

## Shakespeare's Works (b. 1564 – d. 1616)

### Plays (39)\*

Comedies	Written	Histories	Written	Tragedies	Written
<i>All's Well That Ends Well</i> <sup>PP</sup>	98-08	<i>Edward III</i> <sup>FF</sup>	92-93	<i>Antony and Cleopatra</i>	06-07
<i>As You Like It</i>	99-00	<i>Henry IV, Part 1</i>	97-98	<i>Coriolanus</i>	07-08
<i>(The) Comedy of Errors</i>	92-93	<i>Henry IV, Part 2</i>	97-98	<i>Cymbeline</i> <sup>LR</sup>	09-10
<i>Love's Labour's Lost</i>	94-95	<i>Henry V</i>	98-99	<i>Hamlet</i>	00-01
<i>Measure for Measure</i> <sup>PP</sup>	04-05	<i>Henry VI, Part 1</i>	91-92	<i>Julius Caesar</i>	99-00
<i>(The) Merchant of Venice</i> <sup>PP</sup>	96-97	<i>Henry VI, Part 2</i>	90-91	<i>King Lear</i>	05-06
<i>(The) Merry Wives of Windsor (A)</i>	00-01	<i>Henry VI, Part 3</i>	90-91	<i>Macbeth</i>	05-06
<i>(A) Midsummer Night's Dream</i>	95-96	<i>Henry VIII</i>	12-13	<i>Othello</i>	04-05
<i>Much Ado About Nothing</i>	98-99	<i>King John</i>	96-97	<i>Romeo and Juliet</i>	94-95
<i>Pericles, Prince of Tyre</i> <sup>LR FF</sup>	08-09	<i>Richard II</i>	95-96	<i>Timon of Athens</i> <sup>PP</sup>	07-08
<i>(The) Taming of the Shrew</i>	93-94	<i>Richard III</i>	92-93	<i>Titus Andronicus</i>	93-94
<i>(The) Tempest</i> <sup>LR</sup>	11-12			<i>Troilus and Cressida</i> <sup>PP</sup>	01-02
<i>Twelfth Night</i>	99-00				
<i>(The) Two Gentlemen of Verona</i>	94-95				
<i>(The) Two Noble Kinsmen</i> <sup>LR FF</sup>	12-13				
<i>(The) Winter's Tale</i> <sup>LR PP</sup>	10-11				

**Note:** In general, information on this page can be contested, including year written, due to lack of actual proof; and type of play, because scholars like to argue. Otherwise: Plays marked with <sup>LR</sup> are now commonly referred to as the "late romances." Plays marked with <sup>PP</sup> are sometimes referred to as the "problem plays" (because they elude easy categorization, or perhaps purposely break generic conventions). The three plays marked with <sup>FF</sup> were not included in the First Folio. \*Source for play list and other info: Wikipedia

### Sonnets (154) & Long Poems:

- *Venus & Adonis*
- *The Rape of Lucrece*
- *A Lover's Complaint* (authorship contested)

## Shakespeare's Plays in 1-2 Sentences

<i>All's Well That Ends Well</i>	Helen saves the King's life, he gives her his son to marry, who runs away from her, and she tricks him into impregnating her. Everything ends happily.
<i>Antony &amp; Cleopatra</i>	Antony loves Cleopatra, but marries Caesar's sister so that they can be friends, but then leaves and goes to Cleopatra again. Caesar gets mad and everyone dies.
<i>As You Like It</i>	All brothers hate each other for some reason. Rosalind dresses up as a boy and convinces her crush to hit on her while she's a boy. Everyone is married by a Greek god.
<i>Comedy of Errors (The)</i>	Antiphonus searches for his long lost identical twin brother, Antiphonus, while his servant, Dromio, searches for his long lost identical twin brother, Dromio. Shenanigans ensue.
<i>Coriolanus</i>	Coriolanus hates the people, and they banish him from Rome. Coriolanus loves his mother, and she stops him from attacking Rome. He dies.
<i>Cymbeline</i>	Innogen's fidelity is questioned, everyone puts on some sort of disguise, revelations abound at the end, and only one person dies.
<i>Edward III (The Raigne of)</i>	English king claims the throne of France; war ensues; nobody important dies.
<i>Hamlet</i>	Hamlet sees his dead dad's ghost, pretends to go crazy with revenge, actually goes crazy with revenge (debatable), and everyone dies.
<i>Henry IV Part 1</i>	King Henry IV fights off a growing rebellion while his son drinks and robs people; his son redeems himself.
<i>Henry IV Part 2</i>	King Henry IV fights off a growing rebellion while his son drinks and robs people; his son redeems himself. King Henry IV is dying; Falstaff is ... Falstaff-ing; Prince John is unethical; and Hal becomes King.
<i>Henry V</i>	Henry becomes king, kills a bunch of his old friends, and conquers the French.
<i>Henry VI Part 1</i>	King Henry is a child, so everyone tries to control him; Plantagenet and Somerset hate each other; after a war, Henry marries a woman he has never met; oh, and Joan of Arc is in it too.
<i>Henry VI Part 2</i>	Gloucester is conspired against and killed; York sends Cade to incite rebellion to see if it works, and it fails; York comes to incite rebellion anyway.
<i>Henry VI Part 3</i>	Henry and Edward can't be friends; Margaret wields a lot of power; they all battle and imprison and exile one another; Edward wins.
<i>Henry VIII</i>	Cardinal Wolsey is shift; Henry divorces Katherine and marries Anne; Queen Elizabeth is the most extraordinary being ever to be born, praise her.
<i>Julius Caesar</i>	Julius Caesar is warned of the ides of March, ignores it, and dies; plebeians are way too easily swayed; all the conspirators die too.
<i>King John</i>	France thinks that Arthur should be king; they fight; France thinks that Louis should be king; they fight; Henry becomes king.
<i>King Lear</i>	King divides kingdom, snubs daughter, goes mad, there's a storm, and everyone dies.
<i>Love's Labour's Lost</i>	Four men forswear women right before four women arrive to meet them; the men change their minds.
<i>Macbeth</i>	Macbeth hears that he is going to be king; he and Lady Macbeth kill people so he can become king; both of them die.
<i>Measure for Measure</i>	Angelo rules as a religious tyrant, tries to manipulate a nun to sleep with him, is foiled, and ultimately punished.

<i>Merchant of Venice (The)</i>	Shylock asks for a pound of flesh as part of a loan contract (weird), Bassanio agrees to it (weirder), and Portia saves the day by cross-dressing and pretending to practice the law (perfectly normal).
<i>Merry Wives of Windsor</i>	Falstaff tries to pursue two married women; the women are smart; they put him in a river, dress him as a woman, and bring him to a haunted forest; everyone is happy.
<i>Midsummer Night's Dream (A)</i>	People get lost in the woods. Puck manipulates their romantic affections and (in one case) anatomical head-shape. They put on a play.
<i>Much Ado About Nothing</i>	Benedick and Beatrice don't love each other but then they do. Claudio and Hero love each other but then they don't but then they do again. Everyone gets married.
<i>Othello: The Moor of Venice</i>	Iago manipulates literally everyone. Othello gets really jealous. (Almost) everyone dies.
<i>Pericles, Prince of Tyre</i>	Pericles is shipwrecked and finds his wife; he is shipwrecked again and loses his wife and daughter; they all find each other again.
<i>Richard II</i>	Richard wastes money, steals land, and kills political rivals; people are angry and rebel; Henry becomes king.; he kills political rivals.
<i>Richard III</i>	Richard wants to become King no matter who he has to kill to get there; he kills everyone who stands in his way; spooky ghosts appear; Richard is killed.
<i>Romeo and Juliet</i>	The classic story of boy meets girl; girl's family hates boy's family; boy's family hates girl's family; boy kills girl's cousin; boy and girl kill themselves.
<i>Taming of the Shrew (The)</i>	Katherine doesn't want to get married; Petruchio marries her and compels her to be obedient; everyone is happy? The end.
<i>Tempest (The)</i>	A crew of men are shipwrecked on a magical island and tormented by an old man and his slaves.
<i>Timon of Athens</i>	Timon gets into major debt, gets mad when no one wants to cover him, and pays some person in the woods to destroy Athens.
<i>Titus Andronicus</i>	Tamora plans false incrimination, rape, murder, and mutilation. Titus plans murder and cannibalism. This is not a happy play.
<i>Troilus and Cressida</i>	Troilus loves Cressida, but she betrays him; Achilles loves Patroclus, but he is killed; the Trojan War goes on; no one is happy.
<i>Twelfth Night</i>	Viola thinks her brother is dead. He thinks that she is dead. Everyone thinks that she is her brother. Everyone thinks that her brother is her. Shenanigans ensue.
<i>Two Gentlemen of Verona (The)</i>	Valentine and Proteus are best friends, except Proteus is disloyal to his girlfriend in pursuit of Valentine's fiancé. There's a dog. Everyone gets married in the end, though.
<i>Two Noble Kinsmen (The)</i>	Two close kinsmen out of duty must fight for a king they dislike. While imprisoned, both fall in love with same girl and now dislike each other. One eventually dies; the other gets the girl.
<i>Winter's Tale (The)</i>	King Leontes becomes paranoid about his wife's fidelity; he imprisons her, kills their son, and banishes their infant daughter; years later, a statue comes to life.

Source: Shakespeare Birthplace Trust (<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/>) . The site also includes a fuller summary and a 2-minute read for each play.

## Quoting Shakespeare – by Bernard Levin

If you cannot understand my argument and declare, *‘It’s Greek to me,’* you are quoting Shakespeare. If you claim to be *more sinned against than sinning*, you are quoting Shakespeare; if you recall *your salad days*, you are quoting Shakespeare; if you *act more in sorrow than in anger*, if your *wish is father to the thought*, if your lost property has *vanished into thin air*, you are quoting Shakespeare; if you have ever refused to *budge an inch* or suffered from *green-eyed jealousy*, if you have played *fast and loose*, if you have been *tongue-tied*, *a tower of strength*, *hoodwinked* or *in a pickle*; if you have *knitted your brows*, made a *virtue of necessity*, insisted on *fair play*, *slept not one wink*, *stood on ceremony*, *danced attendance* on your *lord and master*, laughed yourself in stitches, had *short shrift*, *cold comfort* or *too much of a good thing*, if you have *seen better days* or lived in a *fool’s paradise*—why, *be that as it may, the more fool you*, for it is a *foregone conclusion* that you are (*as good luck would have it*) quoting Shakespeare; if you think it early days and *clear out, bag and baggage*, if you think it is *high time* and that *is the long and short of it*, if you believe the *game is up* and that the *truth will out*, even if it involves your own *flesh and blood*, if you *lie low* until the *crack of doom* because you suspect *foul play*, if you have your *teeth set on edge* (*at one fell swoop*) *without rhyme or reason*, then—to *give the devil his due—if the truth were known*, (for surely you have *a tongue in your head*) you are quoting Shakespeare; even if you bid me *good riddance* and *send me packing*, if you wish I was *dead as a doornail*, if you think I am an *eye-sore*, a *laughing stock*, the *devil incarnate*, a *stony-hearted villain*, *bloody-minded* or a *blinking idiot*, then—by Jove! O Lord! Tut tut! For goodness sake! What the dickens! But me no buts! - *it’s all one to me*, for you are quoting Shakespeare.

## Play Source (Key word of phrase is in quotes, in the order mentioned in the essay)

"Greek" – Casca in <i>Julius Caesar</i>	"Long and short" – Mistress Quickly in <i>Merry Wives of Windsor</i>
"Sinned" – <i>King Lear</i>	"Game" – Belarius in <i>Cymbeline</i>
"Salad" – <i>Cleopatra</i>	"Truth" – Launcelot in <i>Merchant of Venice</i>
"Sorrow" – Horatio in <i>Hamlet</i>	"Flesh" – Gobbo in <i>Merchant of Venice</i>
"Wish" – <i>Henry IV</i> (in Part II)	"Lie low" – Antonio in <i>Much Ado about Nothing</i>
"Thin air" – Prospero in <i>Tempest</i>	"Doom" – <i>Macbeth</i>
"Thin air" – Clown in <i>Othello</i>	"Foul play" – <i>Hamlet</i>
"Budge" – Sly in <i>Taming of the Shrew</i>	"Teeth" – Hotspur in <i>Henry IV, Part I</i>
"Jealousy" – Iago in <i>Othello</i>	"Swoop" – Macduff in <i>Macbeth</i>
"Fast and loose" – Moth in <i>Love's Labor's Lost</i>	"Rhyme" – Orlando in <i>As You Like It</i>
"Tongue-tied" – Muse in "Sonnet 85"	"Devil" – Hal in <i>Henry IV, Part I</i>
"Tower" – <i>Richard III</i>	"Truth" – Antigonus in <i>Winter's Tale</i>
"Hoodwinked" – Benvolio in <i>Romeo and Juliet</i>	"Tongue" – Stephano in <i>The Tempest</i>
"Pickle" – Alonso in <i>The Tempest</i>	"Riddance" – Patroclus in <i>Troilus and Cressida</i>
"Knitted" – Duchess in <i>Henry VI, Part 2</i>	"Packing" – Duke of York in <i>Henry VI, Part 2</i>
"Virtue" – Second outlaw in <i>Two Gentlemen of Verona</i>	"Doornail" – Cade in <i>Henry VI, Part 2</i>
"Fair play" – Miranda in <i>The Tempest</i>	"Eyesore" – Baptista in <i>Taming of the Shrew</i>
"Winked" – Pisanio in <i>Cymbeline</i>	"Laughing stock" – Sir Hugh Evans in <i>Merry Wives of Windsor</i>
"Ceremony" – Calpurnia in <i>Julius Caesar</i>	"Devil's incarnate" – Boy in <i>Henry V</i>
"Attendance" – Duke of York in <i>Henry VI, Part 2</i>	"Villain" – Falstaff in <i>Henry IV, Part I</i>
"Lord" – Viola in <i>Twelfth Night</i>	"Bloody-minded" – Edward IV in <i>Henry VI, Part III</i>
"Stitches" – Maria in <i>Twelfth Night</i>	Blinking idiot" – Arragon in <i>The Merchant of Venice</i>
"Shrift" – Ratcliff in <i>Richard III</i>	"O Lord!"
"Comfort" – Grumio in <i>Taming of the Shrew</i>	"Tut tut!" – <i>Henry IV</i>
"Good thing" – Rosalind in <i>As You Like It</i>	"For goodness' sake!"
"Better days" – Duke Senior in <i>As You Like It</i>	"What the dickens!" – Mrs. Page in <i>The Merry Wives of Windsor</i>
"Fool's paradise" – Nurse in <i>Romeo and Juliet</i>	"But me no buts!"
"More fool" – Bianca in <i>Taming of the Shrew</i>	"All one to me" – Pandarus in <i>Troilus and Cressida</i>
"Good luck" – Falstaff in <i>Merry Wives of Windsor</i>	
"Foregone conclusion" – <i>Othello</i>	
"Early days"	
"Bag" – Touchstone in <i>As You Like It</i>	
"High time" – Antipholus of Syracuse, <i>The Comedy of Errors</i>	

\*To be totally clear, some words or phrases were coined before Shakespeare's time, but he made them famous through his poems, sonnets, and plays.