



ESSENTIAL

Shakespeare

HANDBOOK

图说

莎士比亚戏剧

Leslie Dunton-Downer 著
Alan Riding

刘昊 译



外语教学与研究出版社

FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS

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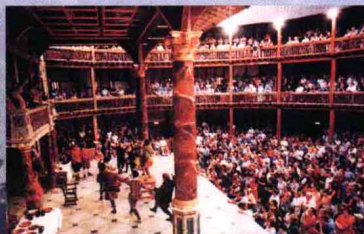
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HOW TO USE THIS HANDBOOK

THE ESSENTIAL SHAKESPEARE HANDBOOK is a complete guide to the life and work of William Shakespeare. It is organized into three sections: the first is an overview of Shakespeare's early life in Stratford, his subsequent career as a

playwright and poet in London and his cultural influence; the second section is a survey of 39 of his plays, arranged by genre, then chronologically; the third section explores his non-dramatic work – the narrative and lyric poems.

COLOUR CODING

This book is colour-coded to help the reader find a specific play, poem or background essay with ease.

Introduction



The History Plays



The Comedies



The Tragedies



The Romances



Non Dramatic Poetry

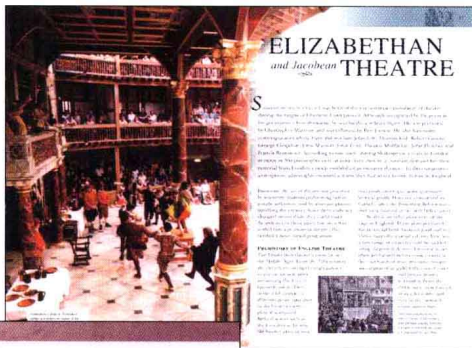


Global Shakespeare



INTRODUCING SHAKESPEARE

An opening section gives a biographical, cultural, historical and literary reference to the life, work and times of William Shakespeare, including a discussion of Elizabethan and Jacobean theatre and explanations of literary terms such as verse, prose and metre.



THE PLAYS

The plays are organized first by genre, then by the approximate date of their composition. Each of the plays is discussed in great detail over a number of pages, which are divided into distinct sections.



ELIZABETHAN and Jacobean THEATRE

Shakespeare's theatre was a place of great excitement and variety. It was a place where the most talented actors and actresses performed, and where the most sophisticated and entertaining plays were shown. The theatre was a central part of the life of the city, and it was a place where the most important events of the day were celebrated.

Elizabethan Theatre

The Elizabethan theatre was a place of great excitement and variety. It was a place where the most talented actors and actresses performed, and where the most sophisticated and entertaining plays were shown. The theatre was a central part of the life of the city, and it was a place where the most important events of the day were celebrated.

GENRE OVERVIEW

Each of the four types of Shakespeare play: history play, comedy, tragedy and romance is introduced by a detailed discussion of the genre as a whole. The overlap between genres is discussed and the Bard's historical and literary sources explored.

Introduction

The top half of this page looks at the genesis of the play, from Shakespeare's sources to its probable first performance and early production history. The bottom half looks at the background story to the plot of the play itself.

Graphics give at-a-glance, statistical information which can be used to compare certain features of the plays, such as the number of lines per act and a comparison of verse to prose language.

2 Dramatis Personae

This page lists every character in the play, giving a brief description of their role within the plot, and the number of lines that they speak on stage. Six icons add an extra level of detail.

Role Profile boxes

highlight one or two of the most important roles within each play.

5 Seeing the Play

This provides an overview of the play's performance history and discusses the issues surrounding performing the play on stage, from characterization to set design and visual effects.

Boxes scattered

throughout the plays section give additional information about each play, organized into the seven topics (below).

HISTORICAL SOURCES

LITERARY SOURCES

PLAY HISTORY

LANGUAGE NOTE

ON STAGE

ON SCREEN

PLAYER PROFILE

4 Reading the Play

This page looks at approaching the play as a text and gives special attention to aspects of the plot known to cause frustration among first-time readers.

3 Plot Summary

Here the plot of the play itself is outlined, act-by-act. Icons and citations from the text orient the reader to specific points within the story.

Who's Who boxes explain in shorthand form the relationships between characters in many of the more complex plays.

6 Beyond the Play

The most frequently performed plays feature an additional page which looks at the play's wider cultural significance.

NON-DRAMATIC POETRY

This section is split into two parts. *The Narrative Poems* gives an overview of Shakespeare's story-based poetry, such as *Venus and Adonis* and *The Rape of Lucrece*. The next section looks at *The Lyric Poems*: verse which expresses emotional states rather than telling stories. The Sonnets can be found in this category.

ICONS

The Dramatis Personae and the Plot Summary for each play use icons to assist the reader or theatregoer in following the action of each play. The meaning of each icon is listed to the right.

Dramatis Personae



GREAT
ROLE



COMIC ROLE



VILLAIN



IDENTITY
CHANGE



SUPERNATURAL



DIES

Plot Summary



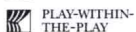
SPEECH



SOLILOQUY



SONG



PLAY-WITHIN-
THE-PLAY



SUPERNATURAL
EFFECT



IDENTITY
CHANGE



NOT DEAD
AFTER ALL



DEATH

本手册使用指南

《图说莎士比亚戏剧》是一部综合介绍威廉·莎士比亚的生平和作品的书。本书由3部分组成。第一部分概述莎士比亚在斯特拉特福的早年生活，此后在伦敦的剧作家和诗人生涯，以及他在文化层面的影响。第二部分纵览39部莎士比亚戏剧，作品按体裁分类，同体裁剧本按时间先后介绍。第三部分讨论其非戏剧作品，包括叙事诗和抒情诗。

彩色标记

本书以几种颜色为标记，以便读者轻松查找某一部戏剧、诗歌作品或背景文章。

简介



历史剧



喜剧



悲剧



传奇剧



非戏剧诗

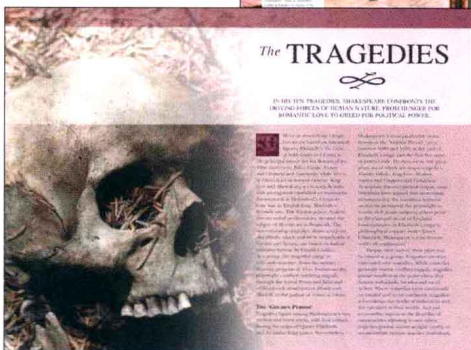
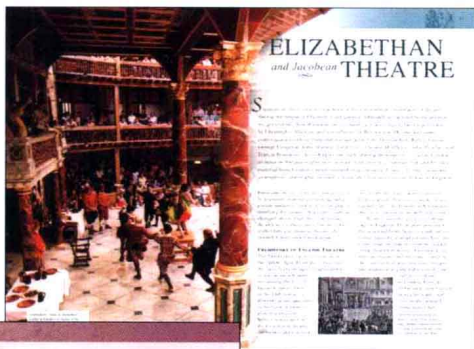


全球化的莎士比亚



莎士比亚介绍

本书首节从作家生平以及文化、历史、文学等方面着手，介绍莎士比亚本人和他的作品，以及他身处的时代，并就伊丽莎白和雅各宾时期戏剧演出的状况进行了分析，对韵文、散文、音步等文学术语作了解释。



戏剧体裁概述

本书对莎士比亚戏剧作品的4种体裁（即历史剧、喜剧、悲剧和传奇剧）分别作了详细介绍，并就各体裁之间的交叉及诗人戏剧家所借鉴的历史、文学素材进行了探讨。

戏剧作品

剧本首先按体裁分类，再按大致的写作年代排列先后顺序。每一部剧都有长达数页的分节详细介绍。



1 引言

此页上半部分介绍剧本的初创情况，包括莎士比亚所用的素材，以及其首次演出大致的时间和早期的演出概况。本页下部分介绍的是剧本故事的来源背景。

此处的图表提供每部剧的数据资料，一目了然，可用于对比几部剧本的某些特征，如每一幕的行数、散文与韵文语言的比较等。

2 剧中人物表

此页将剧中人物全部列出，简要描述其在故事中的角色，标出人物台词的行数，并以6种图标增添更为详细的信息。

角色概述

此处方框内文字突出介绍剧中一两个最重要的角色。

5 作品演出

本部分综述该剧的演出历史，讨论与舞台演出相关的问题，诸如角色塑造、布景设计、视觉效果等等。

戏剧作品章节中会不时出现以下7种方框，补充该剧的相关信息：

历史素材

文学渊源

剧本历史

语言注释

舞台演出

搬上银幕

演员档案



4 剧本解读

本页对剧本作文本解读，并对初读该剧的读者普遍认为难以理解的地方给予更多的关注。



3 情节梗概

此处分场次概述剧情，通过图标和原文摘录引导读者定位故事中的某些要点。



人物关系

方框内文字简略解释情节较为复杂的剧本中的人物关系。

6 剧本之外

对于几部上演最为频繁的戏剧，辟专页探讨其更宽泛的文化含义。

非戏剧诗

本节分两部分：一为“叙事诗”，概括介绍莎士比亚笔下含有故事情节的诗作，如《维纳斯与阿多尼斯》、《露克丽丝受辱记》；一为“抒情诗”，介绍其表达感情而非叙事的诗作，十四行诗属此类。



图标

每部剧的剧中人物和情节梗概中都用图标辅助读者和观众理解剧作的内容。图标的含义见右表：

剧中人物表



重要角色



反面角色



超自然角色



喜剧角色



身份变换



死亡

情节梗概



对白



独白



歌曲



戏中戏



超自然力效果



身份变换



未亡



死亡



John Shakespeare and Mary Arden's impressive house on Henley Street in Stratford-upon-Avon is better known today as Shakespeare's birthplace.

The Life of WILLIAM SHAKESPEARE

RARELY HAS SO MUCH BEEN WRITTEN about a man about whom so little is known. Indeed, biographers are forced to invent their own Shakespeare, just as he created characters on stage. The extreme position is that "Shakespeare" was not written by Shakespeare at all, but by another author who preferred to hide his name. Yet even scholars, theatregoers and readers who revere the poet-playwright called William Shakespeare feel a need to seek out the secret Shakespeare: Shakespeare the hidden Catholic, the closet gay, the misogynist, the revolutionary, the racist, the imperialist. The secret of Shakespeare's universal appeal is far simpler: he serves as a mirror in which human beings see themselves. In the 18th century, Samuel Johnson put it elegantly: "His Works may be considered a Map of Life."

GIVEN THE FEW available facts about Shakespeare's life and personality, it is inevitable that biographers should fill the gaps with deduction, speculation, and imagination. Many scan his plays for clues to his life: for instance, they say, to write so convincingly about Nature, he must have explored the fields and forests surrounding the small town of Stratford-upon-Avon where he was born. But nothing can explain his genius.

SHAKESPEARE'S CHILDHOOD

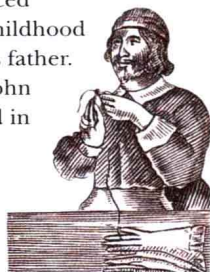
The proven facts about Shakespeare's early years all come from church documents. Parish records indicate he was baptized in Holy Trinity Church in Stratford on 26 April 1564, close enough to 23 April to give rise to the legend that he was born on St. George's Day. The next reference to him comes on 28 November 1582,



The 'Chandos Portrait' is one of several paintings which are believed to portray likenesses of William Shakespeare, though none has been verified beyond all doubt.

when the Bishop of Winchester granted him dispensation to marry Anne Hathaway, who was eight years his senior. Six months later, on 26 May 1583, they baptized their first child, Susanna, in Holy Trinity Church, where they also baptized their newly born twins, Judith and Hamnet, on 2 February 1585.

More can be deduced about Shakespeare's childhood from records about his father. The son of a farmer, John Shakespeare was raised in



Little documentary evidence exists about Shakespeare's early life in Stratford, but it is reasonable to assume that he started earning his keep by helping in his father's glove-making business.

the village of Snitterfield. In 1550, when he was around 20, he moved to nearby Stratford to start a glove-making business. It must have prospered, as in 1556 he bought the house on Henley Street known today as Shakespeare's birthplace.

The following year, John married Mary Arden, the daughter of a wealthy local landowner. The couple's first two daughters died in infancy, but these were followed by William, three more sons, and two daughters. John also became something of a local worthy: in 1557, he joined the town council, rising to the position of high bailiff in 1568.

Shakespeare could have done worse. He was raised in a comfortable home in a prosperous town of some 1500 people, its thriving market the main outlet for farming products in all of central Warwickshire. Stratford also had a grammar school, or secondary school, with a reputation for excellence thanks to a teaching staff of Oxford graduates. No extant document links Shakespeare to any school, but it seems reasonable to suppose that, after learning to read and write at 'petty' school, he attended grammar school.

At the age of 15 or 16, good students from wealthy families would move on to Oxford or Cambridge universities.

**Then, the whining
schoolboy, with his satchel/
And shining morning face,
creeping like snail/
Unwillingly to school...**

As You Like It, 2.7

Shakespeare did not, an omission that university-educated rival playwrights never allowed him to forget. What he did when he left school is not known for certain. By then, around 1579 or 1580, records show that his father's fortunes had turned sour. Heavily in debt, John Shakespeare had stopped attending the town council and was embroiled in various law suits.



The classroom at Stratford grammar school. It may have been here that Shakespeare received a grounding in Latin, used by the Roman writers who strongly influenced both his dramatic and narrative works.

Under such circumstances, young William presumably started earning his keep. He was certainly living in Stratford in 1582, when Anne Hathaway was carrying their first child. And he was present for the birth of his

children in 1583 and 1585. How, then, did Shakespeare find himself a rising star in London's theatre world in 1592?

THE LOST YEARS

The undocumented period of Shakespeare's life, from 1585 to 1592, is known as the 'lost years', but there is also a mystery about what Shakespeare was doing before then, in his late teens. Did he, like many young men of his day, spend time fighting the Spanish occupation of the Low Countries? Did he work as a lawyer's clerk? There is one legend that he was caught stealing a deer from a wealthy squire and was forced to flee town.

Certain biographers have argued that, although the Protestant regime was persecuting Roman Catholics, John Shakespeare remained a secret Catholic. Some of the grammar school teachers were also recusant Catholics from Lancashire in northern England. A case is made that Shakespeare was sent as a tutor to the

home of Alexander Hoghton who, in a will dated 3 August 1581, asked his neighbour, Sir Thomas Hesketh, to be friendly to one "William Shakeshafte".

In 1575, when Shakespeare was just 11, there was a great occasion: a visit by Queen Elizabeth to Kenilworth

Castle, near Stratford, where the Earl of Leicester organized three weeks of festivities to celebrate her birthday. These included a water-pageant in the castle's lake in which Arion rode a dolphin's back. A line in *Twelfth Night*, "Like Arion on the dolphin's back", suggests that young Shakespeare attended the pageant. More importantly, among well established theatre groups visiting Stratford were Lord Strange's Men in 1579, the Earl of Essex's Men in 1584 and the Queen's Men in 1587. Could Shakespeare have gone to London with one of these companies?

POET AND PLAYWRIGHT

The first reference to Shakespeare in London in 1592 indicates clearly that



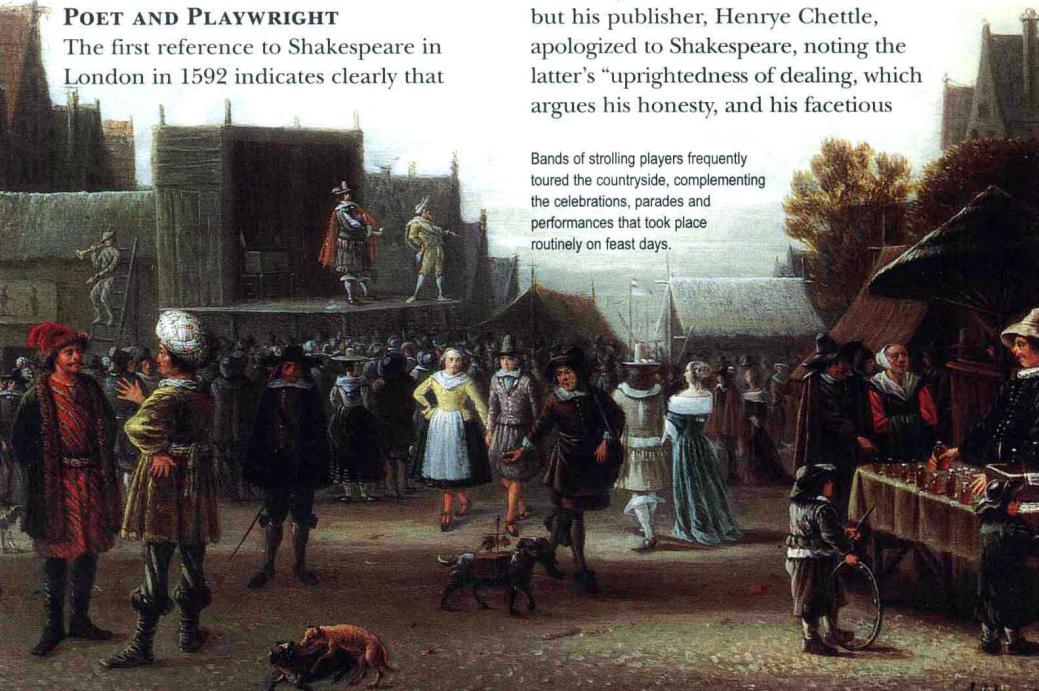
Some literary detectives conjecture that to create a character like the disreputable Falstaff, Shakespeare must have frequented London's taverns.

he was already making his mark as a playwright, which implies that he had been working as an actor for some time before trying his hand at writing. By 1592, he had probably completed his tetralogy on the Wars of the Roses as well as *The Two Gentlemen of Verona*.

He had also awakened

the envy of Robert Greene, an embittered writer who in *Greene's Groatsworth of Wit Bought with a Million of Repentance* warned three fellow playwrights, Christopher Marlowe, George Peele and Thomas Nashe, against the uneducated newcomer who was invading their turf: "There is an upstart crow, beautified with our feathers, that with his 'Tiger's heart wrapt in a player's hide' supposes he is well able to bombast out blank verse as the best of you; and being an absolute *Johannes factotum*, is in his own conceit the only Shake-scene in a country." Greene died soon afterwards but his publisher, Henrye Chettle, apologized to Shakespeare, noting the latter's "uprightedness of dealing, which argues his honesty, and his facetious

Bands of strolling players frequently toured the countryside, complementing the celebrations, parades and performances that took place routinely on feast days.





When Shakespeare arrived in London sometime before 1592, London Bridge was the only means of land transport across the River Thames. Queen Elizabeth and her court would have used boats and barges to travel between her palaces at Whitehall and Greenwich.

grace in writing, that approves his art.” Shakespeare was only one of scores of playwrights trying to satisfy the needs of the new permanent theatres that had recently been built in London. Shakespeare, though, was apparently quickly noticed, as his early plays were presented at the Rose, London’s most popular theatre in the early 1590’s. Another sign that he was faring well was that the Rose’s owner, Philip Henslowe, reported a good take for “harey the vi” – one of the *Henry VI* plays – on 3 March 1592.

That summer, an outbreak of the plague prompted many theatre companies to resume their tours of the provinces. Shakespeare chose not to join them, instead trying his hand at poetry. His good fortune was to find a patron in Henry Wriothesley, 3rd Earl of Southampton, to whom he dedicated two long narrative poems, *Venus and Adonis* and *The Rape of Lucrece*, both of which were quickly published.

SUCCESS IN LONDON

By the Autumn of 1594, the plague had abated. Some players found a new

Outbreaks of plague often forced the closure of London’s theatres. During one such closure in 1592, Shakespeare chose to gamble on becoming a poet, a profession that enjoyed greater esteem than that of a playwright.

patron in Henry Carey, Baron Hunsdon, the new Lord Chamberlain. In October that year, the Lord Chamberlain’s Men was founded, its shareholders including Shakespeare and his actor friends Will Kemp and Richard Burbage. For the rest of Shakespeare’s career as an actor and playwright he belonged to this company, which was soon considered London’s best (it became the King’s Men after James I succeeded Elizabeth in 1603). Not reputed to be a great actor, Shakespeare focused on play-writing.

In the 1590’s, Shakespeare devoted himself principally to history plays and comedies, yet little is known of his personal life. With lodgings in Bishopsgate near the Theatre playhouse, Shakespeare was well settled in London. He presumably returned to Stratford when his only son, Hamnet, died and was buried on 11 August 1596. But, with the





In 1596 Shakespeare obtained the coat-of-arms his father had failed to receive 27 years earlier. His chosen motto: *Non Sanz Droict* ("Not Without Right").

Lord Chamberlain's Men frequently invited to perform before Queen Elizabeth, his stature as a playwright was growing. As a shareholder in the Lord Chamberlain's Men, he was also for the first time making money; soon he had bought New Place, one of Stratford's grandest houses, and his wife and two daughters moved there from Henley Street.

A key turning-point came in 1599, with the opening of the Globe, near the Rose and Swan theatres. It was soon recognized as London's best playhouse, with space for over 2000 spectators. Over the next decade, almost all of Shakespeare's new plays were presented at the Globe. In Richard Burbage, he also had an actor capable of handling the great tragic roles he would soon write.

THE JACOBEOAN ERA

In March 1603, Queen Elizabeth died and was succeeded by James VI of Scotland, later James I of England. For the Lord Chamberlain's Men, this also brought change. Shakespeare and his colleagues had performed regularly before Elizabeth at her palaces at Greenwich and Whitehall, but they were to prove even more popular with James. Just days after he acceded to the throne, he adopted the Lord Chamberlain's

Men. During Elizabeth's last nine years, the Lord Chamberlain's Men performed at court 32 times, roughly three times per year; between 1603 and Shakespeare's death in 1616, as the King's Men, his company appeared before James on 177 occasions, more than all other troupes put together.

Since the King's Men continued to perform almost daily at the Globe, this royal appetite added to the pressure on its writers. A fresh outbreak of the plague closed theatres for much of 1603, but Shakespeare kept working, producing an average of two new plays a year. With his monumental *Hamlet* in 1600–01, he began turning his energy towards tragedies. In an explosion of creativity between 1604 and 1607, he wrote *Othello*, *King Lear* and *Macbeth*, which, with *Hamlet*, are considered the pinnacles of his genius.

What cause prompted this shift towards these dark explorations of the human soul? Some biographers suggest that his father's death in 1601 or perhaps his own 40th birthday in 1604 brought on a life crisis that stirred new intimations of

SEDUCER?

John Manningham, a law student, is the source of a perhaps apocryphal story that a spectator, taking a liking to Burbage as Richard III, invited him to visit her later. Shakespeare went first to the woman's home. When Burbage arrived, "message being brought that Richard III was at the door, Shakespeare caused return to be made that William the Conqueror was before Richard the Third."

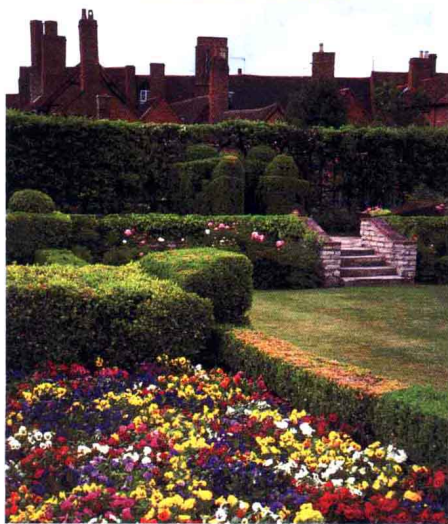
mortality. Others speculate that years of hard living in London, far from his family, spawned a sense of personal failure. He was not, however, the only playwright to turn his pen to tragedies under King James.

Shakespeare was now at the height of his fame and fortune. But documentary evidence of his life is still minimal. There is one record that

Shakespeare and Ben Jonson engaged in public "wit-combats" in taverns. Some references survive of performances of his plays at court, at Gray's Inn or at the

Globe. Most other records of Shakespeare's life are more mundane. Thanks to a law suit a decade later, it is known that from 1604 he was lodging with a family called Mountjoy on Silver Street in Cripplegate, north of St. Paul's Cathedral. Property records suggest he travelled frequently to Stratford; he was investing heavily in farming land near the town. On these trips, he would often spend a night at Oxford, home to his old London friends, John and Jeannette Davenant; he was also godfather to their son, William

These gardens are the site of New Place in Stratford, the house in which Shakespeare spent his final years.



(decades later, Sir William Davenant, himself a prominent writer, liked to hint that Shakespeare was his real father).

THE FINAL PLAYS

From 1608, the King's Men recovered the lease for the main hall of the old Dominican monastery at Blackfriars, which

had been used by 'boy companies'. The theatres had the same repertoires, but Blackfriars offered exciting new staging possibilities, which probably suited what became known as

**He was a man, take
him for all in all/
I shall not look
upon his like again...**

Hamlet, 1.2

Shakespeare's romances, plays like *The Winter's Tale* and *The Tempest* that were rife with magic, storms and divine interventions.

The Tempest, first performed before King James in November 1611, is thought to be the last play that Shakespeare wrote on his own. Indeed, it is tempting to see Prospero's Epilogue as Shakespeare's own farewell to the stage. Property records and law suits over debts place him in Stratford from 1612, but he returned frequently to London. He was possibly there for the wedding of James's daughter, Elizabeth, in February 1613, when several of his plays were presented. The following month, he bought the gate-house of the former Blackfriars monastery, and perhaps lived there. That year, he also collaborated with John Fletcher, the new chief playwright of the King's Men, in writing *Cardenio* (now lost), *Henry VIII* and *The Two Noble Kinsmen*, which contain only flashes of Shakespeare at his best. *Henry VIII* would be remembered as the play that set fire to and destroyed the Globe on 29 June 1613.

RETURN TO STRATFORD

The Globe was rebuilt, but the fire marks Shakespeare's break with the King's Men. While he visited London in 1614, everything suggests that he had finally made New Place in Stratford his permanent home. There are