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Editorial Review

From Library Journal

In the crowded world of collected Shakespeares, there have been two notable works, *The Oxford Shakespeare* (Oxford Univ., 1986) and *The Riverside Shakespeare* (Houghton Mifflin, 1997). The most recent edition of the Riverside explores developments in Shakespearean criticism, while the Oxford presents an innovation in the Shakespearean canon. It is the Oxford edition that forms the core of *The Norton Shakespeare*, destined to change the count of notables to three. General editor Greenblatt (Berkeley and Harvard) and editors Walter Cohen, Jean E. Howard, and Katharine Eisaman Maus, all noted scholars of the period, acknowledge their debt to the work of the Oxford editors. However, they use the strong foundation of the Oxford to create a new and wonderful text of great richness and depth. Their mission is to make Shakespeare accessible to modern readers. With lengthy introductions providing insight into Shakespeare's life and times as well as textual notes, marginal glosses, footnotes, and bibliographies, they more than achieve their aim. In addition, the work is designed for use in classrooms (the student version includes a CD-ROM) and to that end offers some fascinating textual editing to help both students and lovers of Shakespeare understand the complexity of his writing. With *King Lear*, for example, the editors offer three versions: the 1608 quarto text, the 1623 Folio text (on facing pages), and then a conflated version of the two so that readers can take their own measure of the merits of conflation. For *Hamlet*, the editors interpolated into the folio passages of the second quarto with different typeface and spacing so that readers can view the work as an organic text. The editors also seek to widen the reader's view of Shakespeare with additional essays by Andrew Gurr (Univ. of Reading) on Elizabethan and Jacobean expectations of theater as well as genealogies, an illustrated chronology of Shakespeare's life, and over 150 illustrations. The result is a work of immense scope, scholarship, and richness. Not only will it be a vital collection for years, it will become the standard to emulate. An essential purchase for all libraries. —Neal Wyatt, Chesterfield Cty. P.L., Va.
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About the Author

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 MLA'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 *Shakespeare's Art of Orchestration: Stage Technique and Audience Response* (1984), *The Stage and Social Struggle* (1994), *Engendering a Nation: A Feminist Account of Shakespeare's English Histories*, with Phyllis Rackin (1997), *Theater of a City: The Places of London Comedy 1598–1642* (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*.

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