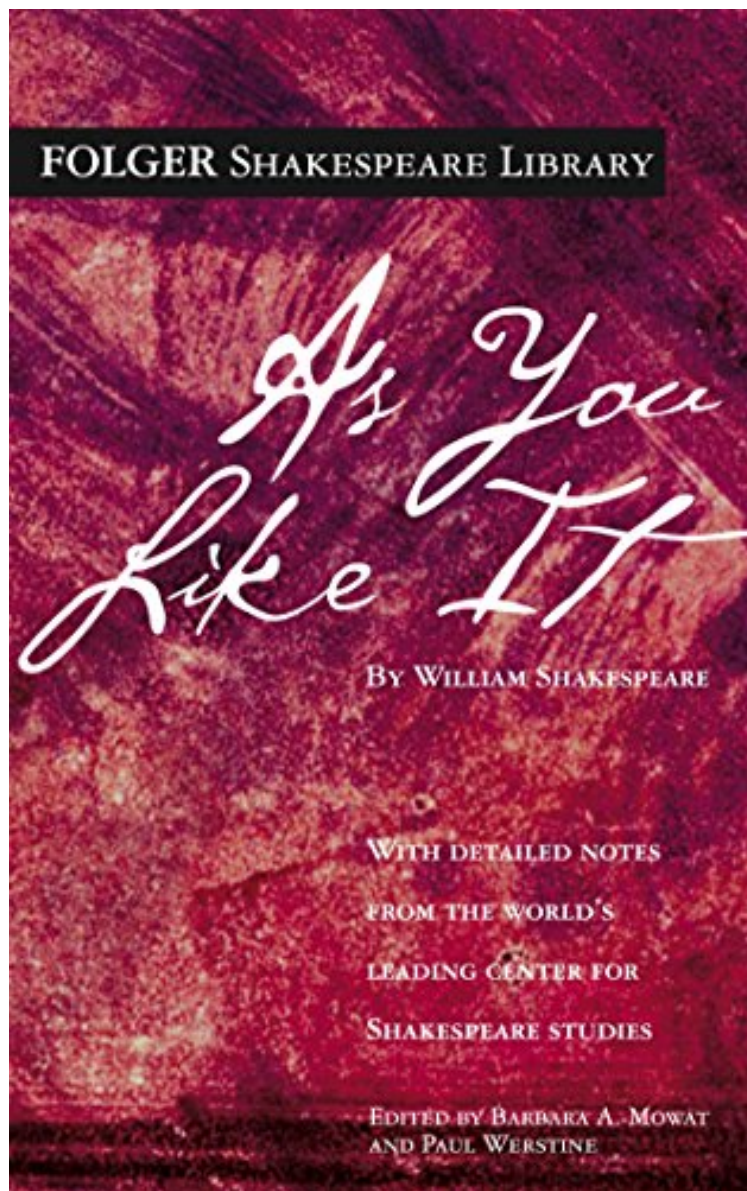


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William Shakespeare : As You Like It (Folger Shakespeare Library) before purchasing it in order to gage whether or not it would be worth my time, and all praised As You Like It (Folger Shakespeare Library):

5 of 5 people found the following review helpful. Shakespeare taking chancesBy Ricardo MioCymbeline is among Shakespeare's last five plays, four of which are romances: "Pericles," "The Winter's Tale," "The Tempest," and "Cymbeline." "Cymbeline" is the least performed of the four; the plot is complicated, and the characters are mostly one dimensional (except for the heroine Imogen and the Machiavellian Iachimo). The play is ambitious, too,

and entails all of Shakespeare's favorite subjects: love, loss, treachery, the unequal conflict between the good and the evil, and the fragile balance between men and women. However, Imogen is one of the Bard's inspired creations, on the level of Rosalind, but put through a far more harrowing experience. Helen Faucet, the 19th century actress, suggested the play should be retitled "Imogen, Princess of Britain." She has a point. The reason to read the play (so say the critics) is for Shakespeare's particularly exquisite verse. *Cymbeline* is perhaps an acquired taste, but worth seeing for unsinkable Imogen, who has been played by a number of great actors down through the years, including Vanessa Redgrave and Dame Judi Dench. No less than Charles Van Doren has counted it among his five favorite plays by William Shakespeare. More about that later. The story is reminiscent of Snow White and the Seven Dwarfs--with added pitfalls. Imogen's stepmother, the evil queen, wants her to marry her son, clueless and irredeemable Cloten. Against the Queen's wishes, and that of her father, King Cymbeline, she marries Posthumus. Posthumus is then banished from Britain. Before departing for Rome, he gives a bracelet to Imogen. In Rome, Posthumus meets the cunning interloper Iachimo, who tells him that his wife can be made unfaithful. Later, in Britain, in one of the play's truly bizarre scenes, Iachimo hides in a trunk in Imogen's bedroom. While she's asleep, he emerges and steals her bracelet. Learning that Iachimo has the bracelet, Posthumus believes the worst and orders his servant Pisanio to kill her. Meanwhile, Rome demands tribute from Britain but Cymbeline refuses. Pisanio, faithful to the bewildered Imogen, tells her to disguise as a boy and seek refuge with the invading Roman army. She becomes lost in Wales and meets a long-ago banished lord, Belarius, and two youths who are the sons of Cymbeline, and therefore princes, and Imogen's brothers. Belarius kidnapped them when he was banished and has raised them as his own sons, although Cymbeline doesn't know this; he thinks they're dead. Imogen, meanwhile, becomes ill and takes a drug that puts her into such a deep sleep that she appears to be dead. Cloten arrives on the scene dressed in Posthumus's clothes, up to no good, and is killed by one of the princes. Imogen awakes and thinks Cloten's headless body is that of her husband's. Deeply grieved, she joins the Roman general, whose forces are ready to attack Cymbeline's forces. The courage of Belarius and the two princes win the day for Britain. All come before Cymbeline where, one revelation growing from another, the plot's many twists are unraveled. Cymbeline is reunited with his sons and happiness returns to the kingdom, except for the evil Queen, who has died mysteriously. Even Iachimo the interloper and liar is pardoned. Imogen and Posthumus are reunited and presumably live happily ever after. Sound far-fetched? It is. The play's saving grace is Imogen, ever faithful, ever pure of heart, ever plucky and resourceful, and allotted the play's sublimest lines; and Iachimo, rat though he is, Shakespeare renders a three-dimensional character. The rest are one-dimensional cardboard characters--stiff, myopic, inclined to believe the worst. About Imogen, in his book *William Shakespeare*, George Branes writes: "We see her in the most various situations, and she is equal to them all. We see her exposed to trial after trial, each harder than the last, and she emerges from them all, not only unscathed, but with her rare and enchanting qualities thrown into ever stronger belief." Finally, Charles Van Doren has this to say: "When you have written 30 plays, and know everything about writing plays, and in particular know that your skill will not allow you to make any really bad mistakes, you may be willing to take some very big chances and try some things that have never been tried before. This is what Shakespeare does in *Cymbeline*; and it is the reason above all why I love the play." 2 of 2 people found the following review helpful. The Darkly Humorous--Richard II--is Reviewed By Brian Wayne Wells This is a copy of the famous Shakespeare play--Richard III--published by Signet Publishing Company. This particular publisher has been my favorite publisher Shakespeare plays since my undergraduate days. Signet's entire collection of Shakespeare's plays contains much more than the simple transcript of the play itself. Each volume contains an extensive number of essays and articles on the particular play which is contained in the volume. I have gone back to these volumes time and time again in order to read these articles. 0 of 0 people found the following review helpful. Is this Shakespeare or is it Shakespeare? By James Bonavito My eight year old son and I took turns reading the pages of Romeo and Juliet. He and I both were excited and interested in the story not that we were reading and learning great Shakespeare. (a very nice way to sneak in great works of art) This series of Shakespeare for children books is an excellent way to introduce your younger children (especially boys) to a little more sophisticated literature without any fuss.

Presented by Fiona Shaw, this is an invaluable resource, examining various issues, including how interpretations of Shakespeare can be explored through performance and the difference between film and theatre. The video includes workshops by Fiona Shaw with student actors; extracts from the all-male Cheek by Jowl production of the play; and interviews with Cheek by Jowl's Declan Donnellan and Adrian Lester and with directors/actors Annie Castledine, Peter Sellars, Juliet Stevenson and Deborah Warner. It ends with a specially shot version of the banishment scene directed by Fiona Shaw, with Susan Lynch and Matilda Ziegler. Produced by The Open University. NOT FOR SALE IN NORTH AMERICA.

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