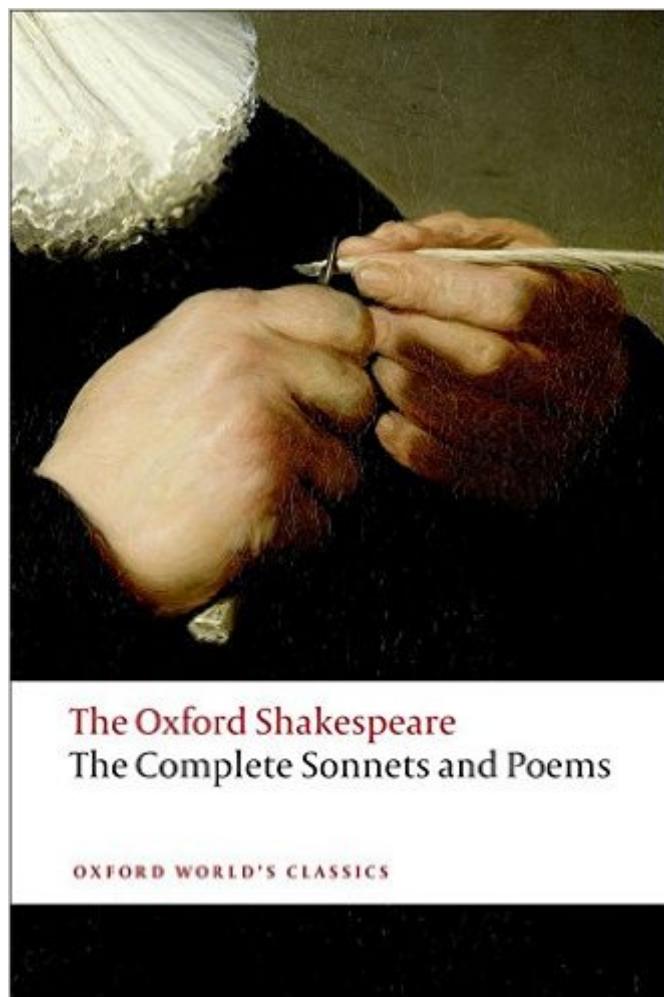


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Complete Sonnets And Poems: The Oxford Shakespeare The Complete Sonnets And Poems (Oxford World's Classics)



Synopsis

This is the only fully annotated and modernized edition to bring together Shakespeare's sonnets as well as all his poems (including those attributed to him after his death) in one volume. A full introduction discusses his development as a poet, and how the poems relate to the plays, and detailed notes explain the language and allusions. While accessibly written, the edition takes account of the most recent scholarship and criticism. *About the Series:* For over 100 years Oxford World's Classics has made available the broadest spectrum of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, voluminous notes to clarify the text, up-to-date bibliographies for further study, and much more.

Book Information

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Customer Reviews

To speak in Shakespeare's language, one must understand the playwright and poet developing and honing his precise skills all the while writing strict, disciplined 14-line sonnets. How does one infuse a sonnet with a lip (the 14th line) with love, passion, intimacy, tenderness, and dramatic flair. Does one invent romantic drama out of thin air? I think not. You experience the kiss or touch, and you write about it. Yes, you observe couples kissing or holding each other, and create emotive poetry. Where does one start when writing highly romantic sonnets? A sonneteer starts with his or a sonnetress with her Prologue, the title to their sonnet: the dove flutters her wings with delicate

motion. Yes, unsubtle passion may find her way into Act Two. The sonneteer now becomes the playwright, and accepts the challenge; although the lady in waiting may be writing her Mirrored Sonnet in the feminine to his masculine words. This is done in a genteel manner. To wit, their crescendo must rise immediately from Line 1 to 4 (Act I), then rise with power from Lines 5 to 10 (Act II), then rise within the ascending mode to a denouement from Lines 11 to 15 (Act III). One writes to the sacred crescendo, decrescendo, diminuendo, denouement and climactic points (two mini-climaxes ending Lines 4 and 10; a major climax or lip ending Line 14) or one does not write a exquisite romantic sonnet (I shudder at the thought). Does anyone enjoy a flat or linear sonnet? Of course not.

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