

Chapter 1 : Portraits of Shakespeare - Wikipedia

Shakespeare's art of characterization is his power of creating personality through diction, revealing psychology through the words his characters speak and think is the essence of his genius.

William Shakespeare The English playwright, poet, and actor William Shakespeare is generally acknowledged to be the greatest of English writers and one of the most extraordinary creators in human history. Born 6 years after Queen Elizabeth I had ascended the throne, contemporary with the high period of the English Renaissance, Shakespeare had the good luck to find in the theater of London a medium just coming into its own and an audience, drawn from a wide range of social classes, eager to reward talents of the sort he possessed. His entire life was committed to the public theater, and he seems to have written nondramatic poetry only when enforced closings of the theater made writing plays impractical. Shakespeare was born on or just before April 23, , in the small but then important Warwickshire town of Stratford. His mother, born Mary Arden, was the daughter of a landowner from a neighboring village. By , however, John Shakespeare had begun to encounter the financial difficulties which were to plague him until his death in . Like other Elizabethan schoolboys, Shakespeare studied Latin grammar during the early years, then progressed to the study of logic, rhetoric, composition, oration, versification, and the monuments of Roman literature. A plausible tradition holds that William had to discontinue his education when about 13 in order to help his father. At 18 he married Ann Hathaway, a Stratford girl. They had three children Susanna, ; Hamnet, ; and his twin, Judith, and who was to survive him by 7 years. Shakespeare remained actively involved in Stratford affairs throughout his life, even when living in London, and retired there at the end of his career. The earliest surviving notice of his career in London is a jealous attack on the "upstart crow" by Robert Greene, a playwright, professional man of letters, and profligate whose career was at an end in though he was only 6 years older than Shakespeare. If the first of the comedies is most notable for its plotting and the second for its romantic elements, the third is distinguished by its dazzling language and its gallery of comic types. Already Shakespeare had learned to fuse conventional characters with convincing representations of the human life he knew. Nothing so ambitious had ever been attempted in England in a form hitherto marked by slapdash formlessness. When the theaters were closed because of plague during much of , Shakespeare looked to nondramatic poetry for his support and wrote two narrative masterpieces, the seriocomic *Venus and Adonis* and the tragic *Rape of Lucrece*, for a wealthy patron, the Earl of Southampton. Both poems carry the sophisticated techniques of Elizabethan narrative verse to their highest point, drawing on the resources of Renaissance mythological and symbolic traditions. Writing at the end of a brief, frenzied vogue for sequences of sonnets, Shakespeare found in the conventional line lyric with its fixed rhyme scheme a vehicle for inexhaustible technical innovations for Shakespeare even more than for other poets, the restrictive nature of the sonnet generates a paradoxical freedom of invention that is the life of the form and for the expression of emotions and ideas ranging from the frivolous to the tragic. Though often suggestive of autobiographical revelation, the sonnets cannot be proved to be any the less fictions than the plays. The identity of their dedicatee, "Mr. But the chief value of these poems is intrinsic: The company performed regularly in unroofed but elaborate theaters. Required by law to be set outside the city limits, these theaters were the pride of London, among the first places shown to visiting foreigners, and seated up to 3, people. The actors played on a huge platform stage equipped with additional playing levels and surrounded on three sides by the audience; the absence of scenery made possible a flow of scenes comparable to that of the movies, and music, costumes, and ingenious stage machinery created successful illusions under the afternoon sun. For this company Shakespeare produced a steady outpouring of plays. *Romeo and Juliet* , *Julius Caesar* , and *Hamlet* Different from one another as they are, these three plays share some notable features: More impressively than the first tetralogy, the second turns history into art. Spanning the poles of comedy and tragedy, alive with a magnificent variety of unforgettable characters, linked to one another as one great play while each is a complete and independent success in its own right the four plays pose disturbing and unanswerable questions about politics, making one ponder the frequent difference between the man capable of ruling and the

man worthy of doing so, the meaning of legitimacy in office, the value of order and stability as against the value of revolutionary change, and the relation of private to public life. The plays are exuberant works of art, but they are not optimistic about man as a political animal, and their unblinking recognition of the dynamics of history has made them increasingly popular and relevant in our own tormented era. *Troilus and Cressida*, hardest of the plays to classify generically, is a brilliant, sardonic, and disillusioned piece on the Trojan War, unusually philosophical in its language and reminiscent in some ways of *Hamlet*. During his last decade in the theater Shakespeare was to write fewer but perhaps even finer plays. Almost all the greatest tragedies belong to this period. Though they share the qualities of the earlier tragedies, taken as a group they manifest new tendencies. The heroes are dominated by passions that make their moral status increasingly ambiguous, their freedom increasingly circumscribed; similarly the society, even the cosmos, against which they strive suggests less than ever that all can ever be right in the world. The late tragedies are each in its own way dramas of alienation, and their focus, like that of the histories, continues to be felt as intensely relevant to the concerns of modern men. *Othello* is concerned, like other plays of the period, with sexual impurity, with the difference that that impurity is the fantasy of the protagonist about his faithful wife. Iago, the villain who drives *Othello* to doubt and murder, is the culmination of two distinct traditions, the "Machiavellian" conniver who uses deceit in order to subvert the order of the polity, and the Vice, a schizophrenically tragicomic devil figure from the morality plays going out of fashion as Shakespeare grew up. Transformed from its fairy-tale-like origins, the play involves its characters and audience alike in metaphysical questions that are felt rather than thought. *Macbeth*, similarly based on English chronicle material, concentrates on the problems of evil and freedom, convincingly mingles the supernatural with a representation of history, and makes a paradoxically sympathetic hero of a murderer who sins against family and state—a man in some respects worse than the villain of *Hamlet*. Both of these tragedies present ancient history with a vividness that makes it seem contemporary, though the sensuousness of *Antony and Cleopatra*, the richness of its detail, the ebullience of its language, and the seductive character of its heroine have made it far more popular than the harsh and austere *Coriolanus*. One more tragedy, *Timon of Athens*, similarly based on Plutarch, was written during this period, though its date is obscure. Despite its abundant brilliance, few find it a fully satisfactory play, and some critics have speculated that what we have may be an incomplete draft. The handful of tragedies that Shakespeare wrote between and comprises an astonishing series of worlds different from one another, created of language that exceeds anything Shakespeare had done before, some of the most complex and vivid characters in all the plays, and a variety of new structural techniques. A final group of plays takes a turn in a new direction. While such work in the hands of others, however, tended to reflect the socially and intellectually narrow interests of an elite audience, Shakespeare turned the fashionable mode into a new kind of personal art form. Though less searing than the great tragedies, these plays have a unique power to move and are in the realm of the highest art. *Pericles* and *Cymbeline* seem somewhat tentative and experimental, though both are superb plays. Like a rewriting of *Othello* in its first acts, it turns miraculously into pastoral comedy in its last. *The Tempest* is the most popular and perhaps the finest of the group. Prospero, shipwrecked on an island and dominating it with magic which he renounces at the end, may well be intended as an image of Shakespeare himself; in any event, the play is like a retrospective glance over the plays of the 2 previous decades. After the composition of *The Tempest*, which many regard as an explicit farewell to art, Shakespeare retired to Stratford, returning to London to compose *Henry VIII* and *The Two Noble Kinsmen* in ; neither of these plays seems to have fired his imagination. In , at the age of 52, he was dead. His reputation grew quickly, and his work has continued to seem to each generation like its own most precious discovery. His value to his own age is suggested by the fact that two fellow actors performed the virtually unprecedented act in of gathering his plays together and publishing them in the Folio edition. Without their efforts, since Shakespeare was apparently not interested in publication, many of the plays would not have survived. Further Reading Alfred Harbage, ed. For editions of individual plays the New Arden Shakespeare, in progress, is the best series. The authoritative source for biographical information is Sir Edmund K. A Study of Facts and Problems 2 vols. Reliable briefer accounts are Marchette G. A Biographical Handbook The body of Shakespeare criticism is so large that selection must be arbitrary. Twentieth-century criticism can be sampled in Leonard F. Modern Essays in Criticism ; rev.

Other noteworthy studies include G. Wilson Knight, *The Wheel of Fire: Traversi, An Approach to Shakespeare* ; rev. Clare Byrne 4 vols. Studies of the theaters are in C. Walter Hodges, *The Globe Restored: A Study of the Elizabethan Theatre* , and A. The best account of early Renaissance drama is in Frank P. Campbell and Edward G.

Chapter 2 : Death in Shakespeare: Death as one of Shakespeare's Play Themes

Scholars believe Shakespeare wrote "Macbeth" to entertain and win the approval of King James I. Shakespeare's troupe, originally "The Lord Chamberlain's Men," changed its name to "The King's Men" to honor the new Scottish king upon his ascension to the throne.

The Janssen portrait as it appeared before restoration in Nicholas Hilliard: The most important of these are: The Soest portrait, probably painted by Gerard Soest. The painting was first described by George Vertue, who attributed it to Peter Lely and stated that it was painted from a man who was said to look like Shakespeare. It was probably painted in the late 17th century, after the Restoration permitted the reopening of the London theatres. It is generally assumed to be based on the Chandos portrait, which is evidence that the Chandos was accepted as a depiction of Shakespeare within living memory of the writer. This is a stylised and reversed version of the Droeshout portrait. These increased in number by the later 18th century and early 19th century, including an adaptation of Droeshout by William Blake c [20] and prints by John Goldar, Richard Austin Artlett and others. The Stratford portrait was also probably made at this time. The picture is so called as it is in Stratford upon Avon. The picture was owned by a Mr Hunt, who was a town-clerk of Stratford. It was at one time considered to be the model for the Stratford memorial sculpture, which it closely resembles, but is now thought to have been created in the 18th century, based on the sculpture. It is not known which image it was based on, but it may have been one of the surviving paintings based on the Chandos. The painting was reproduced as Shakespeare in the mid-19th century as a mezzotint by G. This was once thought to be the earliest painting depicting Shakespeare, and the model for the Droeshout engraving. It was shown in a National Portrait Gallery investigation to be a 19th-century fake adapted from the engraving. The image of Shakespeare was painted over an authentic 16th-century painting of a Madonna and child. The mask, known as the "Kesselstadt death mask" was given publicity when it was declared authentic by the scientist Richard Owen, who also claimed that the Stratford memorial was based on it. The sculptor Lord Ronald Gower also believed in the authenticity of the mask. When he created the large public Shakespeare statue in Stratford in 1871, he based the facial features on it. He also attempted to buy it for the nation. The mask is now generally believed to be a fake, though its authenticity claim was revived in 1980. It showed Shakespeare as a commanding figure in a richly decorated room. From the mid-19th century a number of paintings and sculptures were made which depicted Shakespeare as part of narrative or allegorical scenario symbolising his genius. George Romney painted a similar picture of a baby Shakespeare surrounded by symbolic figures entitled *The Infant Shakespeare attended by Nature and the Passions*. According to the description, "Nature is represented with her face unveiled to her favourite Child, who is placed between Joy and Sorrow. The popularity of such scenes was especially high in the Victorian era. Most popular was the apocryphal story of the young Shakespeare being brought before Sir Thomas Lucy on the charge of poaching, which was depicted by several artists. Modern works[edit] By the end of the 19th century portraits and statues of Shakespeare were appearing in numerous contexts, and his stereotyped features were being used in advertisements, cartoons, shops, pub signs and buildings. Such images proliferated in the 20th century. The ubiquity of these stereotyped features has led to adaptations of Shakespeare portraits by several modern artists. Louis Aragon wrote an essay to accompany the drawings. Milton Glaser also created *25 Shakespeare Faces*, a theater poster in

Chapter 3 : Sonnet - Wikipedia

A commentary on Shakespeare's 87th sonnet 'Farewell! thou art too dear for my possessing'. Nobody could accuse Sonnet 87 of failing to begin dramatically. One of the more famous sonnets in Shakespeare's sequence of poems about love, sex, desire, wigs (see Sonnet 68), and rivalry, Sonnet 87 is also one of the great English.

The Greatest Shakespeare Forgery Is it any wonder that controversy swirls around the authorship of the sonnets and some 37 plays credited to him? Skeptics have long belittled the notion of a barely educated small-town boy who moves to London to work as an actor and is suddenly writing masterpieces of unrivaled beauty and sophistication. Henry James wrote to a friend in that he was "haunted by the conviction that the divine William is the biggest and most successful fraud ever practised on a patient world. At heart, the Shakespeare debate is about more than missing records. The most detailed description of the man left to us by someone who actually knew him, it seems, is a less-than-incisive sentence from his friend and rival, the playwright Ben Jonson: He was born to an apparently illiterate glove maker and his wife early in the reign of Queen Elizabeth I. At 18, he married the pregnant Anne Hathaway, who was eight years his senior. By 21, he had fathered three children. He turns up in the documentary record next at age 28 in London—apparently without his family—working as an actor. His name appears on the title pages of plays printed for popular consumption beginning in his mids. Records show he retired around and moved back to Stratford, where he died in relative obscurity three years later at The greatest manhunt in literary history has turned up no manuscripts, no letters, no diaries. Of course, few letters or diaries of commoners from that time have survived. Doubters over the years have proposed some 60 candidates as the real Shakespeare, among them Sir Walter Raleigh, Christopher Marlowe and Queen Elizabeth herself. The popular favorite among skeptics of the 19th and early 20th centuries was Francis Bacon, philosopher and writer. In recent decades, the debate has largely settled down to a dispute between two opposing camps. On one side are the mainstream defenders of the status quo, known as Stratfordians. The anti-Stratfordian movement, meanwhile, backed by books, Web sites and conferences, has coalesced mainly around a single candidate: Edward de Vere, the 17th Earl of Oxford Oxfordians, as they are known, dismiss Will of Stratford as a frontman for the ink-stained earl who used his name as a pseudonym. Could such erudition, Anderson asks, really come from a man with, at most, an English grammar-school education? There is other circumstantial evidence against "the Stratford man," as Oxfordians condescendingly call Shakespeare. Neither his wife nor his daughter Judith, it appears, were sufficiently literate to write their own names. The man himself is not known to have traveled beyond southern England, yet his plays suggest a firsthand knowledge of the Continent—Italy especially. In Stratford he was known as a businessman and property owner with some connection to the theater, not as a writer. His death attracted no notice in London, and he was buried—beneath a marker that bore no name—in Stratford. He apparently sued over debts as small as two shillings. A London acquaintance once sought his arrest, along with that of some other men, "for fear of death. The best-known—an image instantly recognizable today—is a posthumous engraving made by Martin Droeshout, a none-too-talented Dutch artist of the early s. It appeared on the title page of the First Folio, the massive compilation of plays by Mr. Dover Wilson likened the well-fed, vacant-looking man in the carving to "a self-satisfied pork-butcher. In the years following these two early efforts at depicting him, Shakespearean portraiture became something of a cottage industry. A succession of owners since the mids have deemed it an authentic portrait of Shakespeare, and it was the first work the gallery acquired at its founding in London in The search for an authentic image of Shakespeare, like the search for revelations about his life, is guided in part by what we hope to find: This may explain the popularity of two of the eight highlighted portraits in the exhibition. Both the Grafton portrait and the Sanders portrait depict sensuous young men, neither of whom has any substantial claim to being Shakespeare. For the frontispiece of *The Essential Shakespeare*, J. And literary critic Harold Bloom announced in *Vanity Fair* in that he preferred the "livelier" Sanders to traditional portraits. But "Searching for Shakespeare" includes one portrait about which there is no doubt whatsoever: And at 24, he abandoned his wife for the Continent for more than a year. As for his poetry, Oxford biographer Alan H. Nelson, emeritus professor of English at the

University of California at Berkeley and a Stratfordian, ranks it "from absolutely dreadful to middling. So did his skill as a playwright, though none of his dramas survive. Some modern-day advocates claim that it would have been unseemly for a high-ranking nobleman to write plays openly for the hugely popular, sometimes rowdy Elizabethan public theater. And, they say, playwrights who satirized the powerful too obviously could find themselves jailed or worse. Another daughter was married to one of the two earls to whom the First Folio was dedicated. Oxford supporters find other evidence in the plays themselves. In Hamlet and King Lear, for example, they hear the voice of an aristocrat, not a commoner. Think of Tolstoy, who wrote about what he knew best: Soule of the Age! But finding their absence suspicious, they say, reveals basic misunderstandings about life during the English Renaissance. Letter-writing and diary-keeping were unusual, especially for commoners. As for play manuscripts, Garber says, "Once they were set in type, there was certainly no reason to save them. The Greek and Latin classics echoed in the plays were a standard part of the grammar-school curriculum. Shakespeare may never have visited Italy, but neither he nor anyone else during the Renaissance ever set foot in ancient Greece or Rome either, and that did not rule out the Classical world as a popular setting for poetry and drama. He could write about the court, and he could write about ordinary people. By , Shakespeare was, after all, a middle-class retiree living far from London, and his plays were no longer the latest fashion. Which is why later writers felt justified in "improving" on him. The authorship debate, says Bate, is a natural consequence of a cult of Shakespeare now deeply rooted in our culture. Any answer is going to be simply a human of a particular time and place. We regard Shakespeare today, she believes, the way his friend Ben Jonson did in his First Folio tributeâ€œ" "He was not of an age, but for all time!" Garber likes to cite a remark Charles Dickens made to a friend in

Chapter 4 : Shakespeare: The Intersection of Art & Life Timeline | PBS Shakespeare Uncovered

Sonnet is one of sonnets written by English playwright and poet William Shakespeare. Sonnet is written from the perspective of a poet who regards the love he holds for his mistress and lover as a sickness, and more specifically, as a fever.

Share via Email Plays are meant to be explored on their feet; actors and audiences are supposed to argue over meaning, word and deed. Murdo Macleod Shakespeare wrote to put money in his pocket, food on the table and fire in the bellies of his audiences, not strike modern teenagers with fear. His words were chosen to be spoken or heard, not to be read and deadened behind a desk – they wither when performance is removed. Our schools are full of Shakespeare, but often in completely the wrong places. Old uncle Bill has become the relative that we invite to family gatherings out of habit, not because we actually want to. A well meaning English teacher can take a student through the meaning of every word in a sentence and it soon becomes a drawn out and confusing process. Well, not so simple these days. Recent governments have decreed that Shakespeare is so key to our national identity and intelligence that he should be studied by all the children in a specific year group. The planning and paperwork involved is prohibitive. Consider as well the amount of staff needed to accompany such a group and the knock-on cost of cover needed back at school. So, a teacher keeps the class in school and tries hard to explain the play. Teachers are supposed to have all the answers, but dramatic literature is a playground of opinions: Why would Macbeth do that? They are meant to be explored on their feet. Actors and audiences are supposed to argue over meaning, finding multiple ways of delivering word and deed. These are engaged, talented young people from a range of secondary schools who auditioned to be on the course, but the majority expressed disdain, dislike and hatred for poor uncle Bill. They had all experienced him separately in schools, behind desks. Shakespeare had made them feel stupid rather than empowered. Mark Powell is associate director at Salisbury Playhouse – follow it on Twitter [salisburyplay](#) This content is brought to you by Guardian Professional. To get more articles like this direct to your inbox, sign up free to become a member of the Culture Professionals Network.

Chapter 5 : William Shakespeare | theinnatdunvilla.com

Shakespeare's works are often considered timeless because his writing examines the human experience in such insightful and elegant ways. Shakespeare's poems and stories are woven together in such a way that people from all walks of life can relate. As Shakespeare-Online notes, Shakespeare wrote.

Yet his prose, plots and characters are as alive today as they were when the plays were originally staged during the late sixteenth and early seventeenth centuries. Shakespearean works are required reading for high school English students and a course or two for college students who study writing or literature. The plays have been performed in almost every language, on stage and screen and at popular festivals around the world. What is it about a long-dead poet and playwright that makes him such an important element of contemporary culture? But also, one could plausibly argue Shakespeare has been manufactured into what he is today through popular culture. High school students typically read one play each year. At least one class in Shakespeare is required for college English majors, which is one of the most popular academic programs on the UTSA campus, said Bayer. Outside of the classroom, there are movies, ballets, live theater and Shakespearean festivals. Even popular music and television commercials have been built around notable Shakespearean characters like Romeo and Juliet, Bayer added. Nonetheless, Shakespeare manages to shape the experience of many who have never even seen one of his plays, Craven said. Even in prisons, inmates who pursue educational opportunities regularly find lessons about Shakespeare and his plays. The Tragedy of Julius Caesar, a play about the conspiracy to assassinate the Roman emperor, is one of the works regularly used to introduce inmates to literature and learning, Craven said. The plot and themes involve murder, political treachery and justice. A Man of His Times Still, Shakespeare most likely did not envision his works as fodder for high school English classes or inmates in distant centuries. He was a man of his times, writing for his contemporaries on topics that were the hot-button issues of his day. Bayer teaches students to examine the historical context of the plays and the people they were written for. For example, sixteenth- and seventeenth-century British audiences, and indeed, the author himself, did not study nor understand human psychology as it is understood today. Mark Bayer Humans still experience love, loss, betrayal, war, humor and tragedy, which gives Shakespeare a foothold in modern times, Craven said. Still, the playwright wrote for live audiences, and Craven encourages students and other Shakespeare lovers to get out of the books and go see the plays in a theater. They sighed, moaned, giggled and cried as one throughout the production, something the professor delighted in. He wanted people to cheer and boo at his characters. Of course, England is the real heart of Shakespearean love and lore. A tourist in London may be able to find three or four theaters simultaneously presenting different Shakespearean works, Craven noted. Not because the language is archaic, but because it is semantically dense. But like anything else, time and effort bring an understanding, he said.

Chapter 6 : William Shakespeare quotes about love - Wikiquote

Shakespeare quotes such as "To be, or not to be" and "O Romeo, Romeo! wherefore art thou Romeo?" form some of literature's most celebrated lines.

Shakespeare, that is I love St G – dragons are pests. I went to a university where they actually told us that "reading Shakespeare is the best thing you can possibly do. I even did an MA in Shakespearean Studies, just to check. Now I no longer regard myself as the source of the problem. In my experience, reading or watching Shakespeare is, by turns, baffling, tiring, frustrating and downright unpleasant. It does not, as those suffering from bardolatry repeatedly claim, offer unparalleled insight into universal human truths most "universal" things, when scrutinised, turn out to be specific to a dominant class anyway. Yes, we need to talk about William. Our continued creative and moral over-reliance on his plays is, at best, unimaginative and, at worst, dangerous. In the late 18th century, coddled anti-establishment Romantics patronised the tale of the rural boy-genius, before a Darwin-led assault on the Church forced the Victorian upper classes to cast around for another way to control sorry, civilise the masses. Shakespeare was elected to the executive board of English Literature, the new academic subject devised to do just that. Consider this exchange in *As You Like It*: Where learned you that oath, fool? How prove you that in the great heap of your knowledge? Humour moves quickly, and it has moved beyond the reach of the vast majority of Shakespearean drama. Every play, with the remorseless enthusiasm of an office bore, pulls off several references to "cuckoldry" and a raft of tenuous knob gags. But how long must we continue to feign interest in early modern synonyms for "cock"? Even our schoolkids are too sophisticated to find that funny. The plays are out of touch in other, less benign ways. Like an elderly relative, Shakespeare is gently mad and a bit quaint, until he lets rip with something completely unacceptable. Before *Romeo and Juliet*, the punters warmed up by watching a bear, chained to a stake, get torn apart by a pack of dogs. This horrendous caricature originally wore a prosthetic nose and was designed for ridicule as a stock villain. A scary response, but hardly less than the action demanded. To watch Shakespeare is to peer into a Britain where women are almost completely disempowered. At the close of a happy Shakespeare play, the female characters are auctioned off to anyone who expresses an interest in the sad ones, they all die. *The Taming of the Shrew*, in which gutsy Kate capitulates to a form of mental abuse, is plainly the work of a woman-hater – and yet, season after season, it goes out to audiences. If even reading such a play is a waste of time, asking talented female actors to abase themselves before the violent misogyny of a former age is much, much worse. But then, women in British theatre have to play a peculiar kind of numbers game. Lead actors climb the Hamlet-to-Lear ladder of beefy, stage-hogging roles; wing-men triumph quietly as canny valets or fiendish arch-nemeses. The average Shakespearean play has only three roles for women; the majority have very few lines. So why do people still cheer for Shakespeare? In a word, indoctrination. It begins in our places of learning and continues in adulthood through an aggressive circulation of consensus. People who have never even seen a Shakespeare play come up to me and repeat, parrot-fashion, the anecdote of his pre-eminence. He is the only writer who must be present on every British curriculum – a situation which, to anyone feeling a bit liberal or radical, should be somewhat frightening. Tolstoy tried his hand and was slaughtered by Orwell – a writer who, for all his many accomplishments, was a little too fond of policing Englishness. Shakespeare is out of his depth in a world which is looking forward to sexual and racial equality and to some new jokes. He cannot be a beacon for the future, because he belongs in the past. Now can we please let someone else take the stage?

Chapter 7 : Peter Beech: Why Shakespeare is over-rated | Opinion | The Guardian

The authors of this article are amusingly inspired by the coincidence that in one of the Masters of Shakespeare's Stratford Grammar School (King's New School) was Simon Hunt and that the will of a fellow actor named Augustine Phillips bequeathed the Bard thirty gold shillings in

They say all lovers swear more performance than they are able, and yet reserve an ability that they never perform. Act III, scene 2, line Act IV, scene 1, line If music be the food of love, play on; Give me excess of it, that, surfeiting, The appetite may sicken, and so die. Act I, scene I, line 1. O spirit of love! Act I, scene 1, line 9. Act II, scene 3, lines Then let thy love be younger than thyself, Or thy affection cannot hold the bent. Act II, scene 4, line Act III, scene I, line For he was more than over shoes in love. Act I, scene 1, line Love is your master, for he masters you; And he that is so yoked by a fool, Methinks, should not be chronicled for wise. How wayward is this foolish love, That, like a testy babe, will scratch the nurse And presently, all humbled, kiss the rod. Act I, scene 2, line Act I, scene 3, line Didst thou but know the inly touch of love, Thou wouldst as soon go kindle fire with snow, As seek to quench the fire of love with words. Act II, scene 7, line Except I be by Sylvia in the night, There is no music in the nightingale. Act III, scene 1, line They do not love that do not show their love. Love keeps his revels where there are but twain. Love comforteth like sunshine after rain Line Antony and Cleopatra s , Act I, scene 1, line Cymbeline , Act IV, scene 2, line I can express no kinder sign of love, than this kind kiss. Love for thy love, and hand for hand I give. Though last, not least in love! Upon thy cheek I lay this zealous kiss, As seal to the indenture of my love King John , Act ii, scene. Which of you shall we say doth love us most? That we our largest bounty may extend Where nature doth with merit challenge. King Lear , Act I, scene 1, line Love like a shadow flies when substance love pursues; Pursuing that that flies, and flying what pursues. There is no creature loves me, And if I die, no soul shall pity me. Love that well which thou must leave ere long.

Chapter 8 : Shakespeare and the Classics: Plutarch, Ovid and Inspiration

Tybalt, I have a reason to love you that lets me put aside the rage I should feel and excuse that insult. I am no villain. So, goodbye.

Shakespeare and the Classics: Plutarch, Ovid and Inspiration in Classics â€” December 21, at 6: Many imply that his education lacked a fundamental element of at least some Latin, the mark of an educated man in Elizabethan England. Even then, rudimentary knowledge of Classics through Latin and Greek language study had long been a mark of privilege and education. Shakespeare not only probably translated some of the ancient texts for his own purposes and projects, but he was also sufficiently well versed in the classics to have borrowed inspiration from a range of classical sources from history to poetry and drama. Like many, Shakespeare may have been a bit rusty with or forgotten some of his noun declensions, verb conjugations and obscure Latin vocabulary, but he was far from being the illiterate actor that some continue to paint him. Although it is now accepted that Shakespeare co-authored a few plays, new studies using stylometrics such as the Claremont Shakespeare Clinic employ complex computer analyses of many elements of style in order to demonstrate to most scholars that single authorship suffices to explain who wrote the bulk of the work attributed to Shakespeare alone. David Bevington counters the question: Shakespeare used the classics across a wide spectrum, and indeed it is impossible to imagine what he would have produced had he not relied so heavily on the classics. In doing so, he contributed an enormously important new wealth to the history of literature: Instead, Classics as a whole influenced the work of William Shakespeare more than any one other literary collection, including the Bible, and vice versa. More than any other, Shakespeare kept the Classics alive. Some scholars have spent their entire careers researching and debating to what extent Shakespeare used the classics. In seeking to answer this question of how the classical world influenced William Shakespeare, it is important look at three main points. Second, we should look at how Shakespeare used the classics for direct inspiration or re-told ancient stories. A little background is helpful, indeed that is all we have. John Shakespeare only received a heraldic coat-of-arms in , after which date he could be called a gentleman. Some Greek was also taught at the Stratford school. Such knowledge of learning rudimentary grammar school Latin â€” sufficiently well enough to read, write, and speak it â€” would place a man in the upper echelons of Latin knowledge in Elizabethan times, but apparently this was not enough for Ben Jonson. That there are difficulties even with any good biography of Shakespeare is a given, particularly if the many lacunae are treated as fairly as the fewer known, documentable facts. The Anti-Shakespeare argument from snobbery, however, as magisterial Shakespeare authority James Shapiro demonstrates in his superb *Contested Will: Who Wrote Shakespeare* , demeans intelligent people everywhere who have brilliance without upper class privilege yet have made great literary contributions nonetheless. By the time popular interest began to shift from the works themselves to the life of the author, it was difficult to learn much about what Shakespeare was like. How did Shakespeare use selected classical sources to re-tell some of the greatest components of the classics as well as derive much of his own inspiration directly from these same anthologies? Plutarch may be even more mined than Ovid. Modern readings have not negated that debt to North, but also give Shakespeare more credit than previously: Shakespeare rendered this tragic Lucretian moment in poetry that is as much historical as lyrical. Shakespeare used his Ovid and Livy sources well to construct his Lucretia, hinting that her chastity was an added enducement to Tarquinius: What Shakespeare did for the classics and their influence during Elizabethan England was unique. Through his numerous plays and mentions of classical themes, stories, and myths, he not only preserved an invaluable tradition, but he also gave the classics a different face. Why is this direction from the academy to the public so important, and exactly what did Shakespeare see in the classics that was worth preserving? Shakespeare Preserved Classical Tradition The efforts of William Shakespeare, always intentional or not, to retain the classics may have been the single most influential causal force for their preservation, especially in English, since ancient times. He made them much more personable to the common people: The all-too-common association of Classics with a stuffy, privileged elite has accompanied the discipline from the beginning. Classics is a discipline dedicating its entire focus and energies on the events of the past, whether it

be the study of dead languages or the happenings of societies extinct for thousands of years. A logical question accompanying the study of classics is a simple one, but it reflects the attitude many have held against the classical tradition: Why bother studying about people long gone in a society different from our own? The answer to this question exposes the very reason Shakespeare was so enamored with the classics and why he worked so earnestly to see their stories and traditions preserved. He not only saw the value in learning from the mistakes and lessons of the past, but he also recognized that some questions regarding humanity are truly immortal: Shakespeare the Universal Humanist

The ancient world means a number of different things to those who study classics. The most endearing quality, however, is the way that the same problems and issues comprising the human condition are still there, often unchanged from the way they were thousands of years ago. The Spanish humanist scholar Juan Luis Vives said it best when discussing the enduring nature of classics and the ancient world in general: No one can deny that everything has changed, and continues to change everyday, because these changes spring from our coalition and industry. But similar changes do not ever take place in the essential nature of human beings, that is in the foundations of the affections of the human mind, and the results [that] they produce on actions and volitions. This face has far more significance than the raising of such questions as how the ancients built their houses or how they clothed themselves. For what greater practical wisdom is there than to know how and what the human passions are: Vives, [33] At the very root of the classical tradition lies the essence of what makes us human. As Muir and others have noted, even the transformation of Bottom into a donkey is a well-known borrowing from *The Golden Ass* of Apuleius circa AD where the protagonist Lucius is likewise bestialized for his errant explorations in magic. Just as translating a work from a different language can be difficult to retain its essence, creating something truly immortal people can read and enjoy “no matter where or when they lived” is an impressive feat. Ovid spoke to Shakespeare the same way Shakespeare speaks to us: It is no surprise then that both Ovid and Shakespeare are still counted among the masters of the written word, and will continue to be counted among them for all time. As he began his career he constantly flooded his works with classical influence. He also did it in a way to make the classics accessible, removing the prestige associated with the academic nature of the classics as a discipline. By doing so he committed his works to the preservation of the same immortal questions first asked by the ancients, and did it in a way that the average person could see and appreciate. Shakespeare not only helped to popularize the classical tradition in his own time, but he may have done more than any person in the history of English literature to keep Classics alive through time and make these stories from antiquity as famous and dramatic to readers of English as they were in the original languages. This sensory power of observation and poetic invention is the sort that strikes a universal note even if we are removed from Elizabethan England. As the Classicist Gilbert Highet concluded about Shakespeare: Indiana University Press, , 21st pr. Oxford University Press, David Scott Kastan, ed. *A Companion to Shakespeare*. Charles Martindale and A. Shakespeare and the Classics. Cambridge University Press, Simon and Schuster, Shakespeare and the Classical Tradition: An Annotated Bibliography *The Works of Ben Jonson*. Cambridge University Press, , 1. Shakespeare in the Stratford Records. Alan Sutton Publishing, , National Gallery, , Oxford University Press, , Shakespeare and His Authors, Continuum, , The Arthur Golding Translation of

Chapter 9 : The Verona of Shakespeare - Art and History - Travel ideas

William Shakespeare, in his many plays, produced a vast number of quotes on the subject of love. That ever love did make thee run into, Thou hast not lov'd. Act II, scene 4, line We that are true lovers run into strange capers; but as all is mortal in nature, so is all nature in love mortal in.

To Teachâ€”by Kassi Thornsbury William Shakespeare has produced many works of art that are now considered a somewhat sacred part of history and literature. He is mostly known for his brilliant plays but some would be surprised to know that he started with poems. In modern times, students at high schools all around the world learn and recite pieces of his plays in mostly every English class. They say the language used is hard to understand and some of the stories are unnecessarily vulgar. I am here today to defend Shakespeare in schools and explain the lesson it secretly teaches every single one of us while we were enjoying the story. First of all, Shakespeare teaches the time period through a form of art. Of course, when writing most of the plays, Shakespeare did not intentionally mean to teach us in the modern times about the history of his era. Queen Mary did not get along so well with Queen Elizabeth at this time. So, as Shakespeare was an ally of Queen Elizabeth it was only natural for him to make fun of her enemies. Some famous examples of this in movies would be: Shakespeare also basically created much of the English language that we know and use today. It is said that Shakespeare can be credited for making over 1, common words that we probably unknowingly use every day. He often did this by changing the grammatical form of many words and making them mean something slightly different, but he also is known for devising some original words by himself as well. Shakespeare liked for his plays to be seen by anyone of any social class. Most of the commoners at this time did not know how to read or write so to make his plays easier to understand regardless of social class and education level Shakespeare would often write his play in the commoner language. The plays he has written give students a better understanding of the original English language before it was manipulated by the later centuries. Many students at PHS agree that Shakespeare should be taught in the classroom. Junior Kaleigh Bonner really enjoys the creativity of language. Hoover also thinks that Shakespeare is necessary in the curriculum because of its ability to allow each of us to connect to the stories. Felt pride and honor? Wanted power, or enjoyed watching power struggles develop? Why try to fix the system when nothing was broken in the first place? That is the question. Shakespeare is confusing, fiction, old, and honestly not useful. When do you really use Shakespeare outside of school? Other students point out that not only is it completely useless for the outside world, but it also takes time out of class that could be used for learning more important things. Junior Erik Rodriguez agrees and explains why Shakespeare is a waste of time. They take time from you learning something important in English than just a play. Shakespeare is also very outdated and confusing to understand. The language is old and no longer understandable. Shakespeare is also fiction; none of his plays actually happened. Shakespeare is boring, useless, out of date, and makes no sense. Or, to put it in a useful way that all of us can understandâ€”get out of here!