



The Complete Works of William Shakespeare, Volume 1 of 2

William Shakespeare , William Aldis Wright (Editor) , William George Clark (Editor)

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From Reader Review The Complete Works of William Shakespeare, Volume 1 of 2 for online ebook

Lucinda says

I haven't read all of them, but a great many of them.

Betsy says

Reading Taming of the Shrew right now- have no plans to read this cover-to-cover, but to read through the ones I like :)

Em says

William Shakespeare is the most inspirational playwright i've ever read. Romanticism at it's very best. Love his work! X

Maurean says

4/18/09: "A Midsummer Night's Dream" (5 Acts)

I haven't read any Shakespeare in over a decade; I thought a romp through one of his comedies was called for...this was pretty entertaining, but Shakespeare is a love 'im or hate 'im kinda guy, and I still luv 'im, after all these years!

Alexdavis says

loved it! Can't wait to read volume 2. My favorite works would have to be The Comedy Of Errors and Much Ado About Nothing.

Liz says

Titus Andronicus - considered as either partially authored by WS or as part of his juvenalia.

Titus: "Some book there is that she [Lavinia] desires to see. / Which is it, girl, of these? Open them, boy [Lucius]. / But thou are deeper read, and better skill'd: / Come, and take choice of all my library, / And so beguile thy sorrow, till the heavens / Reveal the damn'd contriver of this deed." (p. 16, TA, Act IV, Scene II)

Chiron: "Aaron, I see thou wilt not trust the air / With secrets." (p. 18, TA, Act IV, Scene III)

J Sindone says

long

Pamela Tucker says

It has all the plays I attended while in College as I took acting classes. Romeo and Juliet is my all time favorite story of the two young lovers who plan went wrong...The Plays I watched from the book were:

Love's Labour's Lost

A Midsummer Night's Dream

The Taming of the Shrew

Much Ado About Nothing

As You Like IT

Twelfth Night

All's Well That Ends Well

Which yes I like comedy and anyone attending Plays for the first time should start with a comedy by Shakespeare...

What I would have like to seen from the book but may not is:

King Henry VI

Richard III

Romeo and Juliet

Julius Cesar

Hamlet

Othello

King Lear

Macbeth

Antony and Cleopatra

The Tempest

A Lover's Complaint

All word for word in the Book it is supper to read

Dav says

The Complete Works of William Shakespeare: All the Plays, All The Poems

(2 Volumes) Hardcover – 1974

by W. G. Clark (Editor), W. Aldis Wright (Editor) *The works of William Shakespeare are arranged in chronological order, There is an introduction to each play, adapted from the Shakespearean primer of Professor Dowden.*

Not a lover of Shakespeare? You're not alone. But, without Shakespeare we may have missed out on such quotables as: discretion is the better part of valor; all that glitters is not gold; It's Greek to me; eaten out of house and home, and many more.

Most alarming, without Shakespeare, Leonard McCoy would not have been able to quote, "Angels and ministers of grace, defend us!" in reference to Spock's ability to program the ship's computer for time travel, from memory, (Star Trek IV: The Voyage Home). That just wouldn't do.

Shakespeare's Writing Style "William Shakespeare's early plays were written in the conventional style of the day, with elaborate metaphors and rhetorical phrases that didn't always align naturally with the story's plot or characters. However, Shakespeare was very innovative, adapting the traditional style to his own purposes and creating a freer flow of words. With only small degrees of variation, Shakespeare primarily used a metrical pattern consisting of lines of unrhymed iambic pentameter, or blank verse, to compose his plays. At the same time, there are passages in all the plays that deviate from this and use forms of poetry or simple prose." *William Shakespeare Biography.com*

Bill FromPA says

Love's Labor's Lost 8/25
The Comedy of Errors 8/28 Menaechmi 8/29
The Two Gentlemen of Verona 9/1-2
Henry VI, Part 1 9/5-6
Henry VI, Part 2 9/9-10
Henry VI, Part 3 9/17-18
Richard III 9/21-22

Love's Labor's Lost - The play closest to the sonnets; Rosaline is a type of "dark lady". A play redeemed by its end - artificiality undercut by the intrusion of reality. Self-referential to comedy conventions which play frustrates.

The Comedy of Errors / Menaechmi -Shakespeare much improved upon Plautus; hints of later "romances", but obeying classical unities.

The Two Gentlemen of Verona - Interesting characters and situations, but everything is unbelievably resolved in little more than 100 lines at the end, making all the characters seem psychologically shallow.

Richard III - From past encounters I remember Richard as an absolute villain, self-consciously and flamboyantly evil as he lets flow rivers of blood in his ascent to the throne. Yes, well, he is that, as confirmed by my latest reading. As with prior encounters, I also found the play insightfully delineating the nature of a "strong man" dictatorship in ways that echoed non-fiction accounts of Stalin and Saddam Hussein, to take only two examples that came to mind. Was there more to Richard? This time around I noticed at least one incident where he stepped out of the pure villain role; this occurs in the famous lines after the newly widowed Anne has started to succumb to his courtship:

Was ever woman in this humor wooed?
Was ever woman in this humor won?
I'll have her, but I will not keep her long.
What, I that killed her husband and his father,
To take her in her heart's extremest hate,

With curses in her mouth, tears in her eyes,
The bleeding witness of my hatred by,
Having God, her conscience, and these bars against me,
And I no friends to back my suit at all
But the plain devil and dissembling looks?
And yet to win her, all the world to nothing!
Ha!

Wow, that out-of-meter Ha! is great. He expresses astonishment that he got away with that, he really didn't expect to. This kind of doubt in his own efficacy is never expressed by Marlowe's Barabas. Later, after he has persuaded Edward IV's widow Elizabeth to entertain the idea of his marriage to her daughter, he has nothing but contempt for his victim, "Relenting fool and shallow, changing woman!" This is at least a small hint, not present in the extensive excerpts from Holinshed included in my edition, that Richard grows into his role of villain, and reinforces the idea that it is a role he has consciously chosen rather than being born into it by the nature of his physical deformities. Holinshed quotes "this rule of physiognomy": "Distortum vultum sequitur distortio morum." (a person's distorted character follows his distorted countenance) as an explanation for Richard. Shakespeare echoes this idea in speeches he gives both to Richard and others, but I sense a stirring here, however slight and hesitant at this point, of the idea that biology is not destiny, and responsibility for one's own character and actions lies in the choices one makes for oneself.

It's very interesting to see some of the things in Holinshed that Shakespeare chooses to adapt. Holinshed talks about the written indictment of Hastings posted immediately after his execution being so elaborately expressed and written so cleanly that its spoken composition would have taken up the time allotted between accusation and execution, let alone the writing out in a fair copy. Shakespeare was apparently so impressed with this that to make the point he added a character, a Scrivener, and scene (Act 3, Scene 6) that I imagine is always cut in stage productions.

Chimista says

La comedia de las equivocaciones

Comedia de enredo que se lee de un tirón y con la sonrisa puesta. Dos parejas de gemelos (dos amos y dos criados, Antífolos y Dromios) acaban reencontrándose en Éfeso muchos años después de que la vida, por una serie de vicisitudes, los separara: dos con la madre y dos con el padre. Los unos no saben de la existencia de los otros. Ello provoca multitud de confusiones muy divertidas que afectan a todos los planos (familia, negocios, amor, justicia, criados). La fuente última es una comedia de Plauto, aunque Shakespeare duplica la pareja de gemelos del original. Contrariamente a lo que pudiera esperarse de semejante enredo, el desenlace está muy conseguido. La escena final ante la abadía es magistral. Todo encaja. Su lectura merece mucho la pena.

Los dos hidalgos de Verona

Comedia primeriza (y fallida) sobre el amor, la amistad, la fidelidad, la traición y la renuncia. Empieza genial, con un primer acto casi perfecto. Frescura en los diálogos y presentación paulatina de los personajes, muy atractivos. Primero los dos amigos, Valentín y Proteo, con sus reflexiones encontradas sobre el amor; luego, el criado Relámpago, ingenioso y chispeante; y Julia con su criada; y, por último, la aparición de Antonio, el padre de Proteo. Ahí están ya todos los personajes principales. Faltan Silvia (un personaje sin apenas desarrollo: solo su belleza sublime y su fidelidad a Valentín) y Lanza (un criado de lo más peculiar, que parece un anticipo del teatro del absurdo). El problema está al final. Nunca en mi vida he visto un giro tan radical y poco justificado para conseguir un desenlace. En definitiva, promete mucho, se desarrolla aceptablemente, pero el final es penoso, muy penoso. Nada digno de su autor. Cuando Shakespeare todavía

no era Shakespeare. De todos modos, creo que la lectura ha merecido la pena. Muy bien la traducción de Luis Astrana Marín.
