
Download Free Shakespeare The Invention Of Human Harold Bloom

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KEY=THE - KRISTOPHER KADE

Shakespeare: Invention of the Human *Riverhead Books* "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 scholarships: that Shakespeare not only invented the English language, but also created human nature as we know it today. **Shakespeare The Invention of the Human** *HarperCollins UK* 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. **Shakespeare The Invention of the Human** 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. **How to Read and Why** *Simon and Schuster* 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. **Harold Bloom's Shakespeare** *Springer* 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. **The Anatomy of Influence Literature as a Way of Life** *Yale University Press* In this, his most comprehensive and accessible study of influence, Bloom leads readers through the labyrinthine paths which link the writers and critics who have informed and inspired him for so many years. **Othello Possessed by Memory** Subtitle TK *Knopf* 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." **Falstaff Give Me Life** *Simon and Schuster* 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. *Ghosts* *New York Review of Books* 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 Bright Book of Life Novels to Read and Reread* *Knopf* Bloom offers meditations on forty-eight essential works of fiction that span the Western canon. While considering each novel’s strengths and shortcomings, he also explains where and why he differs with other critics’ assessments. In doing so, he guides readers to a new understanding of the novels, and in the importance and power of fiction. -- adapted from jacket and from reviews on Amazon *Genius A Mosaic of One Hundred Exemplary Creative Minds* *Grand Central Pub* 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. *The Daemon Knows Literary Greatness and the American Sublime* *Random House* **NEW YORK TIMES BESTSELLER • NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE WASHINGTON POST AND KIRKUS REVIEWS** Hailed as “the indispensable critic” by The New York Review of Books, Harold Bloom—New York Times bestselling writer and Sterling Professor of Humanities at Yale University—has for decades been sharing with readers and students his genius and passion for understanding literature and explaining why it matters. Now he turns at long last to his beloved writers of our national literature in an expansive and mesmerizing book that is one of his most incisive and profoundly personal to date. A product of five years of writing and a lifetime of reading and scholarship, *The Daemon Knows* may be Bloom’s most masterly book yet. Pairing Walt Whitman with Herman Melville, Ralph Waldo Emerson with Emily Dickinson, Nathaniel Hawthorne with Henry James, Mark Twain with Robert Frost, Wallace Stevens with T. S. Eliot, and William Faulkner with Hart Crane, Bloom places these writers’ works in conversation with one another, exploring their relationship to the “daemon”—the spark of genius or Orphic muse—in their creation and helping us understand their writing with new immediacy and relevance. It is the intensity of their preoccupation with the sublime, Bloom proposes, that distinguishes these American writers from their European predecessors. As he reflects on a lifetime lived among the works explored in this book, Bloom has himself, in this magnificent achievement, created a work touched by the daemon. Praise for *The Daemon Knows* “Enrapturing . . . radiant . . . intoxicating . . . Harold Bloom, who bestrides our literary world like a willfully idiosyncratic colossus, belongs to the party of rapture.”—Cynthia Ozick, *The New York Times Book Review* “The capstone to a lifetime of thinking, writing and teaching . . . The primary strength of *The Daemon Knows* is the brilliance and penetration of the connections Bloom makes among the great writers of the past, the shrewd sketching of intellectual feuds or oppositions that he calls agons. . . . Bloom’s books are like a splendid map of literature, a majestic aerial view that clarifies what we cannot see from the ground.”—*The Washington Post* “Audacious . . . The Yale literary scholar has added another remarkable treatise to his voluminous body of work.”—*The Huffington Post* “The sublime *The Daemon Knows* is a veritable feast for the general reader (me) as well as the advanced (I assume) one.”—John Ashbery “Mesmerizing.”—*New York Journal of Books* “Bloom is a formidable critic, an extravagant intellect.”—*Chicago Tribune* “As always, Bloom conveys the intimate, urgent, compelling sense of why it matters that we read these canonical authors.”—Kirkus Reviews (starred review) “Few people write criticism as nakedly confident as Bloom’s any more.”—*The Guardian* (U.K.) *Shakespeare The Seven Major Tragedies Take Arms Against a Sea of Troubles The Power of the Reader’s Mind Over a Universe of Death* *Yale University Press* “The great poems, plays, novels, stories teach us how to go on living. . . . Your own mistakes, accidents, failures at otherness beat you down. Rise up at dawn and read something that matters as soon as you can.” So Harold Bloom, the most famous literary critic of his generation, exhorts readers of his last book; one that praises the sustaining power of poetry. “Passionate. . . . Perhaps Bloom’s most personal work, this is a fitting last testament to one of America’s leading twentieth-century literary minds.”—Publishers Weekly This dazzling celebration of the power of poetry to sublimate death—completed weeks before Harold Bloom died—shows how literature renews life amid what Milton called “a universe of death.” Bloom reads as a way of taking arms against the sea of life’s troubles, taking readers on a grand tour of the poetic voices that have haunted him through a lifetime of reading. “High literature,” he writes, “is a saving lie against time, loss of individuality, premature death.” In passages of breathtaking intimacy, we see him awake late at night, reciting lines from Dante, Shakespeare, Milton, Montaigne, Blake, Wordsworth, Hart Crane, Jay Wright, and many others. He feels

himself “edged by nothingness,” uncomprehending, but still sustained by reading. Generous and clear-eyed, this is among Harold Bloom’s most ambitious and most moving books. *The Art of Reading Poetry* Harper Collins 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. *Lear The Great Image of Authority* Scribner 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*). *Shakespeare’s Perjured Eye The Invention of Poetic Subjectivity in the Sonnets* University of California Press 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. *Cleopatra I Am Fire and Air* Simon and Schuster 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. *Hamlet: Poem Unlimited* Penguin In Harold Bloom’s *New York Times* bestselling *Shakespeare: The Invention of the Human*, the world’s foremost literary critic theorized on the authorship of the historic play Hamlet. In this engaging new stand-alone work, he offers a full and warmly personal account of the play itself, explores its extraordinary impact throughout the history of western literature, and seeks to uncover the mystery at its heart. *The Western Canon The Books and School of the Ages* Houghton Mifflin Harcourt 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 deplores multiculturalism, Marxism, feminism, neoconservatism, Afro-centrism, and the New Historicism. *The Breaking of the Vessels* A discussion of poetic theory examines the language of poetry, three models of poetic originality, and the technique whereby modern poets come to terms with those of the past *Iago The Strategies of Evil* Scribner 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. *Augustine’s Invention of the Inner Self The Legacy of a Christian Platonist* Oxford University Press on Demand 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. *Poems Everyman's Library*

Presents a selection of poems by the twentieth-century English master The Merchant of Venice Cambridge University Press The New Cambridge Shakespeare appeals to students worldwide for its up-to-date scholarship and emphasis on performance. The series features line-by-line commentaries and textual notes on the plays and poems. Introductions are regularly refreshed with accounts of new critical, stage and screen interpretations. This second edition of *The Merchant of Venice* retains the text and Introduction prepared by M. M. Mahood and features a new introductory section by Charles Edelman. Where Mahood focuses in her Introduction on the expectations of the play's first audience and on our modern experience of seeing and hearing the drama performed, Edelman explores the play's sexual politics. He also foregrounds recent scholarship on the position of Jews in Shakespeare's time and surveys the international scope and diversity of theatrical interpretations of the text in the 1980s and 1990s. He pays particular attention to the ways in which directors and actors tackle the troubling figure of Shylock. *A Map of Misreading Oxford University Press, USA*

Illustrates a critical technique for uncovering literary relationships and poetic influences among various poets through interpretations of such writers as Browning, Whitman, and Dickinson Kabbalah and Criticism Bloomsbury Publishing Kabbalah and Criticism may be justly regarded as the cardinal work of Harold Bloom's enterprise. This book is the keystone in the arch; it clarifies the development of his earlier books and indicates the direction of his future work. Kabbalah and Criticism provides a study of the Kabbalah itself, of its great commentators and the "revisionary ratios" they employed, and of its significance as a model for contemporary criticism. It is thus an indispensable book for all students of literature as well as for all those who are fascinated by this singularly rich body of mystical writings the influence of which is possibly greater now than at any other time. *The Book of J Grove Press*

A controversial national best seller upon its initial publication, The Book of J is an audacious work of literary restoration revealing one of the great narratives of all time and unveiling its mysterious author. J is the title that scholars ascribe to the nameless writer they believe is responsible for the text, written between 950 and 900 BCE, on which Genesis, Exodus, and Numbers is based. In The Book of J, accompanying David Rosenberg's translation, Harold Bloom persuasively argues that J was a woman?very likely a woman of the royal house at King Solomon's court?and a writer of the stature of Homer, Shakespeare, and Tolstoy. Rosenberg's translations from the Hebrew bring J's stories to life and reveal her towering originality and grasp of humanity. Bloom argues in several essays that "J" was not a religious writer but a fierce ironist. He also offers historical context, a discussion of the theory of how the different texts came together to create the Bible, and translation notes. Jesus and Yahweh The Names Divine Riverhead Trade (Paperbacks)

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. Where Shall Wisdom be Found? Journeying from the Bible to twentieth-century writings, the author explores how literature can shape one's life, discussing such topics as the Book of Job and Ecclesiastes, Plato and Homer, St. Augustine, and Freud and Proust. Eliot Poems and Prose Everyman's Library

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 The Flight to Lucifer A Gnostic Fantasy Vintage Books USA

This Is Shakespeare Vintage 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. *Of Human Kindness What Shakespeare Teaches Us About Empathy Yale University Press*

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. Bloom's Shakespeare Through the Ages Set, 21-Volumes Chelsea House

Each volume in the Bloom's Shakespeare Through the Ages set contains the finest criticism on a particular work from the Bard's oeuvre, selected under the guidance of renowned Shakespearean scholar, Harold Bloom. Intended for students just beginning their exploration of Shakespeare, these

invaluable study guides present the best of Shakespeare criticism, from the 17th century to today. In the process, each volume also charts the flow over time of critical discussion of a particular work.

This essential set is unique not only in the range of commentary it provides on each of Shakespeare's greatest works, but also in its emphasis on the greatest critics in our literary tradition—including such critics as John Dryden in the 17th century, Samuel Johnson in the 18th century, William Hazlitt and Samuel Coleridge in the 19th century, A.C. Bradley and William Empson in the 20th century, and many more. Some of the pieces included are full-length essays; others are excerpts designed to present a key point.

Each title features:

- A selection of the best criticism on the work through the centuries
- Introductory essays on the development of criticism on the work in each century
- A brief biography of Shakespeare
- A plot synopsis, list of characters, and analysis of several key passages
- An introduction by Harold Bloom.

Bloom's Shakespeare Through the Ages *Chelsea House Pub* Suitable for students just beginning their exploration of Shakespeare, this study guide presents some of the best of Shakespeare criticism, since the 17th century. It provides on each of Shakespeare's greatest works, emphasising on the greatest critics in our literary tradition. **Merchant of Venice The Best Poems of the English Language From Chaucer Through Robert Frost** *Harper Collins* This comprehensive anthology attempts to give the common reader possession of six centuries of great British and American poetry. The book features a large introductory essay by Harold Bloom called "The Art of Reading Poetry," which presents his critical reflections of more than half a century devoted to the reading, teaching, and writing about the literary achievement he loves most. In the case of all major poets in the language, this volume offers either the entire range of what is most valuable in their work, or vital selections that illuminate each figure's contribution. There are also headnotes by Harold Bloom to every poet in the volume as well as to the most important individual poems. Much more than any other anthology ever gathered, this book provides readers who desire the pleasures of a sublime art with very nearly everything they need in a single volume. It also is regarded as his final meditation upon all those who have formed his mind. **Shakespeare's A Midsummer Night's Dream** From Harold Bloom's now-canonical book, **Shakespeare: The Invention of the Human**, comes a joyous demonstration that Bottom is a comic apotheosis and not in any way a buffoon. As Bloom urges, we are to consider Puck's transformation of Bottom not as a reduction to bestiality but rather as a comic triumph of innocence over enchantment. **Book jacket.**