

Shakespeare The Invention Of Human Harold Bloom

Considers the causes and nature of the moral crisis in America today and offers ways in which families, individuals, and politicians can improve the country by adhering to basic principles of civility
In a celebration of the greatest creative writers of all time, the literary critic explores the mysteries of genius as expressed in one hundred of the most creative minds in history, including Milton, Dante, and Whitman.

Shakespeare: Invention of the Human
The Invention of the Human
Riverhead Books

A provocative character study of the historical Jesus and Yahweh is presented from the perspective of a literary critic, citing inconsistencies and logical flaws throughout the gospels while arguing that the Hebrew Bible and Christian Old Testament are incompatible texts that reflect differing political and religious purposes. By the author of *The Anxiety of Influence*. Reprint. 75,000 first printing.

The Bard's Guide to Leading and Succeeding on the Business Stage

The Books and School of the Ages

Augustine's Invention of the Inner Self

How to Read and Why

This Is Shakespeare

Poems and Prose

In the very last paragraph of Mark Twain's Adventures of Huckleberry Finn, the title character gloomily reckons that it's time "to light out for the Territory ahead of the rest." Tom Sawyer's Aunt Sally is trying to "sivilize" him, and Huck Finn can't stand it—he's been there before. It's a decision Huck's creator already had made, albeit for somewhat different reasons, a quarter of a century earlier. He wasn't even Mark Twain then, but as Huck might have said, "That ain't no matter." With the Civil War spreading across his native Missouri, twenty-five-year-old Samuel Clemens, suddenly out of work as a Mississippi riverboat pilot, gladly accepted his brother Orion's offer to join him in Nevada Territory, far from the crimsoned battlefields of war. A rollicking, hilarious stagecoach journey across the Great Plains and over the Rocky Mountains was just the beginning of a nearly six-year-long odyssey that took Samuel Clemens from St. Joseph, Missouri, to Hawaii, with lengthy stopovers in Virginia City, Nevada, and San Francisco. By the time it was over, he would find himself reborn as Mark Twain, America's best-loved, most influential writer. The "trouble," as he famously promised, had begun. With a pitch-perfect blend of appreciative humor and critical authority, acclaimed literary biographer Roy Morris, Jr., sheds new light on this crucial but still largely unexamined period in Mark Twain's life. Morris carefully sorts fact from fiction—never an easy task when dealing with Twain—to tell the story of a young genius finding his voice in the ramshackle mining camps, boomtowns, and newspaper offices of the wild and woolly West, while the Civil War rages half a continent away. With the frequent help of Twain's own words, Morris follows his subject on a winding journey of selfdiscovery filled with high adventure and low comedy, as Clemens/Twain dodges Indians and gunfighters, receives marriage advice from Brigham Young, burns down a mountain with a frying pan, gets claim-jumped by rival miners, narrowly avoids fighting a duel, hikes across the floor of an active volcano, becomes one of the first white men to try the ancient Hawaiian sport of surfing, and writes his first great literary success, "The Celebrated Jumping Frog of Calaveras County." Lighting Out for the Territory is a fascinating, even inspiring, account of how an unemployed riverboat pilot, would-be Confederate guerrilla, failed prospector, neophyte newspaper reporter, and parttime San Francisco aesthete reinvented himself as America's most famous and beloved writer. It's a good story, and mostly true—with some stretchers thrown in for good measure.

Presents a selection of poems by the twentieth-century English master

At a time when faster and easier electronic media threaten to eclipse reading and literature, the author explores reasons for reading and demonstrates the aesthetic pleasure reading can bring.

From one of the greatest Shakespeare scholars of our time, Harold Bloom presents Othello's Iago, perhaps the Bard's most compelling villain—the fourth in a series of five short books about the great playwright's most significant personalities. Few antagonists in all of literature have displayed the ruthless cunning and deceit of Iago. Denied the promotion he believes he deserves, Iago takes vengeance on Othello and destroys him. One of William Shakespeare's most provocative and culturally relevant plays, Othello is widely studied for its complex and enduring themes of race and racism, love, trust, betrayal, and repentance. It remains widely performed across professional and community theatre alike and has been the source for many film and literary adaptations. Now award-winning writer and beloved professor Harold Bloom investigates Iago's motives and unthinkable actions with razor-sharp insight, agility, and compassion. Why and how does Iago use lies and deception—the fake news of the 15th century—to destroy Othello and several other characters in his path? What can Othello tell us about racism? Bloom is mesmerizing in the classroom, treating Shakespeare's characters like people he has known all his life. He delivers exhilarating intimacy and clarity in these pages, writing about his shifting understanding—over the course of his own lifetime—of this endlessly compelling figure, so that Iago also becomes an extraordinarily moving argument for literature as a path to and a measure of our humanity. "There are few readers more astute than Bloom" (Publishers Weekly), and his Iago is a

provocative study for our time.

How Samuel Clemens Headed West and Became Mark Twain

Shakespeare's Perjured Eye

The Western Canon

Volume 8: Special section, European Shakespeares

Possessed by Memory

The Bright Book of Life

Othello

How can we understand Shakespeare, whose ability so far exceeds his predecessors and successors, whose genius has defied generations of critics' explanations, whose work is of greater influence in the modern age than even the Bible? This book is a visionary summation of Harold Bloom's reading of Shakespeare, in which he expounds a seminal critical theory: that Shakespeare was, through his dramatic characters, the inventor of human personality as we have to come understand it. In short, Shakespeare invented our understanding of ourselves.

Harold Bloom, the doyen of American literary critics and author of The Western Canon, has spent a professional lifetime reading, writing about and teaching Shakespeare. In this magisterial interpretation, Bloom explains Shakespeare's genius in a radical and provocative re-reading of the plays.

In two magnificent and authoritative volumes, Harold C. Goddard takes readers on a tour through the works of William Shakespeare, celebrating his incomparable plays and unsurpassed literary genius.

Explains the historical, legendary, and mythological background of 38 plays and 2 narrative poems.

Wonderworks

A Mosaic of One Hundred Exemplary Creative Minds

The Invention of the Human

Iago

The Biography

Harold Bloom's Shakespeare

Northrop Frye on Shakespeare

Harold Bloom's Shakespeare examines the sources and impact of Bloom's Shakespearean criticism. Through focused and sustained study of this writer and his best-selling book, this collection of essays addresses a wide range of issues pertinent to both general readers and university classes: the cultural role of Shakespeare and of a new secular humanism addressed to general readers and audiences; the author as literary origin; the persistence of character as a category of literary appreciation; and the influence of Shakespeare within the Anglo-American educational system. Together, the essays reflect on the ethics of literary theory and criticism.

From Harold Bloom, one of the greatest Shakespeare scholars of our time comes "a timely reminder of the power and possibility of words [and] the last love letter to the shaping spirit of Bloom's imagination" (front page, The New York Times Book Review) and an intimate, wise, deeply compelling portrait of Falstaff—Shakespeare's greatest enduring and complex comedic characters. Falstaff is both a comic and tragic central protagonist in Shakespeare's three Henry plays: Henry IV, Parts One and Two, and Henry V. He is companion to Prince Hal (the future Henry V), who loves him, goads, him, teases him, indulges his vast appetites, and commits all sorts of mischief with him—some innocent, some cruel. Falstaff can be lewd, funny, careless of others, a bad creditor, an unreliable friend, and in the end, devastatingly reckless in his presumption of loyalty from the new King. Award-winning author and esteemed professor Harold Bloom writes about Falstaff with the deepest compassion and sympathy and also with unerring wisdom. He uses the relationship between Falstaff and Hal to explore the devastation of severed bonds and the heartbreak of betrayal. Just as we encounter one type of Anna Karenina or Jay Gatsby when we are young adults and another when we are middle-aged, Bloom writes about his own shifting understanding of Falstaff over the course of his lifetime. Ultimately we come away with a deeper

appreciation of this profoundly complex character, and this “poignant work” (Publishers Weekly, starred review) as a whole becomes an extraordinarily moving argument for literature as a path to and a measure of our humanity. Bloom is mesmerizing in the classroom, wrestling with the often tragic choices Shakespeare’s characters make. “In this first of five books about Shakespearean personalities, Bloom brings erudition and boundless enthusiasm” (Kirkus Reviews, starred review) and his exhilarating Falstaff invites us to look at a character as a flawed human who might live in our world.

An award-winning scholar and teacher explores how Shakespeare’s greatest characters were built on a learned sense of empathy. While exploring Shakespeare’s plays with her students, Paula Marantz Cohen discovered that teaching and discussing his plays unlocked a surprising sense of compassion in the classroom. In this short and illuminating book, she shows how Shakespeare’s genius lay with his ability to arouse empathy, even when his characters exist in alien contexts and behave in reprehensible ways. Cohen takes her readers through a selection of Shakespeare’s most famous plays, including Hamlet, Othello, King Lear, and The Merchant of Venice, to demonstrate the ways in which Shakespeare thought deeply and clearly about how we treat “the other.” Cohen argues that only through close reading of Shakespeare can we fully appreciate his empathetic response to race, class, gender, and age. Wise, eloquent, and thoughtful, this book is a forceful argument for literature’s power to champion what is best in us.

A TIMES LITERARY SUPPLEMENT BEST BOOK OF THE YEAR Drawing on an exceptional combination of skills as literary biographer, novelist, and chronicler of London history, Peter Ackroyd surely re-creates the world that shaped Shakespeare--and brings the playwright himself into unusually vivid focus. With characteristic narrative panache, Ackroyd immerses us in sixteenth-century Stratford and the rural landscape—the industry, the animals, even the flowers—that would appear in Shakespeare’s plays. He takes us through Shakespeare’s London neighborhood and the fertile, competitive theater world where he worked as actor and writer. He shows us Shakespeare as a businessman, and as a constant reviser of his writing. In joining these intimate details with profound intuitions about the playwright and his work, Ackroyd has produced an altogether engaging masterpiece.

Poems

A Dagger of the Mind

A Thousand Times More Fair

Falstaff

The Invention of Poetic Subjectivity in the Sonnets

Give Me Life

Merchant of Venice

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.

Offers an in-depth exploration of Shakespeare’s character Cleopatra, delving into the complexities of her personality as well as how the author’s understanding of her has evolved over the years.

“[Ron Rosenbaum] is one of the most original journalists and writers of our time.” –David Remnick In The Shakespeare Wars, Ron Rosenbaum gives readers an unforgettable way of rethinking the greatest works of the human imagination. As he did in his groundbreaking Explaining Hitler, he shakes up much that we thought we understood about a vital subject and renews our sense of excitement and urgency. He gives us a Shakespeare book like no other. Rather than raking over worn-out fragments of biography, Rosenbaum focuses on cutting-edge controversies about the true source of Shakespeare’s enchantment and illumination—the astonishing language itself. How best to unlock the secrets of its

spell? With quicksilver wit and provocative insight, Rosenbaum takes readers into the midst of fierce battles among the most brilliant Shakespearean scholars and directors over just how to delve deeper into the Shakespearean experience—deeper into the mind of Shakespeare. Was Shakespeare the one-draft wonder of Shakespeare in Love? Or was he rather—as an embattled faction of textual scholars now argues—a different kind of writer entirely: a conscientious reviser of his greatest plays? Must we then revise our way of reading, staging, and interpreting such works as Hamlet and King Lear? Rosenbaum pursues key partisans in these debates from the high tables of Oxford to a Krispy Kreme doughnut shop in a strip mall in the Deep South. He makes ostensibly arcane textual scholarship intensely seductive—and sometimes even explicitly sexual. At an academic “Pleasure Seminar” in Bermuda, for instance, he examines one scholar’s quest to find an orgasm in Romeo and Juliet. Rosenbaum shows us great directors as Shakespearean scholars in their own right: We hear Peter Brook—perhaps the most influential Shakespearean director of the past century—disclose his quest for a “secret play” hidden within the Bard’s comedies and dramas. We listen to Sir Peter Hall, founder of the Royal Shakespeare Company, as he launches into an impassioned, table-pounding fury while discussing how the means of unleashing the full intensity of Shakespeare’s language has been lost—and how to restore it. Rosenbaum’s hilarious inside account of “the Great Shakespeare ‘Funeral Elegy’ Fiasco,” a man-versus-computer clash, illustrates the iconic struggle to define what is and isn’t “Shakespearean.” And he demonstrates the way Shakespearean scholars such as Harold Bloom can become great Shakespearean characters in their own right. The Shakespeare Wars offers a thrilling opportunity to engage with Shakespeare’s work at its deepest levels. Like Explaining Hitler, this book is destined to revolutionize the way we think about one of the overwhelming obsessions of our time.

A paperback original, Bloom's stand-alone introduction to *The Best Poems of the English Language*. A notable feature of Harold Bloom's poetry anthology *The Best Poems English Language* is his lengthy introductory essay, here reprinted as a separate book. For the first time Bloom gives his readers an elegant guide to reading poetry—a master critic's distillation of a lifetime of teaching and criticism. He tackles such subjects as poetic voice, the nature of metaphor and allusion, and the nature of poetic value itself. Bloom writes "the work of great poetry is to aid us to become free artists of ourselves." This essay is an invaluable guide to poetry. This edition will also include a recommended reading list of poems.

The Legacy of a Christian Platonist

The 25 Most Powerful Inventions in the History of Literature

Manners, Morals, And The Etiquette Of Democracy

Of Human Kindness

The Names Divine

Lighting Out for the Territory

The Great Image of Authority

“Fascinating....Loaded with perceptive and provocative comments on Shakespeare’s plots, characters, and contemporary analogs.” —Justice John Paul Stevens, Supreme Court of the United States —Kenji Yoshino is the face and the voice of the new civil rights. —Barbara Ehrenreich, author of *Nickled and Dimed* *A Thousand Times More Fair* is a highly inventive and provocative exploration of ethics and the law that uses the plays of William Shakespeare as a prism through which to view the nature of justice in our contemporary lives. Celebrated law professor and author Kenji Yoshino delves into ten of the most important works of the Immortal Bard of Avon, offering prescient and thought-provoking discussions of lawyers, property rights, vengeance (legal and otherwise), and restitution that have tremendous significance to the defining events of our times—from the O.J. Simpson trial to Abu Ghraib. Anyone fascinated by important legal and social issues—as well as fans of Shakespeare-centered bestsellers like *Will in the World*—will find *A Thousand Times More Fair* an exceptionally rewarding reading experience.

This “fascinating” (Malcolm Gladwell, *New York Times* bestselling author of *Outliers*) examination of literary inventions through the ages, from ancient Mesopotamia to Elena Ferrante, shows how writers have created technical breakthroughs—rivaling scientific inventions—and engineering enhancements to the human heart and mind. Literature is a technology like any other. And the writers we revere—from Homer, Shakespeare, Austen, and others—each made a unique technical breakthrough that can be viewed as both a narrative and neuroscientific advancement. Literature’s great invention was to address problems we could not solve: not how to start a fire or build a boat, but how to live and love; how to maintain courage in the face of death; how to account for the fact that we exist at all. *Wonderworks* reviews the blueprints for twenty-five of the most significant developments in the history of literature. These inventions can be scientifically shown to alleviate grief, trauma, loneliness, anxiety, numbness, depression, pessimism, and ennui, while sparking creativity, courage, love, empathy, hope, joy, and positive change. They can be found throughout literature—from ancient Chinese lyrics to Shakespeare’s plays, poetry to nursery rhymes and fairy tales, and crime novels to slave narratives. A “refreshing and remarkable” (Jay Parini, author of *Borges and Me: An Encounter*) exploration of the new literary field of story science, *Wonderworks* teaches you everything you wish you learned in your English class, and “contains many instances of critical insight....What’s most interesting about this compendium is its understanding of imaginative representation as a technology” (*The New York Times*).

Presents an analysis of six Shakespeare plays, including "Henry V," "Macbeth," and "Much Ado about Nothing."

From one of the greatest Shakespeare scholars of our time, a beloved professor who has taught the Bard for over half a century—an intimate, wise, deeply compelling portrait of Lear, arguably Shakespeare’s most tragic and compelling character, the third in a series of five short books hailed as Harold Bloom’s “last love letter to the shaping spirit of his imagination” (*The New York Times Book Review*). *King Lear* is one

of the most famous and compelling characters in literature. The aged, abused monarch—a man in his eighties, like Bloom himself—is at once the consummate figure of authority and the classic example of the fall from grace and widely agreed to be Shakespeare's most moving, tragic hero. Award-winning writer and beloved professor Harold Bloom writes about Lear with wisdom, joy, exuberance, and compassion. He also explores his own personal relationship to the character: Just as we encounter one Anna Karenina or Jay Gatsby when we are seventeen and another when we are forty, Bloom writes about his shifting understanding—over the course of his own lifetime—of this endlessly compelling figure, so that the book also becomes an extraordinarily moving argument for literature as a path to and a measure of our humanity. Bloom is mesmerizing in the classroom, wrestling with the often tragic choices Shakespeare's characters make. Now he brings that insight to his —measured, thoughtful assessment of a key play in the Shakespeare canon— (Kirkus Reviews). —Lear is a —short, superb book that has a depth of observation acquired from a lifetime of study— (Publishers Weekly).

Brightest Heaven of Invention

Clashing Scholars, Public Fiascoes, Palace Coups

The Shakespearean International Yearbook

Ghosts

A Christian Guide to Six Shakespeare Plays

Cleopatra

I Am Fire and Air

Fineman argues that in the sonnets Shakespeare developed an unprecedented poetic persona, one that subsequently became the governing model of all literary subjectivity. This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1986.

This eighth volume of The Shakespearean International Yearbook presents a special section on 'European Shakespeares', proceeding from the claim that Shakespeare's literary craft was not just native English or British, but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European, and that has had effects and afterlives across the Continent. Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of 'Shakespeare' throughout Europe has brought together the energies of a wide variety of European cultures across several centuries, and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair. The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies. Contributors to this issue come from the US and the UK, Spain, Switzerland and South Africa, Canada, The Netherlands, India, Portugal, Greece, France, and Hungary. In addition to the section on European Shakespeares, this volume includes essays on the genre of romance, issues of character, and other topics.

This legendary book by an esteemed poet and beloved professor at Columbia University features a series of smart, witty, deeply perceptive essays about each of Shakespeare's plays, together with a further discussion of the poems. Writing with an incomparable knowledge of his subject but without a hint of pedantry, Van Doren elucidates both the astonishing boldness and myriad subtleties of Shakespeare's protean art. His Shakespeare is a book to be treasured by both new and longtime students of the Bard.

Offers selected poems and essays by the noted twentieth-century poet including selections from "The Waste Land" and essays on metaphysical poets, Hamlet, criticism, and Ulysses

What Shakespeare's Plays Teach Us About Justice

The Strategies of Evil

Macbeth

Genius

Civility

Lear

Shakespeare

An elegantly hair-raising collection of Edith Wharton's ghost stories, selected and with a preface written by the author herself. No history of the American uncanny tale would be complete without mention of Edith Wharton, yet many of Wharton's most dedicated admirers are unaware that she was a master of the form. In fact, one of Wharton's final literary acts was assembling Ghosts, a personal selection of her most chilling stories, written between 1902 and 1937. In "The Lady's Maid's Bell," the earliest tale included here, a servant's dedication to her mistress continues from beyond the grave, and in "All Souls," the last story Wharton wrote, an elderly woman treads the permeable line between life and the hereafter. In all her writing, Wharton's great gift was to mercilessly illuminate the motives of men and women, and her ghost stories never stray far from the preoccupations of the living, using the supernatural to investigate such worldly matters as violence within marriage, the

horrors of aging, the rot at the root of new fortunes, the darkness that stares back from the abyss of one's own soul. These are stories to "send a cold shiver down one's spine," not to terrify, and as Wharton explains in her preface, her goal in writing them was to counter "the hard grind of modern speeding-up" by preserving that ineffable space of "silence and continuity," which is not merely the prerogative of humanity but—"in the fun of the shudder"—its delight. Contents All Souls' The Eyes Afterward The Lady's Maid's Bell Kerfol The Triumph of Night Miss Mary Pask Bewitched Mr. Jones Pomegranate Seed A Bottle of Perrier

"The indispensable critic on the indispensable writer." -Geoffrey O'Brien, New York Review of Books A landmark achievement as expansive, erudite, and passionate as its renowned author, this book is the culmination of a lifetime of reading, writing about, and teaching Shakespeare. Preeminent literary critic and ultimate authority on the western literary tradition, Harold Bloom leads us through a comprehensive reading of every one of the dramatist's plays, brilliantly illuminating each work with unrivaled warmth, wit and insight. At the same time, Bloom presents one of the boldest theses of Shakespearean scholarship: that Shakespeare not only invented the English language, but also created human nature as we know it today.

In this book, Phillip Cary argues that Augustine invented the concept of the self as a private inner space—a space into which one can enter and in which one can find God. Although it has often been suggested that Augustine in some way inaugurated the Western tradition of inwardness, this is the first study to pinpoint what was new about Augustine's philosophy of inwardness and situate it within a narrative of his intellectual development and his relationship to the Platonist tradition. Augustine invents the inner self, Cary argues, in order to solve a particular conceptual problem. Augustine is attracted to the Neoplatonist inward turn, which located God within the soul, yet remains loyal to the orthodox Catholic teaching that the soul is not divine. He combines the two emphases by urging us to turn "in then up"—to enter the inner world of the self before gazing at the divine Light above the human mind. Cary situates Augustine's idea of the self historically in both the Platonist and the Christian traditions. The concept of private inner self, he shows, is a development within the history of the Platonist concept of intelligibility or intellectual vision, which establishes a kind of kinship between the human intellect and the divine things it sees. Though not the only Platonist in the Christian tradition, Augustine stands out for his devotion to this concept of intelligibility and his willingness to apply it even to God. This leads him to downplay the doctrine that God is incomprehensible, as he is convinced that it is natural for the mind's eye, when cleansed of sin, to see and understand God. In describing Augustine's invention of the inner self, Cary's fascinating book sheds new light on Augustine's life and thought, and shows how Augustine's position developed into the more orthodox Augustine we know from his later writings.

Drawing wide acclaim in hardcover a brilliant guide to management based on the principles explored in Shakespeare's plays. Timelessly wise and externally popular, the plays of Shakespeare are packed with essential insights into human psychology and the use and abuse of power. In *Shakespeare in Charge*, Norman Augustine, former Fortune 500 CEO, and Kenneth Adelman, former U.S. Ambassador to the United Nations, show how the Bard's shrewd understanding of palace politics and the strategies of warfare can just as easily be applied to the twists and turns of the corporate world.

The Art of Reading Poetry

Subtitle TK

Jesus and Yahweh

The Shakespeare Wars

What Shakespeare Teaches Us About Empathy

Novels to Read and Reread

Eliot

America's most original and controversial literary critic writes trenchantly about forty-eight masterworks spanning the Western tradition--from Don Quixote to Wuthering Heights to Invisible Man--in his first book devoted exclusively to narrative fiction. In this valedictory volume, Yale professor Harold Bloom--who for more than half a century was regarded as America's most daringly original and controversial literary critic--gives us his only book devoted entirely to the art of the novel. With his hallmark perspicience, remarkable scholarship, and extraordinary devotion to sublimity, Bloom offers meditations on forty-eight essential works spanning the Western canon, from Don Quixote to Book of Numbers; from Wuthering Heights to Absalom, Absalom!; from Les Misérables to Blood Meridian; from Vanity Fair to Invisible Man. Here are trenchant appreciations of fiction by, among many others, Austen, Balzac, Dickens, Tolstoy, James, Conrad, Lawrence, Le Guin, and Sebald. Whether you have already read these books, plan to, or simply care about the importance and power of fiction, Harold Bloom is your unparalleled guide to understanding literature with new intimacy.

A brilliant and companionable tour through all thirty-eight plays, Shakespeare After All is the perfect introduction to the bard by one of the country's foremost authorities on his life and work. Drawing on her hugely popular lecture courses at Yale and Harvard over the past thirty years, Marjorie Garber offers passionate and revealing readings of the plays in chronological sequence, from The Two Gentlemen of Verona to The Two Noble Kinsmen. Supremely readable and engaging, and complete with a comprehensive introduction to Shakespeare's life and times and an extensive bibliography, this magisterial work is an ever-replenishing fount of insight on the most celebrated writer of all time.

From the greatest Shakespeare scholar of our time, comes a portrait of Macbeth, one of William Shakespeare's most complex and compelling anti-heroes—the final volume in a series of five short books about the great playwright's most significant personalities: Falstaff, Cleopatra, Lear, Iago, Macbeth. From the ambitious and mad titular character to his devilish wife Lady Macbeth to the moral and noble Banquo to the mysterious Three Witches, Macbeth is one of William Shakespeare's more brilliantly populated plays and remains among the most widely read, performed in innovative productions set in a vast array of times and locations, from Nazi Germany to Revolutionary Cuba. Macbeth is a distinguished warrior hero, who over the course of the play, transforms into a brutal, murderous villain and pays an extraordinary price for committing an evil act. A man consumed with ambition and self-doubt, Macbeth is one of Shakespeare's most vital meditations on the dangerous corners of the human imagination. Award-winning writer and beloved professor Harold Bloom investigates Macbeth's interiority and unthinkable actions with razor-sharp insight, agility, and compassion. He also explores his own personal relationship to the character: Just as we encounter one Anna Karenina or Jay Gatsby when we are seventeen and another when we are forty, Bloom writes about his shifting understanding—over the course of his own lifetime—of this endlessly compelling figure, so that the book also becomes an extraordinarily moving

argument for literature as a path to and a measure of our humanity. Bloom is mesmerizing in the classroom, wrestling with the often tragic choices Shakespeare's characters make. He delivers that kind of exhilarating intimacy and clarity in Macbeth, the final book in an essential series.

Offers fresh insights into ten of Shakespeare's most popular plays, relating each of these works to others and discussing many of the central elements of Shakespearean drama

Shakespeare: Invention of the Human

The Meaning of Shakespeare, Volume 1

Shakespeare in Charge

Shakespeare After All

Asimov's Guide to Shakespeare

In arguably his most personal and lasting book, America's most daringly original and controversial critic gives us brief, luminous readings of more than eighty texts by canonical authors-- texts he has had by heart since childhood. Gone are the polemics. Here, instead, in a memoir of sorts--an inward journey from childhood to ninety--Bloom argues elegiacally with nobody but Bloom, interested only in the influence of the mind upon itself when it absorbs the highest and most enduring imaginative literature. He offers more than eighty meditations on poems and prose that have haunted him since childhood and which he has possessed by memory: from the Psalms and Ecclesiastes to Shakespeare and Dr. Johnson; Spenser and Milton to Wordsworth and Keats; Whitman and Browning to Joyce and Proust; Tolstoy and Yeats to Delmore Schwartz and Amy Clampitt; Blake to Wallace Stevens--and so much more. And though he has written before about some of these authors, these exegeses, written in the winter of his life, are movingly informed by "the freshness of last things." As Bloom writes movingly: "One of my concerns throughout Possessed by Memory is with the beloved dead. Most of my good friends in my generation have departed. Their voices are still in my ears. I find that they are woven into what I read. I listen not only for their voices but also for the voice I heard before the world was made. My other concern is religious, in the widest sense. For me poetry and spirituality fuse as a single entity. All my long life I have sought to isolate poetic knowledge. This also involves a knowledge of God and gods. I see imaginative literature as a kind of theurgy in which the divine is summoned, maintained, and augmented."

Harold Bloom explores our Western literary tradition by concentrating on the works of twenty-six authors central to the Canon. He argues against ideology in literary criticism; he laments the loss of intellectual and aesthetic standards; he deplures multiculturalism, Marxism, feminism, neoconservatism, Afro-centrism, and the New Historicism.