

The Winters Tale Shakespeare Library Classic

(Applause Books). If there ever has been a groundbreaking edition that likewise returns the reader to the original Shakespeare text, it will be the Applause Folio Texts. If there has ever been an accessible version of the Folio, it is this edition, set for the first time in modern fonts. The Folio is the source of all other editions. The Folio text forces us to re-examine the assumptions and prejudices which have encumbered over four hundred years of scholarship and performance. Notes refer the reader to subsequent editorial interventions, and offer the reader a multiplicity of interpretations. Notes also advise the reader on variations between Folios and Quartos. The heavy mascara of four centuries of Shakespearean glossing has by now glossed over the original countenance of Shakespeare's work. Never has there been a Folio available in modern reading fonts. While other complete Folio editions continue to trade simply on the facsimile appearance of the Elizabethan "look," none of them is easily and practically utilized in general Shakespeare studies or performances.

In this beautifully illustrated book, one of the foremost Shakespeareans of our time explores the ways in which Shakespeare has been imagined from his time to ours. Drawing on performance history, textual history and the visual arts (including a fascinating chapter on portraiture), *Imagining Shakespeare* displays throughout the cultural versatility, elegance, lucidity and wit which have become the hallmarks of Stephen Orgel's style.

A newly edited edition of *The Winter's Tale*, with a detailed introduction and full commentary.

First published in 1969. Critics have in the past described *The Winter's Tale* as a work of "haphazard structure". More recent criticism has defended the structure of the play and this work shows that the evidence points to the fact that Shakespeare took infinite pains with the choice and disposition of the materials of *The Winter's Tale*. The scene-by-scene commentary considers *The Winter's Tale* in isolation, but prologue, epilogue and appendix place it in the context of related plays, and discuss, among others, the problem of genre as it affects the play.

Marian Forrester is the symbolic flower of the Old American West. She draws her strength from that solid foundation, bringing delight and beauty to her elderly husband, to the small town of Sweet Water where they live, to the prairie land itself, and to the young narrator of her story, Neil Herbert. All are bewitched by her brilliance and grace, and all are ultimately betrayed. For Marian longs for "life on any terms," and in fulfilling herself, she loses all she loved and all who loved her.--From publisher's description. The Tragedy *Romeo and Juliet* is about love between a young man and woman from two feuding families, the Montagues and the Capulets. The authenticity of this story is not confirmed, but historical signs and life motives from the Italian background of the plot tell that there was a certain truth in a sad story about lovers from Verona. *Romeo and Juliet* is the most famous tragedy of Shakespeare, e.g. everybody heard this line: "For never was a story of more woe Than this of Juliet and her Romeo."

The Winter's Tale, one of Shakespeare's very late plays, is filled with improbabilities. Before the conclusion, one character comments that what we are about to see, "Were it but told you, should be hooted at / Like an old tale." It includes murderous passions, man-eating bears, princes and princesses in disguise, death by drowning and by grief, oracles, betrayal, and unexpected joy. Yet the play, which draws much of its power from Greek myth, is grounded in the everyday. A "winter's tale" is one told or read on a long winter's night. Paradoxically, this winter's tale is ideally seen rather than read--though the imagination can transform words into vivid action. Its shift from tragedy to comedy, disguises, and startling exits and transformations seem addressed to theater audiences.

From one of the great modern writers, the acclaimed lectures in which he draws on a lifetime of experience to take the measure of Shakespeare's plays and sonnets "W. H. Auden, poet and critic, will conduct a course on Shakespeare at the New School for Social Research beginning Wednesday. Mr. Auden . . . proposes to read all Shakespeare's plays in chronological order." So the *New York Times* reported on September 27, 1946, giving notice of a rare opportunity to hear one of the century's great poets discuss at length one of the greatest writers of all time. Reconstructed by Arthur Kirsch, these lectures offer remarkable insights into Shakespeare's plays and sonnets while also adding immeasurably to our understanding of Auden.

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The Winter's Tale is one of Shakespeare's "late plays." It tells the story of a king whose jealousy results in the banishment of his baby daughter and the death of his beautiful wife. His daughter is found and brought up by a shepherd on the Bohemian coast, but through a series of extraordinary events, father and daughter, and eventually mother too, are reunited. In *The Gap of Time*, Jeanette Winterson's cover version of *The Winter's Tale*, we move from London, a city reeling after the 2008 financial crisis, to a storm-ravaged American city called New Bohemia. Her story is one of childhood friendship, money, status, technology and the elliptical nature of time. Written with energy and wit, this is a story of the consuming power of jealousy on the one hand, and redemption and the enduring love of a lost child on the other.

The Winter's Tale (Folger Shakespeare Library), *Tales of the Winter Wolf*, *Winters Tale* Mark Helprin, *The Winter's Tale* Bedford

One of the last plays Shakespeare penned on his own, *The Winter's Tale* is a transcendent work of death and rebirth, exploring irrational sexual jealousy, the redemptive world of nature, and the magical power of art. Under the editorial supervision of Jonathan Bate and Eric Rasmussen, two of today's most accomplished Shakespearean scholars, this Modern Library series incorporates definitive texts and authoritative notes from *William Shakespeare: Complete Works*.

Each play includes an Introduction as well as an overview of Shakespeare's theatrical career; commentary on past and current productions based on interviews with leading directors, actors, and designers; scene-by-scene analysis; key facts about the work; a chronology of Shakespeare's life and times; and black-and-white illustrations. Ideal for students, theater professionals, and general readers, these modern and accessible editions from the Royal Shakespeare Company set a new standard in Shakespearean literature for the twenty-first century.

A collection that includes a lengthy introduction describing historical trends in critical interpretations and theatrical performances of Shakespeare's play; 20 essays on the play, including two written especially for this volume (by Maurice Hunt and David Bergeron).

The Oxford Handbook of Shakespeare and Embodiment brings together 42 of the most important scholars and writing on the subject today. Extending the purview of feminist criticism, it offers an intersectional paradigm for considering representations of gender in the context of race, ethnicity, sexuality, disability, and religion. In addition to sophisticated textual analysis drawing on the methods of historicism, psychoanalysis, queer theory, and posthumanism, a team of international experts discuss Shakespeare's life, contemporary editing practices, and performance of his plays on stage, on screen, and in the classroom. This theoretically sophisticated yet elegantly written Handbook includes an editor's Introduction that provides a comprehensive overview of current debates.

A new edition of Shakespeare's late romantic tragicomedy, *Cymbeline*.

This major new complete edition of Shakespeare's works combines accessibility with the latest scholarship. Each play and collection of poems is preceded by a substantial introduction that looks at textual and literary-historical issues. The texts themselves have been scrupulously edited and are accompanied by same-page notes and glossaries. Particular attention has been paid to the design of the book to ensure that this first new edition of the twenty-first century is both attractive and approachable.

FOLGER Shakespeare Library THE WORLD'S LEADING CENTER FOR SHAKESPEARE STUDIES "Each edition includes: " - Freshly edited text based on the best early printed version of the play - Full explanatory notes conveniently placed on pages facing the text of the play - Scene-by-scene plot summaries - A key to famous lines and phrases - An introduction to reading Shakespeare's language - An essay by a leading Shakespeare scholar providing a modern perspective on the play - Illustrations from the Folger Shakespeare Library's vast holdings of rare books "Essay by" Stephen Orgel The Folger Shakespeare Library in Washington, D.C., 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.

A military hero of ancient Rome who attempts to shift from his career as a general to become a candidate for public office -- a disastrous move that leads to his heading an attack on Rome. The last of Shakespeare's tragedies, "*Coriolanus*" is a timeless tale of pride, revenge, and political chicanery.

Includes a detailed introduction, history and notes about the differences between the stories, this volume includes Robert Greene's 1588 prose work *Pandosto: The Triumph of Time*, or *Dorastus and Fawnia*, which is commonly believed to be William Shakespeare's primary inspiration for his *The Winter's Tale*.

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A collection of critical essays on Shakespeare's play "*The Winter's Tale*" arranged in chronological order of publication. Tragedy, including grief, pain and suffering, is a common theme in Shakespeare's plays, often leading to the death of at least one character, if not several. Yet such themes can also be found in Shakespearian plays which are classed as comedies, or histories. What is it which makes a Shakespearian tragedy, and what dramatic themes and conventions did the bard draw upon when writing them? In this Very Short Introduction Stanley Wells considers what is meant by the word 'tragedy', and discusses nine of Shakespeare's iconic tragic plays. He explores how the early definitions and theoretical discussions of the concept of tragedy in Shakespeare's time would have influenced these plays, along with the literary influence of Seneca. Wells also considers Shakespeare's uses of the word 'tragedy' itself, analysing whether he had any overall concept of the genre in relation to the drama, and looking at the ways in which the theatrical conventions of his time shaped his plays, such as the use of boy players in women's roles and the physical structures of the playhouses. Offering a critical analysis of each of the nine plays in turn, Wells concludes by discussing why tragedy is regarded as fit subject for entertainment, and what it is about tragic plays that audiences find so enjoyable. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly

readable.

The scenes of this story are laid in Egypt -- Abu-Tabah, the inscrutable Egyptian, who appears and disappears so mysteriously, is not so blood-curdling a villain as Fu Manchu, but his exploits possess the same breathless interest that characterized the activities of the yellow doctor. In the latter half of the book, notably in the story, "The Valley of the Sorceress," there is an element new in Rohmer's work -- that of the supernatural ...

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.

This is the first full-scale edition of Cymbeline for 37 years. During that time, there has been considerable interest in Shakespeare's late work in the theatre, and several notable productions have demonstrated the powerful impact of Cymbeline. Based firmly on Roger Warren's extensive experience of the play in rehearsal and performance, this edition shows how Shakespeare draws upon a wide range of sources to create a self-sufficient dramatic universe, combining virtuoso theatrical and poetic means to present a story of a marriage imperilled by mistrust and painfully rebuilt through the physical and spiritual journeys undertaken by the heroine and hero, set in a context of international conflict. A full and detailed commentary pays close attention to the play's complex, evocative language. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range 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, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

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