This is likewise one of the factors by obtaining the soft documents of this Shakespeare romance plays by online. You might not require more become old to spend to go to the book instigation as well as search for them. In some cases, you likewise get not discover the publication Shakespeare romance plays that you are looking for. It will certainly squander the time.

However below, once you visit this web page, it will be suitably totally easy to get as well as download lead Shakespeare romance plays

It will not put up with with many epoch as we run by before. You can get it while decree something else at home and even in your workplace. fittingly easy! So, are you question? Just exercise just what we have enough money below as well as evaluation Shakespeare romance plays what you considering to read!

Shakespearean Romance—Howard Felperin
2015-03-08 If Shakespeare's last plays—Pericles, Cymbeline, The Winter's Tale, The Tempest, and Henry VIII—are to be neither debunked nor idealized but taken seriously on their own terms, they must be examined within the traditions and conventions of romance. Howard Felperin defines this relatively neglected literary mode and locates these plays within it. But, as he shows, romance was not simply an established genre in which Shakespeare worked at both the
beginning and end of his career but a mode of perceiving the world that pervades and shapes his entire work. The last plays are examined to answer such questions as: How does Shakespeare raise to a higher power the conventions of romance available to him, particularly those of the native medieval drama? How does he bring us to accept these elements of romance? Above all, how does romance, the mode in which the imagination enjoys its freest expression, become the vehicle, not of beautiful, escapist fantasy but of moral truth? Originally published in 1972. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

**The Late Romances**-William Shakespeare  
2009-08-26 Pericles The first of Shakespeare’s late romances moves spectacularly from one dramatic period to another as the hero, Pericles, sails off to adventure and love, and experiences what for him is a miracle. Cymbeline A favorite romantic drama, this play of a wife unjustly accused of faithlessness moves from a world of intrigue and slander to one of reconciliation and forgiveness, and contains two of Shakespeare’s most poignantly beautiful songs. The Winter's Tale From a darkly melodramatic beginning to a joyous pastoral ending, this romance of a jealous king and his long-suffering queen is superb entertainment, with revelations, plot twists, and a final compelling theatrical moment of discovery. The Tempest This tale of the exiled Duke of Milan, marooned on an enchanted island, is so richly filled with music and magic, romance and comedy, that its theme of love and reconciliation offers a splendid feast for the senses and the heart.
Romances - William Shakespeare 1996 Contains the texts of Shakespeare's romances.

The Staging of Romance in Late Shakespeare - Christopher J. Cobb 2007 Few plays have both attracted and resisted genre study as strongly as Shakespeare's late plays. The Staging of Romance in Late Shakespeare: Text and Theatrical Technique takes a fresh approach to the role of genre in these plays by placing them in relation to the tradition of staged romance in the early modern English theater. The book argues that Shakespeare's late plays can best be understood as theatrical experiments that extend and reform this tradition, which developed around a group of theatrical techniques that sought to realize the effects of narrative romance in the theatrical medium. Their central effect was the creation of admiration in the spectators for heroic action; the value of the plays within the culture derived from this experience.

Let Wonder Seem Familiar - R.S. White 2000-12-01 Dr White examines the ways in which Shakespeare uses formal conventions from romance throughout his writing career, especially in giving formal completion to a play without forfeiting the 'open-ended' sense of life's complexity. In his romantic comedies these conventions are modified to imply that the cosy womb of marriage is not the end of lovers' lives; in the 'problem' comedies they are used to challenge the artifice of the comic ending; in some tragedies they are used to provide an ideal of fulfilment which has been destroyed by the tragic events - and in the last plays or 'romances' they are used to invoke the full sense of life's continuing comprehensiveness.

Shakspere - Edward Dowden 1900
Shakespeare and the Greek Romance - Carol Gesner 2015-01-13 This is the first study to relate the Greek romances to Elizabethan drama. It focuses upon the Greek romance materials in Shakespeare's plays to clarify the background of his art and to illuminate the relationship between the two literatures. The Greek romance tradition is described historically and traced through the works of Boccaccio and Cervantes, as well as other continental and English writers. Then, full attention is given to those plays of Shakespeare which utilize the Greek materials. The notes are full and, with the aid of the extensive index, can serve as a manual of the Greek romance materials in Renaissance literature. A bibliographic appendix lists the known editions, translations, and adaptations of Greek romances from about 1470 to about 1642. The manuscript history is reviewed briefly. Thorough, careful, the book will be indispensable for concerned scholars and libraries.

Shakespeare's Late Style - Russ McDonald

2006-08-10 When Shakespeare gave up tragedy around 1607 and turned to the new form we call romance or tragicomedy, he created a distinctive poetic idiom that often bewildered audiences and readers. The plays of this period, Pericles, Cymbeline, The Winter's Tale, The Tempest, as well as Shakespeare's part in the collaborations with John Fletcher (Henry VIII and The Two Noble Kinsmen), exhibit a challenging verse style - verbally condensed, metrically and syntactically sophisticated, both conversational and highly wrought. In Shakespeare's Late Style, McDonald anatomizes the components of this late style, illustrating in a series of topically organized chapters the contribution of such features as ellipsis, grammatical suspension, and various forms of repetition. Resisting the sentimentality that frequently attends discussion of an artist's 'late' period, Shakespeare's Late Style shows how the poetry of the last plays reveals their creator's ambivalent attitude towards art, language, men and women, the theatre, and his own professional career.
Staging Early Modern Romance - Mary Ellen Lamb 2009-01-13 This collection recovers the continuities between three forms of romance that have often been separated from one another in critical discourse: early modern prose fiction, the dramatic romances staged in England during the 1570s and 1580s, and Shakespeare’s late plays. Although Pericles, Cymbeline, Winter’s Tale, and The Tempest have long been characterized as "romances," their connections with the popular prose romances of their day and the dramatic romances that preceded them have frequently been overlooked. Constructed to explore those connections, this volume includes original essays that relate at least one prose or dramatic romance to an English play written from 1570 to 1630. The introduction explores the use of the term "dramatic romance" over several centuries and the commercial association between print culture, gender, and drama. Eight essays discuss Shakespeare’s plays; three more examine plays by Beaumont, Fletcher, and Massinger. Other authors treated at some length include Boccaccio, Christine de Pizan, Chaucer, Sidney, Greene, Lodge, and Wroth. Barbara Mowat’s afterword considers Shakespeare’s use of Greek romance. Written by foremost scholars of Shakespeare and early modern prose fiction, this book explores the vital cross-currents that occurred between narrative and dramatic forms of Greek, medieval, and early modern romance.

Shakespeare - Kiernan Ryan 2014-06-11 This is the first collection of criticism on Shakespeare's romances to register the impact of modern literary theory on interpretations of these plays. Kiernan Ryan brings together the most important recent essays on Pericles, Cymbeline, The Winter's Tale and The Tempest, the greatest of the `last plays', staging a dynamic debate between feminist, poststructuralist, psychoanalytic and new historicist views of the masterpieces Shakespeare wrote at the close of his career. The book aims not only to anthologise accounts of the last plays by leading Shakespearean critics, including Stephen
Greenblatt, Janet Adelman, Leah Marcus, Howard Felperin and Steven Mullaney, but also to dramatise what is at stake in the choice of a particular critical approach. It allows the student to compare the strengths and limitations of a deconstructive and a feminist reading of the same romance, or to test the plausibility of one psychoanalytic angle on the last plays against another. The headnotes that preface the essays highlight their distinctive slants on Shakespearean romance, unpack the theoretical assumptions that steer their interpretations, and throw into relief the key points at which their authors collide or converge. The editor's introduction places the essays in the context of twentieth-century criticism of the last plays and makes a powerful case for a fundamental reappraisal of Shakespearean romance. The comprehensive, fully annotated bibliography provides an unrivalled guide to further reading on all four plays.

Four Tragedies—William Shakespeare

2009-08-26 Hamlet One of the most famous plays of all time, the compelling tragedy of the young prince of Denmark who must reconcile his longing for oblivion with his duty to avenge his father’s murder is one of Shakespeare’s greatest works. The ghost, Ophelia’s death and burial, the play within a play, and the breathtaking swordplay are just some of the elements that make Hamlet a masterpiece of the theater.

Othello This great tragedy of unsurpassed intensity and emotion is played out against Renaissance splendor. The doomed marriage of Desdemona to the Moor Othello is the focus of a storm of tension, incited by the consummately evil villain Iago, that culminates in one of the most deeply moving scenes in theatrical history.

King Lear Here is the famous and moving tragedy of a king who foolishly divides his kingdom between his two wicked daughters and estranges himself from the young daughter who loves him—a theatrical spectacle of outstanding proportions.

Macbeth No dramatist has ever seen with more frightening clarity into the heart and mind of a murderer than has Shakespeare in this
brilliant and bloody tragedy of evil. Taunted into asserting his “masculinity” by his ambitious wife, Macbeth chooses to embrace the Weird Sisters’ prophecy and kill his king—and thus, seals his own doom. Each Edition Includes: • Comprehensive explanatory notes • Vivid introductions and the most up-to-date scholarship • Clear, modernized spelling and punctuation, enabling contemporary readers to understand the Elizabethan English • Completely updated, detailed bibliographies and performance histories • An interpretive essay on film adaptations of the play, along with an extensive filmography

Shakespeare-Kiernan Ryan 2014-06-11 This is the first collection of criticism on Shakespeare's romances to register the impact of modern literary theory on interpretations of these plays. Kiernan Ryan brings together the most important recent essays on Pericles, Cymbeline, The Winter's Tale and The Tempest, the greatest of the 'last plays', staging a dynamic debate between feminist, poststructuralist, psychoanalytic and new historicist views of the masterpieces Shakespeare wrote at the close of his career. The book aims not only to anthologise accounts of the last plays by leading Shakespearean critics, including Stephen Greenblatt, Janet Adelman, Leah Marcus, Howard Felperin and Steven Mullaney, but also to dramatise what is at stake in the choice of a particular critical approach. It allows the student to compare the strengths and limitations of a deconstructive and a feminist reading of the same romance, or to test the plausibility of one psychoanalytic angle on the last plays against another. The headnotes that preface the essays highlight their distinctive slants on Shakespearean romance, unpack the theoretical assumptions that steer their interpretations, and throw into relief the key points at which their authors collide or converge. The editor's introduction places the essays in the context of twentieth-century criticism of the last plays and makes a powerful case for a fundamental reappraisal of Shakespearean romance. The
comprehensive, fully annotated bibliography provides an unrivalled guide to further reading on all four plays.

**Shakespeare the Playwright**-Victor L. Cahn
1996 When Victor Cahn's Shakespeare the Playwright was issued in 1991, it was highly recommended for any general public library and for academic collections at all undergraduate levels (Choice) and viewed as a useful guide for the general reader, as well as high school and undergraduate students Library Journal. Now Professor Cahn has revised his introduction to make the context of Shakespeare's plays more meaningful to the beginning researcher and to show how the plays have been performed from the 16th century onward. In addition, the bibliographies for each of the 37 plays have been updated to include the best new research. These updates and revisions will enhance the use of this guide for the general reader, student, and researcher, from high school onward. Since their first production four centuries ago, the plays of William Shakespeare have been the most widely produced, popularly acclaimed, and critically examined works in the world's literature. In this unique book, Victor L. Cahn, an acclaimed teacher of drama, guides the reader scene by scene through each of Shakespeare's thirty-seven plays, re-creating the freshness and theatrical effect of performance. Cahn has based his approach on the assumption that the fundamental appeal of Shakespeare's plays lies in the characters, and with clarity and subtlety he focuses on how the implications of the characters' actions and the nuances of their language contribute to the plays' impact. The introduction briefly traces Shakespeare's life and career, and explains some of the social and artistic circumstances that influenced his work. The plays are grouped by genre: Tragedies, Histories, Comedies, and Romances. This structure allows Cahn to explore Shalespeare's development in all four dramatic forms, as well as to suggest relationships between characters, themes, and images throughout the works. In addition, Cahn discusses the plays as reflective of
Shakespeare’s age, particularly the Renaissance concern with the tension between individual rights and social responsibility. The text is free from extensive scholarly apparatus, but valuable suggestions for further reading follow the analysis of each play, and a selected bibliography concludes the volume. The comprehensiveness of the book, as well as the accessibility and quality of its interpretations, make it a valuable resource for courses in Shakespeare, drama, and British literature, and a worthy addition to high school, college, university, and public library reference collections.

**Kissing Shakespeare**-Pamela Mingle
2012-08-14 A romantic time travel story that's ideal for fans of novels by Meg Cabot and Donna Jo Napoli--and, of course, Shakespeare. Miranda has Shakespeare in her blood: she hopes one day to become a Shakespearean actor like her famous parents. At least, she does until her disastrous performance in her school's staging of The Taming of the Shrew. Humiliated, Miranda skips the opening-night party. All she wants to do is hide. Fellow cast member, Stephen Langford, has other plans for Miranda. When he steps out of the backstage shadows and asks if she'd like to meet Shakespeare, Miranda thinks he's a total nutcase. But before she can object, Stephen whisks her back to 16th century England—the world Stephen's really from. He wants Miranda to use her acting talents and modern-day charms on the young Will Shakespeare. Without her help, Stephen claims, the world will lose its greatest playwright. Miranda isn't convinced she's the girl for the job. Why would Shakespeare care about her? And just who is this infuriating time traveler, Stephen Langford? Reluctantly, she agrees to help, knowing that it's her only chance of getting back to the present and her "real" life. What Miranda doesn't bargain for is finding true love... with no acting required.

**Counter-Reformation Politics in Shakespeare's 'romance' Plays**-Thomas Charles Kenelm Rist 1997
Things Supernatural and Causeless - Marco Mincoff 1992 "After centuries of denigration, Shakespeare's romances, in the 1950s, 1960s, and 1970s, came to be seen by many critics as among Shakespeare's most profound works - as extensions of his tragic vision, as experiments in dramatic form, as deeply significant statements about art, about nature, about life. Marco Mincoff's Things Supernatural and Causeless - a work published in Sofia, Bulgaria, in 1987, just before his death, but clearly written in the mid-1970s - sets out to show why this evaluation of the romances is wrong and to propose another way of looking at and evaluating Pericles and the plays that followed it." "For Mincoff, romance is "an inherently inferior genre" that, no matter what dramatic skills Shakespeare lavished on it, could never yield great drama. He argues that none of the romances has a profound message: whatever meaning one finds in Pericles, for instance, can be found just as readily in Apollonius of Tyre. Thus to look to these plays for greatness or for profound themes or ideas is to be inevitably disappointed or self-deluded."

"What one does find in the romances, though, are plays that diverge sharply from their sources and analogues, and from other drama of the period, in the attention given to the creation of a sense of wonder. Mincoff finds, in the systematic control of language, crafting of scenes, and altering of sources in the plays, the suggestion of supernatural influence upon the play's action that exploits the "wonderful" inherent in Heliodorian romance. Mincoff suspects that "this sense of wonder really was important to Shakespeare," and finds Lafeu's words (in All's Well That Ends Well) both a rather bitter commentary on Jacobean society and a clue to our better understanding of the romances."

""They say miracles are past, and we have our philosophical persons to make modern and familiar, things supernatural and causeless. Hence it is that we make trifles of terrors, ensconcing ourselves into seeming knowledge, when we should submit ourselves to an unknown fear.""

"Mincoff can spot that which is truly
unusual in the romances because of his extensive knowledge of the other drama and other literature of the period and because of his ability to place the plays within the context of their own time. He places the above quotation, for example, within contemporary responses to skepticism; he discusses such dramaturgical devices as Presenters and expository supernumeraries in the context of other plays that Shakespeare's audiences would have been seeing; he is alert to the differences between our present-day understanding of life and language and that of Shakespeare's age, showing how words like art and nature are today understood in postromantic terms that make them far different words, representing far different concepts, from those used by Shakespeare in his romances."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

**Shakespeare, the Last Plays**-Kiernan Ryan 1999 This is the first new collection of criticism on Shakespeare's romances to appear for 20 years, bringing together the most important recent essays on Pericles, Cymbeline, The Winter's Tale and The Tempest.

**Shakespeare's Women**-William Shakespeare 1986 Serves both as a script for performance and as a text for high school and college theater and English classes. This self-contained script brings together different scenes from Shakespeare's plays to portray women in all their infinite variety." Two narrators, a man and a woman, introduce and comment on these scenes, weaving together the different characters and situations. This book combines literary and theatrical techniques in examining Shakespeare's women. Its promptbook format provides clear, helpful stage directions on pages facing each of the scenes. Also helpful are concise glosses and footnotes to define difficult words and phrases plus a commentary to explain each scene in its dramatic context. Other features include sheet music for each song in the play, a bibliography
on the topic of women in Shakespeare's plays, and suggestions for directors who wish to stage the play.

**Shakespearean Romance**-Howard Felperin
1972 If Shakespeare's last plays—Pericles, Cymbeline, The Winter's Tale, The Tempest, and Henry VIII—are to be neither debunked nor idealized but taken seriously on their own terms, they must be examined within the traditions and conventions of romance. Howard Felperin defines this relatively neglected literary mode and locates these plays within it. But, as he shows, romance was not simply an established genre in which Shakespeare worked at both the beginning and end of his career but a mode of perceiving the world that pervades and shapes his entire work. The last plays are examined to answer such questions as: How does Shakespeare raise to a higher power the conventions of romance available to him, particularly those of the native medieval drama? How does he bring us to accept these elements of romance? Above all, how does romance, the mode in which the imagination enjoys its freest expression, become the vehicle, not of beautiful, escapist fantasy but of moral truth? Originally published in 1972. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These paperback editions preserve the original texts of these important books while presenting them in durable paperback editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

**Gale Researcher Guide for: Shakespearean Romance**-Ian Calvert Gale Researcher Guide for: Shakespearean Romance is selected from Gale's academic platform Gale Researcher. These study guides provide peer-reviewed articles that allow students early success in finding scholarly
materials and to gain the confidence and vocabulary needed to pursue deeper research.

The Comedy of Errors

The Comedy of Errors - William Shakespeare
1901 Lively, instructive access to Shakespeare's rich and complex works.

Shakespeare's Romances

Shakespeare's Romances - William Shakespeare
2015-02-05 Shakespeare's Romances by William Shakespeare - The Tempest - Cymbeline - Pericles, Prince Of Tyre - The Winter's Tale 1. The Tempest is a play by William Shakespeare, believed to have been written in 1610-11. It is set on a remote island, where Prospero, the exiled Duke of Milan, plots to restore his daughter Miranda to her rightful place, using illusion and skilful manipulation. The eponymous tempest brings to the island Prospero's usurping brother Antonio and the complicit Alonso, King of Naples. There, his machinations bring about the revelation of Antonio's low nature, the redemption of Alonso, and the marriage of Miranda to Alonso's son, Ferdinand. 2. Pericles, Prince of Tyre is a Jacobean play written at least in part by William Shakespeare and included in modern editions of his collected works despite questions over its authorship, as it was not included in the First Folio. Whilst various arguments support that Shakespeare is the sole author of the play (notably DelVecchio and Hammond's Cambridge edition of the play), modern editors generally agree that Shakespeare is responsible for almost exactly half the play-827 lines-the main portion after scene 9 that follows the story of Pericles and Marina. Modern textual studies indicate that the first two acts of 835 lines detailing the many voyages of Pericles were written by a mediocre collaborator, which strong evidence suggests to have been the victualler, pander, dramatist and pamphleteer George Wilkins. 3. Cymbeline, also known as Cymbeline, King of Britain or The Tragedy of Cymbeline, is a play by William Shakespeare, set in Ancient Britain (part of the play is set in the area corresponding to Wales) and based on legends concerning the early Celtic British King...
Cunobeline. Although listed as a tragedy in the First Folio, modern critics often classify Cymbeline as a romance. Like Othello and The Winter's Tale, it deals with the themes of innocence and jealousy. While the precise date of composition remains unknown, the play was certainly produced as early as 1611. The Winter's Tale is a play by William Shakespeare, originally published in the First Folio of 1623. Although it was grouped among the comedies, some modern editors have relabelled the play as one of Shakespeare's late romances. Some critics consider it to be one of Shakespeare's "problem plays", because the first three acts are filled with intense psychological drama, while the last two acts are comedic and supply a happy ending. The play has been intermittently popular, revived in productions in various forms and adaptations by some of the leading theatre practitioners in Shakespearean performance history, beginning after a long interval with David Garrick in his adaptation called Florizel and Perdita (first performed in 1754 and published in 1756). The Winter's Tale was revived again in the 19th century, when the third "pastoral" act was widely popular. In the second half of the 20th century The Winter's Tale in its entirety, and drawn largely from the First Folio text, was often performed, with varying degrees of success.

Typical Tales of Fancy, Romance, and History from Shakespeare's Plays: in Narrative Form - William Shakespeare 1892

The Two Gentlemen of Verona - William Shakespeare 1921 A new edition of Shakespeare?’s play in accordance with the work of the Shakespeare and Schools Project and the national curriculum.

The Dramaturgy of Shakespeare's Romances - Barbara A. Mowat 2011-04
"Cymbeline, The Winter's Tale, "and "The Tempest" three of Shakespeare's final plays diverge from his usual standards. Mowat posits
that by confronting the comic form with the tragic, the realistic with the artificial, the dramatic with the narrative, Shakespeare frees romance from the traditional bounds and makes meaning in a new way."

**Beyond Tragedy** - Robert W. Uphaus 2021-10-21

In this compact, yet comprehensive exploration of Shakespeare's romances, Robert W. Uphaus suggests that the romances bring us to a realm of human and dramatic experience that is "beyond tragedy." The inexorable movement of tragedy toward death and a final close is absorbed in romance by a further movement in which death can lead to renewed life, characters can experience a second time of joy and peace, and the audience's conventional expectations about reality and literature are challenged and enlarged. In the late tragedies of King Lear and Antony and Cleopatra, Uphaus finds the tragic structure augmented by elements that will later contribute to the form of the romances. Turning then to the romances themselves, he sees these plays as forming a profession in which Pericles is a brilliant outline of the conventions of romance and Cymbeline is romance taken to its dramatic limits, in fact to the point of parody. Through his fresh and provocative readings of the plays we experience anew the delight of Shakespearean romance and glimpse the world of renewal at its heart.

**Shakespeare's Romances** - William Shakespeare 2014-06-02

Shakespeare's Romances by William Shakespeare - The Tempest - Cymbeline - Pericles, Prince Of Tyre - The Winter's Tale 1. The Tempest is a play by William Shakespeare, believed to have been written in 1610-11. It is set on a remote island, where Prospero, the exiled Duke of Milan, plots to restore his daughter Miranda to her rightful place, using illusion and skilful manipulation. The eponymous tempest brings to the island Prospero's usurping brother Antonio and the complicit Alonso, King of Naples. There, his machinations bring about the revelation of Antonio's low nature, the
redemption of Alonso, and the marriage of Miranda to Alonso's son, Ferdinand. 2. Pericles, Prince of Tyre is a Jacobean play written at least in part by William Shakespeare and included in modern editions of his collected works despite questions over its authorship, as it was not included in the First Folio. Whilst various arguments support that Shakespeare is the sole author of the play (notably DelVecchio and Hammond's Cambridge edition of the play), modern editors generally agree that Shakespeare is responsible for almost exactly half the play—827 lines—the main portion after scene 9 that follows the story of Pericles and Marina. Modern textual studies indicate that the first two acts of 835 lines detailing the many voyages of Pericles were written by a mediocre collaborator, which strong evidence suggests to have been the victualler, pander, dramatist and pamphleteer George Wilkins.

3. Cymbeline, also known as Cymbeline, King of Britain or The Tragedy of Cymbeline, is a play by William Shakespeare, set in Ancient Britain (part of the play is set in the area corresponding to Wales) and based on legends concerning the early Celtic British King Cunobeline. Although listed as a tragedy in the First Folio, modern critics often classify Cymbeline as a romance. Like Othello and The Winter's Tale, it deals with the themes of innocence and jealousy. While the precise date of composition remains unknown, the play was certainly produced as early as 1611. 4. The Winter's Tale is a play by William Shakespeare, originally published in the First Folio of 1623. Although it was grouped among the comedies, some modern editors have relabelled the play as one of Shakespeare's late romances. Some critics consider it to be one of Shakespeare's "problem plays", because the first three acts are filled with intense psychological drama, while the last two acts are comedic and supply a happy ending. The play has been intermittently popular, revived in productions in various forms and adaptations by some of the leading theatre practitioners in Shakespearean performance history, beginning after a long interval with David Garrick in his adaptation called Florizel and Perdita (first performed in 1754 and published in 1756).
Winter's Tale was revived again in the 19th century, when the third "pastoral" act was widely popular. In the second half of the 20th century The Winter's Tale in its entirety, and drawn largely from the First Folio text, was often performed, with varying degrees of success.

**Four Great Tragedies**-William Shakespeare 1998 Hamlet, Macbeth, King Lear, Othello

**Shakespeare's Romance of the Word**-Maurice Hunt 1990 This work is a critical study of Pericles, Cymbeline, The Winter's Tale, and The Tempest, with a focus on Shakespeare's exploration of language in its destructive potentialities and its redemptive workings.

**Cymbeline**-William Shakespeare 1955

**Characters of Shakespeare's Plays**-William

---

**Love in William Shakespeare's "As You Like It"**-Julie Dillenkofer 2015-08-24 Seminar paper from the year 2015 in the subject English - Literature, Works, grade: 1,7, University of Heidelberg (Anglistisches Seminar), course: Literature & Film – Adapting Shakespeare for the Screen, language: English, abstract: William Shakespeare’s "As You Like It" portrays love and marriage in a comical, amusing manner. The play represents passionate love on the one hand, as well as disguised, blind and even manipulated love on the other hand. Love as a state of being is omnipresent throughout As You Like It. As the play’s major theme, love is illustrated essentially by eight characters who all marry at the end of the play. However, As You Like It cannot be interpreted as a typical love story. In fact, only one twosome, namely Rosalind and Orlando, illustrates a relationship of true love which ends in a happy, mutually agreeable marriage. By falling in love at first sight, they symbolize the
typical Shakespearean romantic lovers whose love overcomes any obstacles. The other couples in the play, however, seem to pursue rather different goals. Audrey and Touchstone simply wish to act on their sexual desire, which they cleverly hide behind marriage in order to prevent any “Vorwurf der Unzucht” – a serious matter in Elizabethan times. Phoebe and Silvius are both in love, though not reciprocally. Silvius does love Phoebe; she, however, falls in love with Ganymede and is merely tricked into committing herself to Silvius. Celia and Oliver are simply following the lead of Rosalind and Orlando, but seem to strive for companionship rather than passion or true love. Shakespeare illustrates four different kinds of love in As You Like It in a humorous way. He demonstrates that love and marriage do not necessarily have to go hand in hand and adds comical aspects of love by turning some characters into fools. In this way, Shakespeare builds on the Elizabethan assumptions about love as a sickness, but still validates it as a valuable aspect of a happy marriage.

Shakespeare and the Culture of Romanticism

Joseph M. Ortiz 2016-12-05

The idea of Shakespearean genius and sublimity is usually understood to be a product of the Romantic period, promulgated by poets such as Coleridge and Byron who promoted Shakespeare as the supreme example of literary genius and creative imagination. However, the picture looks very different when viewed from the perspective of the myriad theater directors, actors, poets, political philosophers, gallery owners, and other professionals in the nineteenth century who turned to Shakespeare to advance their own political, artistic, or commercial interests. Often, as in John Kemble’s staging of The Winter’s Tale at Drury Lane or John Boydell’s marketing of paintings in his Shakespeare Gallery, Shakespeare provided a literal platform on which both artists and entrepreneurs could strive to influence cultural tastes and points of view. At other times, Romantic writers found in Shakespeare’s works a set of rhetorical and...
theatrical tools through which to form their own public personae, both poetic and political. Women writers in particular often adapted Shakespeare to express their own political and social concerns. Taken together, all of these critical and aesthetic responses attest to the remarkable malleability of the Shakespearean corpus in the Romantic period. As the contributors show, Romantic writers of all persuasions—Whig and Tory, male and female, intellectual and commercial—found in Shakespeare a powerful medium through which to claim authority for their particular interests.

**Typical Tales of Fancy, Romance, and History from Shakespeare's Plays; In Narrative Form, Largely in Shakespeare's Words, with Dialogue Passages in Th-William Shakespeare 2018-02-07** This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

**The Tragedies of Shakespeare-William Shakespeare 1915**
William Shakespeare's 'The Merchant of Venice' - Comedy, tragedy or problem play?
Anni St. 2012-02-20 Seminar paper from the year 2010 in the subject English - Literature, Works, grade: 1,3, RWTH Aachen University (Institut für Anglistik), course: Hauptseminar Shakespeare's Comedies, language: English, abstract: The first question that Shakespeare’s play The Merchant of Venice raises is “What kind of play is this? Is it a comedy, a tragedy or a problem play?” The Merchant of Venice is believed to be written between 1596 and 1598. Already from the very beginning, hardly any other play has experienced so many diverse receptions after its publication. In his essay on The Merchant of Venice, Walter Cohen comments that “no other Shakespeare comedy before All’s Well That Ends Well (1602) and Measure for Measure (1604), perhaps no other Shakespeare comedy at all, has excited comparable controversy.” Although the title page of the first edition of the play “The Most Excellent Historie of the Merchant of Venice” (first print in 1600) suggested it to be a history play, it had initially been classified as a comedy. In 1623, Heminges and Condell placed The Merchant of Venice among the comedies in the First Folio of Shakespeare’s works. However, many readers, actors, directors and playgoers still argue about the genre of the play. They have difficulties in defining The Merchant of Venice as a comedy as the following quotation shows: “Indeed, seen from any angle, The Merchant of Venice is not a very funny play, and we might gain a lot if, for the moment, we ceased to be bullied by its inclusion in the comedies.” Today, The Merchant of Venice is often read and played more like a problem play or even a tragedy. The following term paper deals with the classification of the literary genre of The Merchant of Venice. Does the play belong to the category of comedies or shall it rather be identified as a tragedy or problem play? To assign the play to a specific category, it is necessary to shortly present the criteria of the genres comedy, tragedy and problem play. In chapter 3, the play will be analysed in terms of comic and tragic aspects.
The focus is put on the flesh-bond and the courtship plot, the first having its setting in Venice, the second in Belmont. The aim of this chapter is to illustrate that The Merchant of Venice contains both comic and tragic elements. Chapter 4 deals with the complex character Shylock whose perception has changed through the centuries. Is he still the comic villain of the Elizabethan time or can he rather be seen as a victim of extreme anti-Semitism? By giving an insight into comic and tragic aspects in Shakespeare’s The Merchant of Venice, this term paper shall try to solve the problem of assigning the play to a specific literary genre.

Timeless Love—William Shakespeare 2020-12-29
This beautiful, giftable collection celebrates the beauty and the agony of love through classic poems, stories, and letters from beloved writers. Because it defines human existence, love is one of art’s favorite subjects. Timeless Love: Poems, Stories, and Letters celebrates the mysterious nature of love and passion by bringing together classic works by beloved writers through the ages. Including stories, poems, and letters from Shakespeare, Elizabeth Barret Browning, John Keats, Edith Wharton, and more, this collection explores how each love is singular—yet love itself is universal. Hand-selected and presented in a lovely, gift-worthy package, Timeless Love will make a romantic, thoughtful gift for the reader in your life or the perfect addition to a collector’s shelf.

Romance on the Early Modern Stage—Cyrus Mulready 2013-08-22
What is dramatic romance? Scholars have long turned to Shakespeare's biography to answer this question, marking his 'late plays' as the beginning and end of the dramatic romance. This book identifies an earlier history for this genre, revealing how stage romances imaginatively expanded audience interest in England's emerging global economy.

Three Tragedies—William Shakespeare
2003-02-01 The star-crossed lovers of Romeo and Juliet, the madness and vengeance of Hamlet, and the corrupting lust for power of Macbeth—this collection of three of Shakespeare’s greatest tragedies is based on the acclaimed individual Folger editions of the plays. The authoritative edition of Romeo and Juliet, Hamlet, and Macbeth from The Folger Shakespeare Library, the trusted and widely used Shakespeare series for students and general readers, includes:

- Freshly edited text based on the best early printed version of the play
- Full explanatory notes
- Scene-by-scene plot summaries

The Folger Shakespeare Library in Washington, DC, is home to the world’s largest collection of Shakespeare’s printed works, and a magnet for Shakespeare scholars from around the globe. In addition to exhibitions open to the public throughout the year, the Folger offers a full calendar of performances and programs. For more information, visit Folger.edu.

**Romantic and Realistic Love in**

**Shakespeare’s "As You Like It"**

Doreen Klahold 2013-07-29 Essay from the year 2013 in the subject English Language and Literature Studies - Literature, grade: 1,0, University of Paderborn, language: English, abstract: As typical for romantic comedy, the central theme in William Shakespeare's "As You Like It" is love in its various forms. In total, there are four conventional couples (Rosalind & Orlando, Celia & Oliver, Phebe & Silvius, Audrey & Touchstone) and one rejected country fellow (William). Nevertheless, the forms of love differ between those couples. Most of the relationships in "As You Like It" are based on the principle of love at first sight, implying an abrupt and overwhelming falling in love; this can be seen with Rosalind and Orlando right at the beginning of the comedy as well as with Celia and Oliver later in the play, although in the case of the latter the audience does not know at what point of the plot they actually fell in love with each other. An overwhelming romantic, however, is also experienced by Silvius, but his beloved Phebe dismisses him because she believes his love to be...
a fantasy, mocking thus the principle of love at first sight as well as the impulsive love expressions.