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The Merchant of Venice has been performed more often than any other comedy by Shakespeare. Molly Mahood pays special attention to the expectations of the play's first audience, and to our modern experience of seeing and hearing the play. In a substantial new addition to the Introduction, Charles Edelman focuses on the play's sexual politics and recent scholarship devoted to the position of Jews in Shakespeare's time. He surveys the international scope and diversity of theatrical interpretations of The Merchant in the 1980s and 1990s and their different ways of tackling the troubling figure of Shylock.

From the Royal Shakespeare Company - a fresh new edition of Shakespeare's bittersweet comedy of courtship and ethnic tension THIS EDITION INCLUDES: * An introduction to The Merchant of Venice by award-winning scholar Jonathan Bate * The play - with clear and authoritative explanatory notes on each page * A helpful scene-by-scene analysis and key facts about the play * An introduction to Shakespeare's career and the Elizabethan theatre * A rich exploration of approaches to staging the play featuring photographs of key productions The most enjoyable way to understand a Shakespeare play is to see it or participate in it. This unique edition presents a historical overview of The Merchant of Venice in performance, recommends film versions, takes a detailed look at specific productions and includes interviews with two leading directors and two actors - Darko Tresnjak, David Thacker, Anthony Sher and Henry Goodman - so that we may get a sense of the extraordinary variety of interpretations that are possible, a variety that gives Shakespeare his unique capacity to be reinvented and made 'our contemporary' four centuries after his death.

The author discusses Shakespeare's life, education, and literary career; the genre of romantic comedy; the characters of the play; the themes and tropes of otherness, loss and gain, xenophobia, flesh and blood, caskets and cultural codes, love and money; 'The quality of mercy' and 'Parchment bonds.'

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Four hundred years after its first performance, The Merchant of Venice continues to draw audiences, spark debate, and elicit controversy. This collection of new essays examines the performance and study of Shakespeare's play from a broad range of contemporary critical approaches. The contributors, drawn from four continents, build upon recent scholarship in new historicism, feminism, performance theory, and postcolonial studies to present new perspectives on the play, and offer fresh insights into its critical legacy on stage and as a literary text. A substantial introductory essay provides important historical context and surveys major critical approaches to the play over the centuries. This volume is an essential companion to The Merchant of Venice and a significant contribution to Shakespearean criticism.

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