drama *Walter Cohen* 7. 'God Help the Poor: The Rich Can Shift': The World Upside-Down and the Popular Tradition in the Theatre *Margot Heinemann* 8. Late Jonson *Martin Butler* 9. She That Plays the King: Henrietta Maria and the Threat of the Actress in Caroline Culture *Sophie Tomlinson*. Index.

9. Shakespeare's Other Language

Ruth Nevo (1987)

HBK 978-0-367-69487-6 | EBK 978-1-003-14203-4
£85.00 | 180pp

Shakespeare's last plays, the tragicomic Romances, are notoriously strange plays, riddled with fabulous events and incredible coincidences, magic and dream. These features have sometimes been interpreted as the carelessness of an of an aging dramatist weary of his craft, or justified as folklore motifs, suitable to the romance tale. But neither view explains the fascination and power these plays still exert.

Originally published in 1987, Ruth Nevo's book offers a reading of the plays which invokes the findings and methods of post-psychoanalytic semiotics. Drawing on a Lacanian model of the "textual unconscious", she embarks on searching analyses of *Pericles*, *Cymbeline*, *The Winter's Tale*, and *The Tempest*, brilliantly illuminating their apparent absurdities and anomalies, their bizarre or preposterous events and obscurely motivated actions, their often puzzling syntax. Her investigation of the plays' informing fantasies produces unified and enriched readings which serve both to rehabilitate those plays which have been less than highly thought of, and to disclose new significance in the acknowledged masterpieces.

Acknowledgements. 1. Beyond Genre 2. The Perils of *Pericles* 3. *Cymbeline*: The Rescue of the King 4. Delusions and Dreams: *The Winter's Tale* 5. Subtleties of the Isle: *The Tempest*. Notes. References. Index.

10. The Moral Universe of Shakespeare's Problem Plays

Vivian Thomas (1987/1991)

HBK 978-0-367-68128-9 | EBK 978-1-003-13440-4
£90.00 | 246pp

What is it that makes Shakespeare's problem plays problematic? Many critics have sought for the underlying vision or message of these puzzling and disturbing dramas. Originally published in 1987, the key to Viv Thomas's new synthesis of the plays is the idea of fracture and dissolution in the universe. From the collapse of 'degree' in *Troilus and Cressida* to the corruption at the heart of innocence in *Measure for Measure*, to the puzzling status of virtue and valour in *All's Well*, the most obvious feature of these plays in their capacity to prompt new questions. In a detailed discussion of each play in turn, the author traces the dominant themes that both distinguish and unite them, and provides numerous insights into the sources, background, texture and morality of the plays.

Acknowledgements. A Note on the Text. 1. Concepts and Perspectives: Why Problem Plays? 2. Shakespeare's Use of His Source Material (i) *Troilus and Cressida* (ii) *All's Well that Ends Well* (iii) *Measure for Measure* 3. The Fractured Universe: Wholeness and Division in *Troilus and Cressida* 4. Virtue and Honour in *All's Well that Ends Well* 5. Order and Authority in *Measure for Measure* 6. Conclusion. Bibliography. Index.

11. Shakespeare's Roman Worlds

Vivian Thomas (1989)

HBK 978-0-367-69303-9 | EBK 978-1-003-14133-4
£90.00 | 260pp

The 'infinite variety' of Shakespeare's Roman plays is reflected in the diversity of critical commentary to which they have given rise. Originally published in 1989, the distinguishing feature of this study is that it endeavours to convey a clear idea of the relationship between the characters and events in Shakespeare's plays and the main narrative sources on which the four Roman plays are based, while simultaneously undertaking a critical analysis of the plays through the perspective of Shakespeare's Roman worlds, particularly the creation and operation of the value system. Hence these plays are perceived as political plays, histories and tragedies.

Acknowledgements. Preface. 1. Shakespeare's Roman Worlds 2. Images and Self-Images in *Julius Caesar* 3. Realities and Imaginings in *Antony and Cleopatra* 4. Sounds, Words,



Gestures and Deeds in *Coriolanus* 5. Conclusion. Notes. Bibliography. Index.

12. Returning to Shakespeare

Brian Vickers (1989)

HBK 978-0-367-68235-4 | EBK 978-1-003-13484-8

£90.00 | 268pp

Returning to Shakespeare addresses two broad areas of Shakespeare criticism: the unity of form and meaning, and the history of the plays' reception. Originally published in 1989, the collection represents the best of Brian Vickers' work from the previous fifteen years, in a revised and expanded form.

The first part of the book focuses on the connection between a work's structural or formal properties and our experience of it. A new study of the *Sonnets* shows how personal relationships are literally embodied in personal pronouns. An essay on Shakespeare's hypocrites (Richard III, Iago, Macbeth) analyses the uncomfortable intimacy established between them and the audience by means of soliloquies and asides. Another traces the interplay between politics and the family in *Coriolanus*, two forms of pressure which combine to push the hero outside society.

In the second part Professor Vickers examines some key episodes in the history of Shakespeare criticism. One essay reviews the persistence of drastically altered adaptations of Shakespeare on the London stage from the 1690s to the 1830s, due to the conservatism of both theatre managers and audience. Another reconstructs the debate over Hamlet's character in the last quarter of the eighteenth century, in which the Romantic image of a hero lacking control of his faculties emerged for the first time.

This is an important collection by an outstanding Shakespeare critic which will interest specialists and general readers alike.

Acknowledgements. Returning to Shakespeare: An Autobiographical Preface. **Part 1: Forms and Meanings** 1. Rites of Passage in Shakespeare's Prose 2. 'Mutual Render': *I* and *Thou* in the *Sonnets* 3. Shakespeare's Hypocrites 4. *Coriolanus* and the Demons of Politics **Part 2: Shakespeare and His Critics** 5. The Emergence of Character Criticism, 1774-1800 6. Shakespearean Adaptations: The Tyranny of the Audience 7. Shakespeare. 'A National Asset' 8. Tribute to a Scholar-Critic. Index.

13. A Specimen of a Commentary on Shakespeare

Walter Whiter

Alan Over & Mary Bell (1794/1967)

HBK 978-0-367-69530-9 | EBK 978-1-003-14251-5

£105.00 | 324pp

If it is not generally known that the foundations of twentieth-century criticism of Shakespeare's imagery were laid over one hundred and fifty years ago, the explanation lies in the limited availability of the single original edition of Walter Whiter's *Specimen of a Commentary on Shakspeare* published in 1794. In an age in which the study of Shakespeare's characters was of prime interest and importance, Whiter – a classical scholar who took holy orders and ended his life as a country parson – developed a form of textual criticism closely linked to a study of the workings of the human mind: and his book offers a psychological survey of the creative imagination, following the principles laid down in Locke's *Essay on Human Understanding* and illustrated by examples from Shakespeare's plays. In his realization that Shakespeare provides the finest examples of the poetic imagination Whiter is of his time: but in his particular study of the associative powers of such a mind engaged in the process of creation, he is far in advance of his time and has no immediate disciples in the later nineteenth century. In the twentieth century, however, there was an increasing acknowledgement of Whiter's work and a more frequent appeal for the reissue of his book. Originally published in 1967, the present edition was started in response to that appeal more than ten years before Mr Alan Over's tragic death in 1964 and incorporates the revisions and additions made by Whiter for his own projected second edition.

List of Illustrations. Editor's Preface. Abbreviations. Introduction: Whiter and His Background; Contemporary Criticism of Whiter's Work; The *Specimen* and Later Shakespeare Criticism; The Present Edition and the Whiter MSS. A Specimen of a Commentary on Shakspeare 1. Notes on *As You Like It* 2. An Attempt to Explain and Illustrate Various Passages of Shakespeare on a New Principle of Criticism, Derived from Mr Locke's Doctrine of the Association of Ideas, 1794. Appendices: (a) Short Essays on Miscellaneous Topics (b) Other Examples of Whiter's Notes on Shakespeare's Association of Ideas. Selected Bibliography. Index.



14. **Shakespeare's Sugared Sonnets**

Katharine M. Wilson (1974)

HBK 978-0-367-68496-9 | EBK 978-1-003-13785-6

£105.00 | 382pp

In the course of some research into the musical element in English poetry, Dr Wilson read the work of the Elizabethan sonneteers chronologically and was struck by a suspicion that Shakespeare's sonnets were parodies. Later she carried out a more thorough investigation, and this book, originally published in 1974, is the product: her early impressions had been justified beyond all expectation.

Her investigation involved examining the background of each of Shakespeare's sonnets, and this in itself is a contribution to scholarship. A surprising number of them are shown to be direct parodies of particular sonnets; all of them guy the sonnet convention, and the more difficult ones are easily explained by this hypothesis. Fresh correspondences between Shakespeare and his predecessors have come to light and his relationship with them is seen to be mocking. This is demonstrated in his borrowings from Ovid also, while the opening seventeen sonnets gain point as parody of Erasmus on marriage.

The book opens with a short note on the origin of the sonnet in song, chivalric love and Plato. The sonnet theme in Shakespeare's early comedies is treated freshly and the author throws light on the plays from a new angle. In the final chapter, among other themes, the implication of dating is considered, and here too some new material is discussed.

However, Dr Wilson is aiming at a wider readership than that of scholars alone. She has a view of Shakespeare as a young man catering for "young-man laughter", as she puts it, and she never loses sight of this aspect in her study. Although the academic basis is there, the presentation is not academic. Her aim is clearly to share the joke with her readers.

1. Introductory (i) The Sonnet Texture (ii) English Sonneteers
2. The Sonnet in Shakespeare's Plays 3. The Dark Lady 4. The Man Friend 5. Postscripts (i) Thorpe's Dedication (ii) Gulling Sonnets (iii) The Date (iv) Shakespeare Not Homosexual. Notes. Index.

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