

Chapter 1 : William Shakespeare - The romances | theinnatdunvilla.com

Shakespeare's comedies (or rather the plays of Shakespeare that are usually categorised as comedies), just as in the case with his tragedies, do not fit into any slot. They are generally identifiable as the comedies of Shakespeare in that they are full of fun, irony and dazzling wordplay.

Despite individual differences, the public theatres were three stories high, and built around an open space at the centre. Usually polygonal in plan to give an overall rounded effect, three levels of inward-facing galleries overlooked the open centre into which jutted the stage—essentially a platform surrounded on three sides by the audience, only the rear being restricted for the entrances and exits of the actors and seating for the musicians. The upper level behind the stage could be used as a balcony, as in *Romeo and Juliet*, or as a position for a character to harangue a crowd, as in *Julius Caesar*. Usually built of timber, lath and plaster and with thatched roofs, the early theatres were vulnerable to fire, and gradually were replaced when necessary with stronger structures. When the Globe burned down in June, it was rebuilt with a tile roof. A different model was developed with the Blackfriars Theatre, which came into regular use on a long term basis in 1599. The Blackfriars was small in comparison to the earlier theatres, and roofed rather than open to the sky; it resembled a modern theatre in ways that its predecessors did not. Elizabethan Shakespeare[edit] For Shakespeare as he began to write, both traditions were alive; they were, moreover, filtered through the recent success of the University Wits on the London stage. By the late 16th century, the popularity of morality and academic plays waned as the English Renaissance took hold, and playwrights like Thomas Kyd and Christopher Marlowe revolutionised theatre. Their plays blended the old morality drama with classical theory to produce a new secular form. However, it was more ambiguous and complex in its meanings, and less concerned with simple allegory. Inspired by this new style, Shakespeare continued these artistic strategies, [6] creating plays that not only resonated on an emotional level with audiences but also explored and debated the basic elements of what it means to be human. He takes from Aristotle and Horace the notion of decorum; with few exceptions, he focuses on high-born characters and national affairs as the subject of tragedy. In most other respects, though, the early tragedies are far closer to the spirit and style of moralities. They are episodic, packed with character and incident; they are loosely unified by a theme or character. In comedy, Shakespeare strayed even further from classical models. The *Comedy of Errors*, an adaptation of *Menaechmi*, follows the model of new comedy closely. Like *Lyly*, he often makes romantic intrigue a secondary feature in Latin new comedy the main plot element; [9] even this romantic plot is sometimes given less attention than witty dialogue, deceit, and jests. The "reform of manners," which Horace considered the main function of comedy, [10] survives in such episodes as the gulling of Malvolio. In these years, he responded to a deep shift in popular tastes, both in subject matter and approach. At the turn of the decade, he responded to the vogue for dramatic satire initiated by the boy players at Blackfriars and St. At the end of the decade, he seems to have attempted to capitalise on the new fashion for tragicomedy, [11] even collaborating with John Fletcher, the writer who had popularised the genre in England. The influence of younger dramatists such as John Marston and Ben Jonson is seen not only in the problem plays, which dramatise intractable human problems of greed and lust, but also in the darker tone of the Jacobean tragedies. One play, *Troilus and Cressida*, may even have been inspired by the War of the Theatres. This change is related to the success of tragicomedies such as *Philaster*, although the uncertainty of dates makes the nature and direction of the influence unclear. Style[edit] During the reign of Queen Elizabeth, "drama became the ideal means to capture and convey the diverse interests of the time. His verse style, his choice of subjects, and his stagecraft all bear the marks of both periods. In some of his early works like *Romeo and Juliet*, he even added punctuation at the end of these iambic pentameter lines to make the rhythm even stronger. To end many scenes in his plays he used a rhyming couplet to give a sense of conclusion, or completion. Although a large amount of his comical talent is evident in his comedies, some of the most entertaining scenes and characters are found in tragedies such as *Hamlet* and histories such as *Henry IV, Part 1*. He argues that when a person on the stage speaks to himself or herself, they are characters in a fiction speaking in character; this is an occasion of self-address. Furthermore, Hirsh points out that

Shakespearean soliloquies and " asides " are audible in the fiction of the play, bound to be overheard by any other character in the scene unless certain elements confirm that the speech is protected. Saying that addressing the audience was outmoded by the time Shakespeare was alive, he "acknowledges few occasions when a Shakespearean speech might involve the audience in recognising the simultaneous reality of the stage and the world the stage is representing. As was common in the period, Shakespeare based many of his plays on the work of other playwrights and recycled older stories and historical material. His dependence on earlier sources was a natural consequence of the speed at which playwrights of his era wrote; in addition, plays based on already popular stories appear to have been seen as more likely to draw large crowds. There were also aesthetic reasons: Renaissance aesthetic theory took seriously the dictum that tragic plots should be grounded in history. Even these plays, however, rely heavily on generic commonplaces. While there is much dispute about the exact Chronology of Shakespeare plays , as well as the Shakespeare Authorship Question , the plays tend to fall into three main stylistic groupings. The first major grouping of his plays begins with his histories and comedies of the s. However, after the plague forced Shakespeare and his company of actors to leave London for periods between and , Shakespeare began to use rhymed couplets in his plays, along with more dramatic dialogue. For the next few years, Shakespeare would produce his most famous dramas, including Macbeth , Hamlet , and King Lear. The romances are so called because they bear similarities to medieval romance literature. Among the features of these plays are a redemptive plotline with a happy ending, and magic and other fantastic elements. Canonical plays[edit] Except where noted, the plays below are listed, for the thirty-six plays included in the First Folio of , according to the order in which they appear there, with two plays that were not included Pericles, Prince of Tyre and The Two Noble Kinsmen being added at the end of the list of comedies and Edward III at the end of the list of histories.

Chapter 2 : Shakespeare's Plays

In the First Folio, the plays of William Shakespeare were grouped into three categories: comedies, histories, and tragedies, though today many scholars recognize a fourth category, romance, to describe the specific types of comedies that appear as Shakespeare's later works.

Kiss Me, Kate; Arena Stage: The Pajama Game; Signature Theatre: Fully Committed; University of Maryland: The Matchmaker; Apex Theatre Company: Ovation Award, two Helen Hayes Awards. Boston University School of Theatre. New Crowned Hope Festival Vienna: Dinner with Georgette; Pipeline Theatre: Orpheus Unsung; Bristol Valley Theater: Little Shop of Horrors; Gloucester Stage: Olagon; Peabody Essex Museum: Founder and CEO of Avae, creating new software tools for live performance artists and designers Avae. Resident Sound Designer ; Kennedy Center: Guest Artist; Catholic University: Camelot new incidental music arrangement and orchestration ; Kiss Me, Kate additional dance music arrangements; also for 5th Avenue Theatre. The Pajama Game dance music. The Wiz; Denver Civic Theater: Div, Wesley Theological Seminary. Ring of Fire, Big. Virginia Commonwealth University, professor of theatre. Binder has cast over 80 Broadway productions, dozens of National Tours, several off-Broadway shows, workshops and labs, in addition to seasons for over 25 regional theatres around the country. At City Center since its inception in Wooddell Casting Director Carter C. End of the Rainbow, High; Off-Broadway partial: The Acting Company, Riverdance. The Electric Company, Pilot: Drew Lichtenberg Dramaturg Dr. Time and the Conways dir. Woolly Mammoth Theatre Company: Mark Lamos ; Williamstown Theatre Festival: Yale School of Drama: Indian Arm; Vancouver Playhouse: Dialect, voice or text: The Bay at Nice, Agamemnon. Voice, Speech and Text Instructor. Let Me Down Easy and Twilight: Los Angeles, both with Anna Deavere Smith. Delaware Resident Ensemble Players: University of Maryland- Baltimore County: One for the Road and The Lover. University of California Santa Cruz: BA in Theater Arts.

Chapter 3 : Tragedies, comedies and histories | Royal Shakespeare Company

Shakespeare's plays, listed by genre List plays alphabetically by number of words by number of speeches by date. Links lead to the play's text and the dramatis.

He is a writer of great intellectual rapidity, perceptiveness, and poetic power. Other writers have had these qualities, but with Shakespeare the keenness of mind was applied not to abstruse or remote subjects but to human beings and their complete range of emotions and conflicts. Other writers have applied their keenness of mind in this way, but Shakespeare is astonishingly clever with words and images, so that his mental energy, when applied to intelligible human situations, finds full and memorable expression, convincing and imaginatively stimulating. As if this were not enough, the art form into which his creative energies went was not remote and bookish but involved the vivid stage impersonation of human beings, commanding sympathy and inviting vicarious participation. Shakespeare the man Life Although the amount of factual knowledge available about Shakespeare is surprisingly large for one of his station in life, many find it a little disappointing, for it is mostly gleaned from documents of an official character. Dates of baptisms, marriages, deaths, and burials; wills, conveyances, legal processes, and payments by the court—these are the dusty details. There are, however, many contemporary allusions to him as a writer, and these add a reasonable amount of flesh and blood to the biographical skeleton. William Shakespeare This film recounts the life of Shakespeare from his early boyhood through his productive years as a playwright and actor in London. Early life in Stratford The parish register of Holy Trinity Church in Stratford-upon-Avon, Warwickshire, shows that he was baptized there on April 26, ; his birthday is traditionally celebrated on April His father, John Shakespeare, was a burgess of the borough, who in was chosen an alderman and in bailiff the position corresponding to mayor, before the grant of a further charter to Stratford in He was engaged in various kinds of trade and appears to have suffered some fluctuations in prosperity. His wife, Mary Arden, of Wilmcote, Warwickshire, came from an ancient family and was the heiress to some land. Given the somewhat rigid social distinctions of the 16th century, this marriage must have been a step up the social scale for John Shakespeare. No lists of the pupils who were at the school in the 16th century have survived, but it would be absurd to suppose the bailiff of the town did not send his son there. Shakespeare did not go on to the university, and indeed it is unlikely that the scholarly round of logic, rhetoric, and other studies then followed there would have interested him. Instead, at age 18 he married. Anne died in, seven years after Shakespeare. There is good evidence to associate her with a family of Hathaways who inhabited a beautiful farmhouse, now much visited, 2 miles [3. The next date of interest is found in the records of the Stratford church, where a daughter, named Susanna, born to William Shakespeare, was baptized on May 26, On February 2, , twins were baptized, Hamnet and Judith. How Shakespeare spent the next eight years or so, until his name begins to appear in London theatre records, is not known. There are stories—given currency long after his death—of stealing deer and getting into trouble with a local magnate, Sir Thomas Lucy of Charlecote, near Stratford; of earning his living as a schoolmaster in the country; of going to London and gaining entry to the world of theatre by minding the horses of theatregoers. It has also been conjectured that Shakespeare spent some time as a member of a great household and that he was a soldier, perhaps in the Low Countries. But this method is unsatisfactory: Page 1 of

Chapter 4 : The Complete Works of William Shakespeare

Shakespeare's comedy plays have stood the test of time. Works such as "The Merchant of Venice," "As You Like It" and "Much Ado About Nothing" are among the Bard's most popular and most often performed plays. However, even though we refer to about a dozen or so of Shakespeare's plays as comedies.

Thought and Structure of Comedy The Tragic and the Comic fade into each other by almost insensible gradations, and the greatest beauty of a poetical work often consists in the harmonious blending of these two elements. Not only in the same drama may both exist in perfect unison, but even in the same character. Great actors generally have a similar quality, and frequently it is hard to tell whether their impersonations be more humorous or more pathetic. This happy transfusion and interchange of tragic and comic coloring is one of the characteristics of supreme art; it brings the relief along with the pain; it furnishes the reconciliation along with the conflict. Shakespeare seems to have taken a special delight in its employment. No principle of his procedure is better known or more fully appreciated. His tragedies never fail of having their comic interludes; his comedies have, in nearly every case, a serious thread, and sometimes a background with a tragic outlook. Life is not all gloom or all delight; the cloud will obscure the sun, but the sun will illumine the cloud at least around the edges. Still, the Comic is not the Tragic, however subtle may be their intertwining, and however rapid their interaction. They rest upon diverse, and in some respects opposite, principles. Criticism must seek to explain the difference between them for the understanding, and must not rest content with a vague appeal to the feeling of beauty. Tragic earnestness springs from the deep ethical principle which animates the individual. He, however, assails another ethical principle, and thereby falls into guilt. The tragic character, moreover, must have such strength and intensity of will that it can never surrender its purpose. A reconciliation is impossible; death alone can solve the conflict. In Comedy also there is a collision with some ethical principle on the part of the individual; he intends a violation, but does not realize his intention; he is foiled through external deception, or breaks down through internal weakness; to him is wanting that complete absorption in some great purpose which is the peculiar quality of the tragic hero. The common realm of Tragedy and Comedy, therefore, is the ethical world and its collision. Their essential difference lies in the different relation of the leading characters to this ethical world. Here we are brought face to face with the first point which must be settled – what constitutes the Comic Individual? But a single person does not make a comedy; it requires several who are in action and counter-action; hence the second part of the subject will be the Comic Action; thirdly, a termination must be made which springs necessarily from the preceding elements; this gives the Comic Solution. Each division will be taken up in its natural order. The Comic Individual – He is, in one form or another, the victim of deception. He fights a shadow of his own mind, or pursues an external appearance; his end is a nullity, his plan an absurdity; he is always deceived; he really is not doing that which he seems to be doing. His object may be a reasonable one, his purpose may be a lofty one, but he is inadequate to its fulfillment; the delusion is that he believes in his own ability to accomplish what he wills. His object also may be an absurd one; he pursues it, however, with the same resolution. It may be called a foible, a folly, a frailty – still the essential characteristic is that the individual is pursuing an appearance, and thus is the victim of deception, though he may even be conscious of the absurd and delusive nature of his end. The two limitations of this sphere are to be carefully noticed. The Comic Individual must not succeed in violating the ethical principles which he conflicts with; these are the highest, the most serious, interests of man, and cannot even be endangered without exciting an apprehension, which destroys every comic tendency. Successful seduction, adultery, treason – in fine, the violations of State and Family – are not comic; nor is villainy, which attains its purpose. Such an intention of wrong-doing may exist, but it must never come to realization; it must not only be thwarted, but also punished. The delusion, therefore, ought not to go so far as to produce a violation of ethical principles. Nor, on the other hand, ought it to transgress the limits of sanity – a madman is not a comic character. Reason must be present in the individual, though his end be absurd. A rational man acting irrationally is the incongruity which calls forth the laugh – is the contradiction upon which Comedy reposes. There must be, in the end, a restoration from delusion, and often a punishment, both

of which are precluded by the notion of insanity. Many readers feel that Don Quixote is too much of a lunatic. In general, therefore, the Comic Individual must not be a criminal, nor must he be a madman. We are now to take a glance at the instrumentalities of Comedy "at the means which renders the Individual comic. His deceptions can arise from two sources "from the senses and from the mind. It thus may have an external cause, namely, the situation in which he is placed; or it may have an internal origin, namely, his caprice, his imagination, his understanding. Here we have the two essential kinds of Comedy "that of Situation and that of Character. The former seeks its instrumentalities outside of the individual; he is determined by them externally; hence freedom almost disappears in this form of the drama. But, in Comedy of Character, the Individual is self-determined; his situation, in its essential points, is the consequence of his own action "of his own folly or weakness; he is not plunged into it from without, by fate or by accident. In this sphere the Individual will find a realm of freedom. In Comedy of Situation, therefore, a person is placed in circumstances over which he has little or no control, and is made to pursue absurd and nugatory objects without any direct fault of his own. His deception is brought about through the senses; his mistakes arise from false appearances which hover around him "in general, that which is phantom seems reality. He now follows up his delusions as ends; he meets and collides with others who have similar ends, or with others who have rational ends. The result is an infinite complication of mistakes and deceptions, which is the peculiar nature of Comedy of Situation, or, as is more commonly called from its intricacy, Comedy of Intrigue. The special forms of this sensuous deception ought also to be classified. In the first place, things may be disguised. The natural and artificial objects which ordinarily surround a man may be so changed that he imagines himself a different person, or in a strange world; sudden transition into a new country, or into a new condition of life, may be made to appear actual, though wholly unreal. Christopher Sly, the drunken tinker, who, being suddenly surrounded by the luxury of a palace, comes to consider himself a lord, is an example. But this phase is quite subsidiary "it is a mere setting for other and greater effects. The second, and chief, instrumentality of Comedy of Situation is the mistake in personality, or, as it is sometimes called. One person is taken for another; thus two persons lose their relations to the society around them, and this society loses its relation to them. The effect is wonderful. The whole world seems to be converted into a dream "into fairyland; the natural order of things is turned upside down; the ordinary mediations of life are perverted or destroyed. A man with a strong head, it is true, may preserve his equilibrium in the confusion; such an one, however, is not a comic character. You go upon the street; you are taken for somebody else; are familiarly addressed by persons whom you have never before seen, and about matters of which you have never before heard; presents are given you; payment is demanded of you for unknown articles; you are met by a woman who calls herself your wife, and, when you indignantly repudiate, her the law is invoked; you are dragged before a court of justice, where her claim is successfully established by many witnesses, and, finally, you are in danger of being lynched by an angry populace. The other person for whom you are taken has also corresponding difficulties; his relations in life are thrown into serious confusion; his business is crossed; his dear wife seems to have gone astray; still, the disturbing influence is to him a total mystery. Society, too, is drawn into the same whirl of delusion. Law, Family, State "the highest institutions of man "become the wild sport of accident. Such a condition of things cannot last long, but, while it does last, there is fun for those who are in the secret. What is the matter? Mistaken Identity, which, however, the parties caught in the complication must not think of, else the spell is broken. The mistakes of identity are produced mainly in two ways "by Natural Resemblance and by Disguise. The first is an accident, and lies outside of the knowledge of the individuals who happen to be like one another. They are, therefore, the unconscious victims of an external influence; they are involved in a confusion of which nobody knows the origin. But Disguise is intentional "at least on the part of one person, namely, he who has disguised himself. All the other characters of the play may be victimized by the mask, and take the appearance for the reality; or a part of them may be in the secret, and enjoy the sport with the audience. One individual, however, is not deceived "is free; has a conscious purpose of his own, which he is realizing. Disguise has a thousand shapes; it is the most common artifice, not merely of Comedy, but of the Drama generally. It may run through a whole play and constitute the main point of interest, or it may be employed for a subordinate object in a single scene. Its manifold forms show the originality of the writer of

Comedy. Here is his province – the creation of novel disguises and situations. They all, however, have the one common characteristic – deception through a false appearance. But Disguise has its limits, which will be manifested often beneath the most adroit concealment. The person in mask is usually supposed to be the master of the complications which he weaves around himself, and so he is ordinarily portrayed. But an unsuspected resemblance may come in and disturb his plans. Thus Viola, in *Twelfth Night*, notwithstanding her disguise, is lost in the comic labyrinth by the appearance of her brother, whom she supposed to be drowned. But the true dissolution of Disguise is manifest when character reveals itself beneath the mask, and the internal nature of man shows itself stronger than any external covering. Then the Disguise becomes nothing – it quite disappears. Rosalind, in *As You Like It*, betrays herself when she faints at the story of the bloody handkerchief; both her sex and her love shine out beneath her doublet and hose. The disguised mother at a masquerade will be apt to manifest some peculiar interest in her daughter, and thus reveal both herself and the daughter. The same may be said of many other relations of life. This has a supreme comic effect; it is the climax of Comedy of Situation, and, at the same time, the transition into a deeper principle. The external Disguise has melted away before the internal Character. It will thus be seen that Comedy of Situation is logically incomplete, and is inadequate to express the more profound comic elements of human nature. Moreover, it is wanting in freedom. That man should be represented as placed in a world of deception and appearance, which cajoles him and leads him astray without any fault on his part, does not satisfy reason or true Aesthetic feeling. Mistakes through sensuous delusion may be very laughable, but they lack the highest comic principle. We all think that a person ought not to be responsible for that which is external and accidental. Such is sometimes the reality, however, though by no means the deepest and truest reality of human existence. Man must be reached by his own act; he must himself be the cause of his own difficulties. Thus he is moved from within, is self-determined, and is to blame for his follies. Anything short of freedom will not completely satisfy us; it conflicts too strongly with our rational nature. From these observations it will easily be inferred that, in Comedy of Situation, there can be but little portraiture of character. A person may be caught in a train of ludicrous circumstances, be his disposition what it may. He is, no doubt, a laughable object to the by-standers, but such an occurrence is not determined by his character, nor designates it in any way.

Chapter 5 : Shakespeare's Works | Folger Shakespeare Library

This list includes all Shakespeare comedies, ranked in order of popularity. William Shakespeare's comedic plays are among the most famous of all time.

It is unlikely that Shakespeare was involved directly with the printing of any of his plays, although it should be noted that two of his poems, *Venus and Adonis* and *The Rape of Lucrece* were almost certainly printed under his direct supervision. *Hamlet* Since its first recorded production, *Hamlet* has engrossed playgoers, thrilled readers, and challenged actors more so than any other play in the Western canon. No other single work of fiction has produced more commonly used expressions. The story of *King Lear*, an aging monarch who decides to divide his kingdom amongst his three daughters, according to which one recites the best declaration of love. *Othello* *Othello*, a valiant Moorish general in the service of Venice, falls prey to the devious schemes of his false friend, *Iago*. Celebrated for the radiance of its lyric poetry, *Romeo and Juliet* was tremendously popular from its first performance. The sweet whispers shared by young Tudor lovers throughout the realm were often referred to as "naught but pure *Romeo and Juliet*. Read the play and see if you agree. *Titus Andronicus* A sordid tale of revenge and political turmoil, overflowing with bloodshed and unthinkable brutality. *Henry V* is the last in the second tetralogy sequence. The devious machinations of the deformed villain, *Richard*, duke of Gloucester, made this play an Elizabethan favorite. It is considered a problem play, due primarily to the character *Helena* and her ambiguous nature. Is she a virtuous lady or a crafty temptress? The character of *Shylock* has raised a debate over whether the play should be condemned as anti-Semitic, and this controversy has overshadowed many other aspects of the play. The story of two very different sets of lovers, *Beatrice and Benedick* and *Claudio and Hero*. The witty banter between *Beatrice and Benedick* is the highlight of the play. *Pericles, Prince of Tyre* Portions of *Pericles* are ripe with imagery and symbolism but the first three acts and scenes v and vi the notorious brothel scenes of Act IV are considered inadequate and likely the work of two other dramatists. The play was not included in the First Folio of *The Taming of the Shrew* revolves around the troubled relationship between *Katharina* and her suitor, *Petruchio*, who is determined to mold *Katharina* into a suitable wife. *Troilus and Cressida* is difficult to categorize because it lacks elements vital to both comedies and tragedies. But, for now, it is classified as a comedy. Shakespeare loved to use the device of mistaken identity, and nowhere does he use this convention more skillfully than in *Twelfth Night*. The tale of two friends who travel to Milan and learn about the chaotic world of courting. We have a first-hand account of a production of the play at the Globe in

Chapter 6 : Shakespeare's History Plays: Historic Plays By Shakespeare

Shakespeare's comedies are sometimes further subdivided into a group called romances, tragicomedies, or "problem plays," which are the dramas that have elements of humor, tragedy, and complex plots.

The romances Concurrently, nonetheless, and then in the years that followed, Shakespeare turned again to the writing of comedy. The late comedies are usually called romances or tragicomedies because they tell stories of wandering and separation leading eventually to tearful and joyous reunion. They are suffused with a bittersweet mood that seems eloquently appropriate to a writer who has explored with such unsparing honesty the depths of human suffering and degradation in the great tragedies. *Pericles*, written perhaps in 1608 and based on the familiar tale of Apollonius of Tyre, may involve some collaboration of authorship; the text is unusually imperfect, and it did not appear in the Folio of 1616. The story is typical romance. Shakespeare adds touching scenes of reunion and a perception that beneath the naive account of travel lies a subtle dramatization of separation, loss, and recovery. He is recovered from his despair only by the ministrations of a loving daughter, who is able to give him a reason to live again and then to be reunited with his wife. The resulting guilt is unbearable for Leontes and yet ultimately curative over a period of many years that are required for his only daughter, Perdita whom he has nearly killed also, to grow to maturity in distant Bohemia. The reunion with daughter and then wife is deeply touching as in *Pericles*, with the added magical touch that the audience does not know that Hermione is alive and in fact has been told that she is dead. Her wonderfully staged appearance as a statue coming to life is one of the great theatrical coups in Shakespeare, playing as it does with favourite Shakespearean themes in these late plays of the ministering daughter, the guilt-ridden husband, and the miraculously recovered wife. The story is all the more moving when one considers that Shakespeare may have had, or imagined, a similar experience of attempting to recover a relationship with his wife, Anne, whom he had left in Stratford during his many years in London. *Posthumus*, too, fails *Imogen* by being irrationally jealous of her, but he is eventually recovered to a belief in her goodness. He behaves like a dramatist in charge of the whole play as well, arranging her life and that of the other characters. *Caliban*, too, must be freed, since *Prospero* has done what he could to educate and civilize this Natural Man. Art can only go so far. It contains moving passages of reflection on what his powers as artist have been able to accomplish, and valedictory themes of closure. As a comedy, it demonstrates perfectly the way that Shakespeare was able to combine precise artistic construction the play chooses on this farewell occasion to observe the Classical unities of time, place, and action with his special flair for stories that transcend the merely human and physical: *The Tempest* is peopled with spirits, monsters, and drolleries. Perhaps he discovered, as many people do, that he was bored in retirement in or thereabouts. No doubt his acting company was eager to have him back. The play ends with this great event and sees in it a justification and necessity of all that has proceeded. Thus history yields its providential meaning in the shape of a play that is both history and romance. Collaborations and spurious attributions *The Two Noble Kinsmen* c. Fletcher is thought to have helped Shakespeare with *Henry VIII*, and the two playwrights also may well have written the now-lost *Cardenio* in 1613, of which *Double Falsehood*, 1729, purports to be a later adaptation. Shakespeare may have had a hand earlier as well in *Edward III*, a history play of about 1595, and he seems to have provided a scene or so for *The Book of Sir Thomas More* c. Collaborative writing was common in the Renaissance English stage, and it is not surprising that Shakespeare was called upon to do some of it. Nor is it surprising that, given his towering reputation, he was credited with having written a number of plays that he had nothing to do with, including those that were spuriously added to the third edition of the Folio in 1616. To a remarkable extent, nonetheless, his corpus stands as a coherent body of his own work. The shape of the career has a symmetry and internal beauty not unlike that of the individual plays and poems.

Chapter 7 : William Shakespeare | Facts, Life, & Plays | theinnatdunvilla.com

Shakespeare's writing (especially his plays) also feature extensive wordplay in which double entendres and rhetorical

flourishes are repeatedly used. Humour is a key element in all of Shakespeare's plays.

Chapter 8 : Shakespeare's Comedy Plays: Comedy Plays By Shakespeare

John Mullan considers the key characteristics of Shakespeare's varied comedies, but he also considers the ways the playwright mixes genres by bringing comedy into his tragedies and tragedy into his comedies. In Shakespearean comedies much that is funny arises from the misconceptions of lovers. In.

Chapter 9 : Elements of Shakespearean Comedy - Exploring what makes a comedy a comedy

William Shakespeare () is considered to be the greatest writer in English Literature. He composed over sonnets and wrote some of the most famous plays in the English language.