

Shakespeare's Drama of Exile

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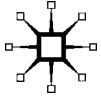
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Shakespeare's Drama of Exile

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For James

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List of Abbreviations

The following abbreviations have been used:

<i>Crit. Q.</i>	<i>Critical Quarterly</i>
<i>ELH</i>	<i>English Literary History</i>
<i>ELR</i>	<i>English Literary Renaissance</i>
<i>E. in C.</i>	<i>Essays in Criticism</i>
F	First Folio (1623)
<i>HLQ</i>	<i>Huntington Library Quarterly</i>
<i>MLQ</i>	<i>Modern Language Quarterly</i>
<i>MLR</i>	<i>Modern Language Review</i>
<i>N & Q</i>	<i>Notes and Queries</i>
<i>PMLA</i>	<i>Publications of the Modern Language Association of America</i>
Q	Quarto
<i>Ren. D.</i>	<i>Renaissance Drama</i>
<i>Ren. Q.</i>	<i>Renaissance Quarterly</i>
<i>RES</i>	<i>Review of English Studies</i>
<i>Sh. Q.</i>	<i>Shakespeare Quarterly</i>
<i>Sh. St.</i>	<i>Shakespeare Studies</i>
<i>Sh. S.</i>	<i>Shakespeare Survey</i>
<i>Sh. Y.</i>	<i>Shakespeare Yearbook</i>
<i>SEL</i>	<i>Studies in English Literature, 1500–1900</i>
<i>Stud. in Phil.</i>	<i>Studies in Philology</i>
<i>YES</i>	<i>Year in English Studies</i>

All dates given for plays indicate their earliest performance according to the *Annals of English Drama 975–1700*, 3rd edn, unless specified otherwise. All dates for Shakespeare plays derive from the *Oxford Complete Works of Shakespeare*, eds Stanley Wells and Gary Taylor.

All quotations from Shakespeare are taken from the *Oxford Complete Works*.

The gates of Paradise were opened, and Lambajan averted his eyes. I stumbled through them, giddy, disoriented, lost. I was nobody, nothing. Nothing I had ever known was of use, nor could I any longer say that I knew it. I had been emptied, invalidated; I was, to use a hoary but suddenly fitting epithet, ruined. I had fallen from grace, and the horror of it shattered the universe, like a mirror. I felt as though I, too, had shattered; as if I were falling to earth, not as myself, but as a thousand and one fragmented images of myself, trapped in shards of glass.

The banishment of Moraes Zogoiby from *The Moor's Last Sigh* (1995) by Salman Rushdie (London: Vintage, 1996), 278–9