

# EXTRACTS INDICATING THE NATURE OF THE MORAL LESSONS TO BE DERIVED FROM THE WRITINGS OF SHAKESPEARE. pdf

## 1: The Taming of the Shrew - Wikipedia

*Extracts indicating the Nature of the Moral Lessons to be derived from the Writings of Shakespeare. THE POET CONTEMPLATES THE FAMILY LIFE The Family, Home, Love, Marriage, Motherhood, Childhood, Age.*

The conference was in full swing, with scholars delivering knowledgeable lectures on varying subjects. The audience enjoyed it immensely. He said through peace they could achieve what not possible through war. Love and Friendship Theme Love and friendship are frequently occurring themes in literature. They generate emotional twists and turns in a narrative, and can lead to a variety of endings: The following are famous literary works with love and friendship themes: War Theme The theme of war has been explored in literature since ancient times. Most recent literary works portray war as a curse for humanity, due to the suffering it inflicts. Some famous examples include: Crime and Mystery Themes Crime and mystery are utilized in detective novels. Some well-known crime and mystery theme examples include: Revenge Theme Revenge is another recurrent theme found in many popular literary works. A character comes across certain circumstances that make him aware of his need for revenge. The outcome of his action is often bitter, but sometimes they may end up being satisfied. Charge for the guns! Into the valley of Death Rode the six hundred. War is the main theme of the poem, which naturally leads to death “ while the theme of death is interwoven with the theme of war. Function of Theme Theme is an element of a story that binds together various essential elements of a narrative. It is often a truth that exhibits universality, and stands true for people of all cultures. Through themes, a writer tries to give his readers an insight into how the world works, or how he or she views human life.

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### 2: Immanuel Kant Critical Essays - [www.enganchecubano.com](http://www.enganchecubano.com)

*as used in this chapter, the environment background, or special circumstances in terms of which a given work is best understood; historical context is the influence that the ideas, values, and styles of a particular time have on a society, work of art or philosophy.*

John Ruskin altered the way we look at art and architecture, and was an influential social critic and advocate of economic change and reform. His work was to have lasting significance. But what did Ruskin advocate? What was special about his approach? Atwood explores his contribution. A true polymath, Ruskin was by turns a gifted artist, amateur geologist, botanist, etymologist, mythologist, and early environmentalist. He established himself as a powerful new voice in the art world with *Modern Painters*, intended as a defense of J.M.W. Turner. Over the course of five volumes published from 1840 to 1860, *Modern Painters* evolved into a moral philosophy of art. John Ruskin continued to demonstrate his technical knowledge and ability while further developing his moral aesthetic in *The Seven Lamps of Architecture* and *The Stones of Venice*, drawing parallels between national art and national virtue. In fact, there is no such marked separation. During the 1840s John Ruskin began to focus more intently upon social reform. In 1847 he delivered two lectures, published as *The Political Economy of Art*; these were followed in by a series of essays on political economy which appeared until an overwhelmingly negative reader response forced their cancellation in the *Cornhill Magazine* and were later published under the title *Unto This Last*. Their children would be educated according to Ruskinian educational precepts in the Schools of St. George, for which Ruskin had planned a library of great books, the *Bibliotheca Pastorum*. Although he is perhaps best known today as an art critic and reformer, John Ruskin considered himself primarily a teacher. He may well have been describing himself when he wrote in *Unto This Last*: "The moment we can use our possessions to any good purpose ourselves, the instinct of communicating that use to others rises side by side with our power. If you can read a book rightly, you will want others to hear it; if you can enjoy a picture rightly, you will want others to see it: Ruskin repeatedly disowned any pretensions to genius and held that his particular talent lay in identifying and revealing the greatness of others. This same talent, combined with a formidable intellect and an unflagging curiosity, made him particularly effective as an educator. As Slade Professor of Art at Oxford, he taught the rising generation of privileged English gentlemen. But while he recognized and valued the importance of his Oxford professorship, his teaching was by no means limited to the University. George; and taught, and continues to teach, through his books. John Ruskin as educator: His main concern, in correspondence and books as well as in lectures, was to make his readers or listeners see clearly, to provide visual, tangible examples of the principles or subjects he taught. Charlotte Bronte, in a letter to W. Thackeray, wrote: "Throughout his teaching, Ruskin sought to give sight to all his students. Hundreds of people can talk for one who can think, but thousands can think for one who can see. His researches for books such as *The Stones of Venice* and others are one instance: His lectures, too, almost always involved visual aids intended to further illuminate his subject, and the pages of his letters are frequently decorated with illustrative sketches and diagrams. For John Ruskin, the process of drawing hardly existed as an activity in its own right. Thus, Ruskin connects the act of seeing clearly to education and to morality: They will know what it is to see the sky. They will know what it is to breathe it. Some children, Ruskin holds, will naturally desire education and profit by it, while others will dislike it and be disgraced by it, regardless of prizes or punishments. As no two men are exactly alike, they should not be educated in exactly the same way: Among all men, whether of the upper or lower orders, the differences are eternal and irreconcilable, between one individual and another, born under absolutely the same circumstances. One man is made of agate, another of oak; one of slate, another of clay. The education of the first is polishing; of the second, seasoning; of the third, rending; of the fourth, moulding. It is of no use to season the agate; it is vain to try to polish the slate; but both are fitted, by the qualities they possess, for services in which they may be honoured. As he saw it, men would do better in endeavoring to fill their appointed positions in society worthily, than in scrambling to get out of them. In a

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society governed by the laws of Human Economy that Ruskin envisioned, a Law of Help would prevail, each individual contributing to the successful operation of the whole society, resulting in a balance dependent on helpful fellowship rather than on equality. For John Ruskin, reading is useless without the moral grounding necessary for accurate, thoughtful understanding. Instead, John Ruskin proposes a more pragmatic approach, in line with his commitment to active learning: Ruskin proposed to use such an approach in his Schools of St. And similarly every bit of science the children learn shall be directly applied by them, and the use of it felt, which involves the truth of it being known in the best possible way, and without any debating thereof. He proposes that children should learn, through active effort, that which will best fit them for their position in life, as well as that which will make them knowledgeable of the world around them. His Schools of St. George were to be provided with gardens, playgrounds, cultivable land, laboratories, and workshops to facilitate active learning. Dissatisfaction with contemporary education; Ruskinian alternatives In Fors Letter 50 John Ruskin takes direct aim at contemporary secular and religious education. What to admire, or wonder at! Do you expect a child to wonder at "being taught that two and two make four" though if only its masters had the sense to teach that, honestly, it would be something "or at the number of copies of nasty novels and false news a steam-engine can print for its reading? Yes, my secular friends" What? That it shall be the richest shopman in the street; and be buried with black feathers enough over its coffin? What to love "Yes, my ecclesiastical friends, and who is its neighbour, think you? And how would I meet them myself? Simply by never, so far as I could help it, letting a child read what is not worth reading, or see what is not worth seeing; and by making it live a life which, whether it will or no, shall enforce honourable hope of continuing long in the land" whether of men or God John Ruskin believed that modern education offered only a hotchpotch of knowledge. How many if arranged in a circle, instead of in a straight line? I am bound to state that I could not answer any one of these interrogations myself, and that my readers must therefore allow for the bias of envy in the expression of my belief that to have been able to answer the sort of questions which the First of May once used to propose to English children, "whether they knew a cowslip from an oxlip, and a blackthorn from a white," would have been incomparably more to the purpose, both of getting their living, and liking it Unity of knowledge; involution of studies John Ruskin countered the modern approach by urging the importance of the unity of knowledge, one of his central educational principles. In a letter to the Reverend Frederick Temple later Archbishop of Canterbury dated September 5, , Ruskin had outlined what he considered the ideal method, as he saw it, of integrating art education into general education. For example, Ruskin writes, an ideal examination paper in Botany would require a student to possess not only botanical knowledge, but a sound knowledge of other studies as well, such as geography, drawing, mathematics, chemistry, political economy, and literature. Questions regarding, among other things, the mythological symbolism of a particular plant, its influence on civilization, and its commercial value in London would demand an awareness of the ways in which the various branches of knowledge work together. In *The Ethics of the Dust*, he demonstrated that the study of crystallography might teach social reform, political economy, and virtue as well as science. To this end, he combines assorted readings in literature, including Marmontel, Gotthelf, Chaucer, Shakespeare, Dante, Plato, and others; readings in English history Froissart , Greek history and mythology, and heraldry; studies in art, including Carpaccio, Botticelli, Giotto, and Holbein; studies in natural history; sketches of the lives of great men; commentary on current events often accompanied by excerpts from contemporary newspapers or books; and criticism of nineteenth century social and political economy. The letters are marked by a persistent comparison of past to present, the past unfailingly signifying ideals either decaying or abandoned in the present. Excerpts of biography, myth, fiction, and history, representative of the virtues of bygone ages, are juxtaposed with contemporary newspaper extracts, letters, and anecdotes illustrating the vulgarity, cruelty, and faithlessness of the nineteenth century. And a method of education shown to be possible in virtue, as cheaply as in vice! John Ruskin often relieved the sternness of his teaching with humor, frequent digression, and self deprecation, creating a feeling of intimacy with his audience or readers, and the bitterness and vituperation that alienated many critics of Fors is balanced by an appealing humor and playfulness. While Ruskin

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alternately provokes, stimulates, puzzles, and even berates his readers, he often teases them as well, laughing with and at them. Yet Ruskin also offers in *Fors* a blueprint for an ideal educational program, intended for use in the projected schools of Saint George. In Letter 8, August, in which Ruskin formally begins the *St. The*. The children of the Guild, shall be educated compulsorily in agricultural schools inland, and naval schools by the sea, the indispensable first condition of such education being that the boys learn either to ride or to sail; the girls to spin, weave, and sew, and at a proper age to cook all ordinary food exquisitely; the youth of both sexes to be disciplined daily in the strictest practice of vocal music; and for morality, to be taught gentleness to all brute creatures, "finished courtesy to each other," to speak truth with rigid care, and to obey orders with the precision of slaves. Then, as they get older, they are to learn the natural history of the place they live in, "to know Latin boys and girls both," and the history of five cities: Athens, Rome, Venice, Florence, and London. And finally, to all children of whatever gift, grade, or age, the laws of Honour, the habit of Truth, the Virtue of Humility, and the Happiness of Love. One such alternative, derived from Plato, centers on a belief in the wholesome and moral effect of music. Believing geography to be among the most important subjects of study, John Ruskin decries what he considers the inaccuracy and inadequacy of modern maps. The hand-coloring of these maps would then form part of the drawing curriculum, reinforcing the involution of studies. Thus all three subjects would teach the child how to see and understand the world clearly. Similarly, instruction in writing should be carried out in connection with study in drawing and geometry, and should be aided by the finest examples of illuminated writing intended to guide and stimulate clever children to imitation. Zoology and botany, John Ruskin holds, should be taught with the aid of quality illustrations by respected naturalists and botanists, which he proposed to obtain using funds from the Guild of Saint George. Lastly, needlework and dressmaking, which symbolized for Ruskin the social responsibilities of women, as demonstrated in *The Ethics of the Dust* should also form a part of the curriculum for girls. These men were among a group of individuals, including such figures as J. Schools continue to honor Ruskin today. Educate, or govern, they are one and the same word. Education does not mean teaching people to know what they do not know. It means teaching them to behave as they do not behave. It is not teaching the youth of England the shapes of letters and the tricks of numbers; and then leaving them to turn their arithmetic to roguery, and their literature to lust. It is, on the contrary, training them into the perfect exercise and kingly continence of their bodies and souls. It is painful, continual, and difficult work; to be done by kindness and by watching, by warning, by precept, and by praise, "but above all" by example. Ruskin and the Dawn of the Modern. Oxford University Press, *The Life and Work of John Ruskin*. George Allen, da Sousa Correa, Delia. *Studies in the Victorian Visual Economy*. Yale University Press, Whitehouse, John Howard, ed.

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### 3: William Shakespeare - Shakespeare's sources | www.enganchecubano.com

*The theory is suspect on a number of counts. University training in Shakespeare's day centred on theology and on Latin, Greek, and Hebrew texts of a sort that would not have greatly improved Shakespeare's knowledge of contemporary English life.*

Solemnity of Pentecost Introduction 1. Human beings have always been in search of happiness and meaning. Augustine well expressed it: This statement already poses the problem of the tension between profound desire and moral choices, whether conscious or not. Pascal aptly describes this tension: If they are made for God why do they show themselves so averse to God? A world in search of answers 2. In advancing this project it is not possible to overlook present conditions. In an era of globalization a rapid transformation of ethical options is visible in many areas of our society under the impact of population migrations, the increasing complexity of social relationships, and of scientific progress, particularly in the fields of psychology, genetics and communications. All this has a profound influence on the moral conscience of many individuals and groups to the point of fostering the development of a culture based on relativism, tolerance and on an acceptance of new ideas dependent on inadequate philosophical and theological foundations. In the present document the reader will not find either a complete biblical moral theology or recipes for ready answers to moral problems, whether old or new, currently discussed in all forums, including the mass-media. Our undertaking makes no claim to replace the work of philosophers and moral theologians. An adequate discussion of moral problems posed by moralists would need a methodical investigation and a study of the human sciences which are completely outside our field of competence. Our purpose is more modest; it has two objectives. First of all we would like to situate Christian morality within the larger sphere of anthropology and of biblical theologies. This will bring out more clearly its specific nature and its originality both in relation to natural ethics and those moralities which are founded on human experience and reason, and to the ethical systems of other religions. The other objective is in some ways a more practical one. While it is not easy to make proper use of the Bible to throw light on moral questions or to provide a positive answer to delicate problems or situations, the Bible does provide some methodological criteria for progress along this road. This double purpose determines and explains the twofold structure of the present document. From the point of view of method: This is a key concept for our enquiry. To understand this concept certain common prejudices must be set aside. The reduction of morality to a code of individual or collective conduct, a sum of virtues to be practised or to the requirements of an assumed universal law, obscures the special character, the values and the permanent validity of biblical morality. At this point two basic concepts must be introduced, which will later be developed. In the biblical perspective morality is rooted in the prior gift of life, of intellect and of free will creation, and above all in the entirely unmerited offer of a privileged, intimate relationship between human beings and God covenant. In other words, for the Bible, morality is the consequence of the experience of God, more precisely the God-given human experience of an entirely unmerited gift. From this premise, the Law itself, an integral part of the covenant process, is seen to be a gift from God. In the present context this approach is necessary in a very special way. This is something which our contemporaries often find it difficult to understand and adequately appreciate. Nevertheless it finds its place within the orbit traced by the Second Vatican Council in the dogmatic Constitution on Divine Revelation. Accordingly, all the deeds through which God manifests himself possess a moral dimension in so far as they invite human beings to conform their thought and their actions to the divine model: The unity of the two Testaments 5. The whole of revelation "that is, the design of God, who wants to make himself known and to open to all the way of salvation" converges on Christ. As the heart of the New Covenant Jesus says of himself: The profound unity of the two Testaments is here evident; Hugh of St. Victor expressed this intuition in his incisive expression: We shall therefore take care to avoid oppositions between the Old and the New Testament in the moral sphere or in any other. In this regard the previous document of the Pontifical Biblical Commission offers useful pointers when

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it describes the unity of the two Testaments in terms of continuity, discontinuity and advance. The addressees of the document 6. Our exposition is relevant primarily to believers, to whom it is primarily addressed. However, we hope to stimulate a broader dialogue among men and women of good will, from diverse cultures and religions, in search of an authentic progress beyond their daily troubles towards happiness and meaning. Beside the relationships already described, two other factors are fundamental for biblical morality. It is not characterized by a rigorous moralism. The gift of creation and its implications for morality 1. The gift of creation 8. The Bible presents God as the Creator of all that exists, especially in the first chapters of Genesis and in a whole series of Psalms. In the first chapters of Genesis The great vision of history which unfolds from the starting-point of the Pentateuch is introduced by two accounts of the origins. In the canonical arrangement the divine act of creation stands at the head of the biblical narrative. For Israel the acknowledgement of God as the Creator of all is not the beginning of the knowledge of God, it is the fruit of her experience with him and of the history of her faith. Following the order of the narrative Gen 1. We have here a outline of theological anthropology so that one cannot speak of God without speaking of humanity, nor of humanity without speaking of God. Reason, the capacity and the duty to know and understand the created world. Freedom, the capacity and obligation to make decisions and to take responsibility for decisions made. Leadership, not unconditional but in subordination to God. The capacity to act in conformity with him of whom the human person is an image, namely by imitating God. The sanctity of human life. The part of the Bible which speaks most particularly of God as Creator is a series of psalms: They describe the creation not in scientific but in symbolic terms. Nor do they present pre-scientific reflections on the world. They assert the transcendence and pre-existence of the Creator, who exists prior to all creation: God does not belong to the world nor does he form part of it. Rather, the world exists only because God created it, and it continues to exist only because God maintains it continually in existence. God who creates them provides for the needs of every creature: The universe is not a self-maintaining whole closed in on itself. When you send forth your spirit , they are created; and you renew the face of the ground. It is from this God who has created and preserves all, that Israel expects help: The call to praise the Creator extends to the whole of creation: The Creator has assigned a special position to human beings. Despite human frailty and weakness the psalmist expresses his wonder: He calls human beings to govern the created world, but responsibly and in a wise and caring manner, characteristic of the sovereignty of the Creator himself. The basic realities of human existence This relationship with God is not an adjunct, a secondary or transitory element added to human existence, but constitutes its permanent and irreplaceable foundation. According to this biblical view nothing that exists comes into being by itself as some kind of self-creation, nor is it caused by chance; it is basically determined by the will and creative power of God. This God is transcendent and does not form part of the world; but the world and the human beings in it are not without God; they depend radically on him. They can never attain a true and real understanding of themselves and of the world apart from God, without acknowledging this total dependence on him. Such an initial gift is at the same time fundamental and permanent, it will never be cancelled but will be perfected by future interventions and gifts from God. Hence human beings cannot treat it or use it arbitrarily, they have the duty to discover and respect the characteristics and the structures with which the Creator has endowed his creature. The moral responsibility of human beings as the image of God. After this explanation that the whole world was created by God, that it is a gift, intimately and continually dependent on him, an attempt must now be made to discover the manner of conduct inscribed by God in humanity and in his whole creation. Because of the freedom with which men and women are endowed, they are called to moral discernment, choice, and decision. On one hand everything points to an ironical sense of this sentence, because Adam, despite the prohibition, tried with his own strength, to seize the fruit by his own powers without waiting for God to give it to him in due time. As regards the moral freedom given to the human beings, it cannot simply be reduced to the liberty granted to human beings to regulate and determine themselves, for the ultimate point of reference is not a human person but God himself. The guidance entrusted to human beings implies responsibility, the commitment to govern and administer. They have also the duty to give shape in a creative way to the world

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made by God. They cannot shirk this responsibility since the creation is not to be preserved as it is, but undergoes continuous development. This is true of humanity itself, in which nature and culture are united, no less than of the rest of creation. This responsibility must be exercised in a wise and caring manner, in imitation of the sovereignty of God himself over his creation. Human beings can conquer nature and explore the vastness of space. The extraordinary scientific and technological progress of our day can be considered as achievements of the task entrusted to human beings by the Creator. They must, however, remain within the limits appointed by the Creator; otherwise the earth will become an object of exploitation, which may destroy the delicate balance and harmony of nature. God, humanity and the created universe are interrelated; consequently, so are theology, anthropology and ecology. The dignity which human persons possess as rational beings invites and obliges them to live out a just relationship with God, to whom they owe everything. Essential in this relationship is gratitude cf. Moreover, this implies a dynamic relationship of common responsibility between human persons, of mutual respect, and of a constant search for balance not only between the sexes but also between the individual and the community individual and social values. The sacredness of human life demands total respect and safeguard for it. In the Psalms The recognition of God as Creator evokes praise and adoration of him, for creation bears witness to divine wisdom, power and faithfulness. When, together with the psalmist, we praise God for the splendour, the order and the beauty of creation, we are invited to have a profound respect for the world of which humanity forms a part. The human person is the crown of creation because human beings can enter into a personal relationship with God and can express praise in their own name or in the name of other creatures.

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### 4: The Tempest - Wikipedia

*The writings of Shakespeare have been justly termed "the richest, the purest, the fairest, that genius uninspired ever penned." Shakespeare instructed by delighting. His plays alone (leaving mere science out of the question), contain more actual wisdom than the whole body of English learning.*

Our revels now are ended. These our actors, As I foretold you, were all spirits and Are melted into air, into thin air; And like the baseless fabric of this vision, The cloud-capped towers, the gorgeous palaces, The solemn temples, the great globe itself, Yea, all which it inherit, shall dissolve, And, like this insubstantial pageant faded, Leave not a rack behind. We are such stuff As dreams are made on, and our little life Is rounded with a sleep. This theory persists among later critics, and remains solidly within the critical canon. Not all magic, however, was considered evil. The German Henricus Cornelius Agrippa was one such thinker, who published in *De Occulta Philosophia*, his observations of "divine" magic. John Dee, an Englishman and student of supernatural phenomena. When King James took the throne, Dee found himself under attack for his beliefs, but was able to defend himself successfully by explaining the divine nature of his profession. However, he died in disgrace in He does this by providing a contrast to him in Sycorax. Sycorax is said to have worshipped the devil and been full of "earthy and abhorred commands". She was unable to control Ariel, who was "too delicate" for such dark tasks. Prospero seeks to set things right in his world through his magic, and once that is done, he renounces it, setting Ariel free. Some productions have seen the same actor play all three roles, making them symbols of the conflict within a fully actualised or awakened Prospero – that between crude selfish physicality and a higher, mystical side. According to this theory – one of many – for as long as Prospero is battling with these qualities and lost in books, he is banished from Milan. As the play finds its conclusion, he is both able to accept his base, brutal nature "this thing of darkness I acknowledge mine" he says when taking responsibility for Caliban while letting go of his connection with higher, powerful forces "then to the elements be free, and fare thou well" he says, setting Ariel free. Abandoning magic and acknowledging the brutal potential of his nature, he is allowed to return to his rightful place as Duke, subject to agreement from the audience: Romances were typically based around themes such as the supernatural, wandering, exploration and discovery. They were often set in coastal regions, and typically featured exotic, fantastical locations and themes of transgression and redemption, loss and retrieval, exile and reunion. Like the other romances, the play was influenced by the then-new genre of tragicomedy, introduced by John Fletcher in the first decade of the 17th century and developed in the Beaumont and Fletcher collaborations, as well as by the explosion of development of the courtly masque form by such as Ben Jonson and Inigo Jones at the same time. With the character Caliban whose name is almost an anagram of Cannibal and also resembles "Cariban", the term then used for natives in the West Indies, Shakespeare may be offering an in-depth discussion into the morality of colonialism. Caliban is also shown as one of the most natural characters in the play, being very much in touch with the natural world and modern audiences have come to view him as far nobler than his two Old World friends, Stephano and Trinculo, although the original intent of the author may have been different. This new way of looking at the text explored the effect of the coloniser Prospero on the colonised Ariel and Caliban. Although Ariel is often overlooked in these debates in favour of the more intriguing Caliban, he is nonetheless an essential component of them. Fernandez Retamar sets his version of the play in Cuba, and portrays Ariel as a wealthy Cuban in comparison to the lower-class Caliban who also must choose between rebellion or negotiation. For example, Michelle Cliff, a Jamaican author, has said that she tries to combine Caliban and Ariel within herself to create a way of writing that represents her culture better. Such use of Ariel in postcolonial thought is far from uncommon; the spirit is even the namesake of a scholarly journal covering post-colonial criticism. Because of the small role women play in the story in comparison to other Shakespeare plays, *The Tempest* has attracted much feminist criticism. Miranda is typically viewed as being completely deprived of freedom by her father. Her only duty in his eyes is to remain

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chaste. Ann Thompson argues that Miranda, in a manner typical of women in a colonial atmosphere, has completely internalised the patriarchal order of things, thinking of herself as subordinate to her father. Most of what is said about Sycorax, for example, is said by Prospero. Further, Stephen Orgel notes that Prospero has never met Sycorax – all he learned about her he learned from Ariel. They tried to appeal to upper-class audiences by emphasising royalist political and social ideals: Miranda has a sister, named Dorinda; and Caliban a sister, also named Sycorax. Samuel Pepys, for example, described it as "an old play of Shakespeares" [41] in his diary. The opera was extremely popular, and "full of so good variety, that I cannot be more pleased almost in a comedy" [41] according to Pepys. Eckhard Auberlen describes him as "reduced to the status of a Polonius -like overbusy father, intent on protecting the chastity of his two sexually naive daughters while planning advantageous dynastic marriages for them. It opened with what appeared to be a tempest, but turns out to be a riot in a brothel. Ariel was – with two exceptions – played by a woman, and invariably by a graceful dancer and superb singer. In , David Garrick staged another operatic version, a "three-act extravaganza" with music by John Christopher Smith. Hans Christian Andersen also saw this production and described Ariel as "isolated by the electric ray", referring to the effect of a carbon arc lamp directed at the actress playing the role. Frank Benson researched the role by viewing monkeys and baboons at the zoo; on stage, he hung upside-down from a tree and gibbered. Continuing the late-19th-century tradition, in Herbert Beerbohm Tree wore fur and seaweed to play Caliban, with waist-length hair and apelike bearing, suggestive of a primitive part-animal part-human stage of evolution. This used a mixed cast made up of white actors as the humans and black actors playing the spirits and creatures of the island. The *Tempest* suddenly acquired a new political dimension unforeseen by Shakespeare. However neither was regarded as wholly successful: Freedman did nothing on stage to make such a notion clear to any audience that had not heard of it before. It was staged as a rehearsal of a Noh drama, with a traditional Noh theatre at the back of the stage, but also using elements which were at odds with Noh conventions. Controversially, in the early performances of the run, Ariel spat at Prospero, once granted his freedom. The performance was in collaboration with The Imaginarium and Intel, and featured "some gorgeous [and] some interesting" [80] use of light, special effects, and set design.

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### 5: William Shakespeare - Biography and Works. Search Texts, Read Online. Discuss.

*Like Caliban, John "the Savage" is an outcast, despised for his appearance, and Huxley is exploring ideas about the power of art and the nature of humanity as Shakespeare does in his haunting and.*

Prior to the first act, an induction frames the play as a "kind of history" played in front of a befuddled drunkard named Christopher Sly who is tricked into believing that he is a lord. The play is performed in order to distract Sly from his "wife," who is actually Bartholomew, a servant, dressed as a woman. In the play performed for Sly, the "shrew" is Katherina, the eldest daughter of Baptista Minola, a lord in Padua. Numerous men, including Gremio and Tranio, deem Katherina an unworthy option for marriage because of her notorious assertiveness and willfulness. On the other hand, men such as Hortensio and Gremio are eager to marry her younger sister Bianca. The plot thickens when Lucentio, who has recently come to Padua to attend university, falls in love with Bianca. In the meantime, Petruchio, accompanied by his servant Grumio, arrives in Padua from Verona. Hearing this, Hortensio recruits Petruchio as a suitor for Katherina. He also has Petruchio present Baptista a music tutor named Litio Hortensio in disguise. Thus, Lucentio and Hortensio, attempt to woo Bianca while pretending to be the tutors Cambio and Litio. Katherina agrees to marry Petruchio after seeing that he is the only man willing to counter her quick remarks; however, at the ceremony Petruchio makes an embarrassing scene when he strikes the priest and drinks the communion wine. After the wedding, Petruchio takes Katherina to his home against her will. Once they are gone, Gremio and Tranio disguised as Lucentio formally bid for Bianca, with Tranio easily outbidding Gremio. However, in his zeal to win, he promises much more than Lucentio actually possesses. Leslie illustration of Act 4, Scene 3 Petruchio upbraiding the tailor for making an ill-fitting dress. In Verona, Petruchio begins the "taming" of his new wife. Along the way, they meet Vincentio, who is also on his way to Padua, and Katherina agrees with Petruchio when he declares that Vincentio is a woman and then apologises to Vincentio when Petruchio tells her that he is a man. Back in Padua, Lucentio and Tranio convince a passing pedant to pretend to be Vincentio and confirm the dowry for Bianca. The man does so, and Baptista is happy for Bianca to wed Lucentio still Tranio in disguise. Bianca, aware of the deception, then secretly elopes with the real Lucentio to get married. Tranio still disguised as Lucentio appears, and the pedant acknowledges him to be his son Lucentio. In all the confusion, the real Vincentio is set to be arrested, when the real Lucentio appears with his newly betrothed Bianca, revealing all to a bewildered Baptista and Vincentio. Lucentio explains everything, and all is forgiven by the two fathers. Meanwhile, Hortensio has married a rich widow. In the final scene of the play there are three newly married couples; Bianca and Lucentio, the widow and Hortensio, and Katherina and Petruchio. Because of the general opinion that Petruchio is married to a shrew, a good-natured quarrel breaks out amongst the three men about whose wife is the most obedient. Petruchio proposes a wager whereby each will send a servant to call for their wives, and whichever comes most obediently will have won the wager for her husband. Katherina is the only one of the three who comes, winning the wager for Petruchio. She then hauls the other two wives into the room, giving a speech on why wives should always obey their husbands. The play ends with Baptista, Hortensio and Lucentio marvelling at how successfully Petruchio has tamed the shrew. Sources[ edit ] Although there is no direct literary source for the induction, the tale of a tinker being duped into believing he is a lord is one found in many literary traditions. Katherine and Petruchio by James Dromgole Linton c. The basic elements of the narrative are present in tale 44 of the fourteenth-century Spanish book Libro de los ejemplos del conde Lucanor y de Patronio by Don Juan Manuel, which tells of a young man who marries a "very strong and fiery woman. Written for his daughters as a guide on how to behave appropriately, de la Tour Landry includes "a treatise on the domestic education of women" which features an anecdote in which three merchants make a wager as to which of their wives will prove the most obedient when called upon to jump into a basin of water. Like Shrew, the story features a family with two sisters, the younger of whom is seen as mild and desirable. However, in "Merry Jest", the older sister is

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obdurate not because it is simply her nature, but because she has been raised by her shrewish mother to seek mastery over men. Ultimately, the couple return to the family house, where the now tamed woman lectures her sister on the merits of being an obedient wife. The taming in this version is much more physical than in Shakespeare; the shrew is beaten with birch rods until she bleeds, and is then wrapped in the salted flesh of a plough horse the Morrelle of the title. Warwick Bond and Frederick S. Schwoerer illustration of Act 4, Scene 1 Petruchio rejects the bridal dinner. Engraved by Georg Goldberg c. In , Jan Harold Brunvand argued that the main source for the play was not literary, but the oral folktale tradition. Erostrato disguises himself as Dulipo Tranio , a servant, whilst the real Dulipo pretends to be Erostrato. Having done this, Erostrato is hired as a tutor for Polynesta. Meanwhile, Dulipo pretends to formally woo Polynesta so as to frustrate the wooing of the aged Cleander Gremio. However, when Polynesta is found to be pregnant, Damon has Dulipo imprisoned the real father is Erostrato. Soon thereafter, the real Philogano arrives, and all comes to a head. Erostrato reveals himself, and begs clemency for Dulipo. Damon realises that Polynesta is truly in love with Erostrato, and so forgives the subterfuge. Different theories suggest A Shrew could be a reported text of a performance of The Shrew, a source for The Shrew, an early draft possibly reported of The Shrew, or an adaptation of The Shrew. A terminus ante quem for A Shrew seems to be August , as a stage direction at 3. Knack features several passages common to both A Shrew and The Shrew, but it also borrows several passages unique to The Shrew. This suggests The Shrew was on stage prior to June Oliver suggests the play was composed no later than The tour was a financial failure, and the company returned to London on 28 September, financially ruined. She focuses on the closure of the theatres on 23 June , arguing that the play must have been written prior to June for it to have given rise to A Shrew. Greg has demonstrated that A Shrew and The Shrew were treated as the same text for the purposes of copyright , i. There are five main theories as to the nature of this relationship: The two plays are unrelated other than the fact that they are both based on another play which is now lost. This is the Ur-Shrew theory in reference to Ur-Hamlet. A Shrew is an early draft of The Shrew. Oliver suggests, there are "passages in [A Shrew] [ In The Shrew, the Christopher Sly framework is only featured twice; at the opening of the play, and at the end of Act 1, Scene 1. Pope added most of the Sly framework to The Shrew, even though he acknowledged in his preface that he did not believe Shakespeare had written A Shrew. By comparing seven passages which are similar in both plays, he concluded "the original conception is invariably to be found" in The Shrew. Instead he labelled A Shrew a bad quarto. His main argument was that, primarily in the subplot of A Shrew, characters act without motivation, whereas such motivation is present in The Shrew. Alexander believed this represents an example of a "reporter" forgetting details and becoming confused, which also explains why lines from other plays are used from time to time; to cover gaps which the reporter knows have been left. Chambers , who reasserted the source theory. The nomenclature , which at least a memoriser can recall, is entirely different. The verbal parallels are limited to stray phrases, most frequent in the main plot, for which I believe Shakespeare picked them up from A Shrew. In , Leo Kirschbaum made a similar argument. In an article listing over twenty examples of bad quartos, Kirschbaum did not include A Shrew, which he felt was too different from The Shrew to come under the bad quarto banner; "despite protestations to the contrary, The Taming of a Shrew does not stand in relation to The Shrew as The True Tragedie, for example, stands in relation to 3 Henry VI. Houk developed what came to be dubbed the Ur-Shrew theory; both A Shrew and The Shrew were based upon a third play, now lost. The Shrew is a reworking of this lost play. Duthie argues this other version was a Shakespearean early draft of The Shrew; A Shrew constitutes a reported text of a now lost early draft. In particular, he concentrated on the various complications and inconsistencies in the subplot of A Shrew, which had been used by Houk and Duthie as evidence for an Ur-Shrew, to argue that the reporter of A Shrew attempted to recreate the complex subplot from The Shrew but got confused; "the compiler of A Shrew while trying to follow the subplot of The Shrew gave it up as too complicated to reproduce, and fell back on love scenes in which he substituted for the maneuvers of the disguised Lucentio and Hortensio extracts from Tamburlaine and Faustus, with which the lovers woo their ladies. Morris summarised the scholarly position in as one in which no clear-cut answers

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could be found; "unless new, external evidence comes to light, the relationship between *The Shrew* and *A Shrew* can never be decided beyond a peradventure. It will always be a balance of probabilities, shifting as new arguments and opinions are added to the scales. Nevertheless, in the present century, the movement has unquestionably been towards an acceptance of the Bad Quarto theory, and this can now be accepted as at least the current orthodoxy. The Early Quartos series. Miller agrees with most modern scholars that *A Shrew* is derived from *The Shrew*, but he does not believe it to be a bad quarto. Instead, he argues it is an adaptation by someone other than Shakespeare. In *The Shrew*, after the wedding, Gremio expresses doubts as to whether or not Petruchio will be able to tame Katherina. As Gremio does have a counterpart in *I Suppositi*, Miller concludes that "to argue the priority of *A Shrew* in this case would mean arguing that Shakespeare took the negative hints from the speeches of Polidor and Phylema and gave them to a character he resurrected from *Supposes*. This is a less economical argument than to suggest that the compiler of *A Shrew*, dismissing Gremio, simply shared his doubts among the characters available. For him, adaptation includes exact quotation, imitation and incorporation of his own additions. This seems to define his personal style, and his aim seems to be to produce his own version, presumably intended that it should be tuned more towards the popular era than *The Shrew*. He points out that the subplot in *The Shrew* is based on "the classical style of Latin comedy with an intricate plot involving deception, often kept in motion by a comic servant. This, he argues, is evidence of an adaptation rather than a faulty report; while it is difficult to know the motivation of the adapter, we can reckon that from his point of view an early staging of *The Shrew* might have revealed an overly wrought play from a writer trying to establish himself but challenging too far the current ideas of popular comedy. *The Shrew* is long and complicated. It has three plots, the subplots being in the swift Latin or Italianate style with several disguises. When Shakespeare rewrote the play so that Hortensio became a suitor in disguise Litio, many of his lines were either omitted or given to Tranio disguised as Lucentio. For example, in Act 2, Scene 1, Tranio as Lucentio and Gremio bid for Bianca, but Hortensio, who everyone is aware is also a suitor, is never mentioned. In Act 3, Scene 2, Tranio suddenly becomes an old friend of Petruchio, knowing his mannerisms and explaining his tardiness prior to the wedding. However, as far as Hortensio should be concerned, Lucentio has denounced Bianca, because in Act 4, Scene 2, Tranio disguised as Lucentio agreed with Hortensio that neither of them would pursue Bianca, and as such, his knowledge of the marriage of who he supposes to be Lucentio and Bianca makes no sense. Upon returning to London, they published *A Shrew* in , some time after which Shakespeare rewrote his original play into the form seen in the First Folio. Controversy[ edit ] Kevin Black in his "wedding outfit" in the Carmel Shakespeare Festival production. *The Taming of the Shrew* has been the subject of critical controversy.

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### 6: Study History, Politics, Law, and Economics | St. John's College

*A narrative technique in which characters representing things or abstract ideas are used to convey a message or teach a lesson. is typically used to teach moral, ethical, or religious lessons but is sometimes used for satiric or political purposes.*

Bring fact-checked results to the top of your browser search. Sometimes he used old stories Hamlet, Pericles. Sometimes he worked from the stories of comparatively recent Italian writers, such as Giovanni Boccaccio – using both well-known stories Romeo and Juliet, Much Ado About Nothing and little-known ones Othello. Some plays deal with rather remote and legendary history King Lear, Cymbeline, Macbeth. Earlier dramatists had occasionally used the same material there were, for example, the earlier plays called The Famous Victories of Henry the Fifth and King Leir. Shakespeare was probably too busy for prolonged study. He had to read what books he could, when he needed them. His enormous vocabulary could only be derived from a mind of great celerity, responding to the literary as well as the spoken language. It is not known what libraries were available to him. The Huguenot family of Mountjoys, with whom he lodged in London, presumably possessed French books. Moreover, he seems to have enjoyed an interesting connection with the London book trade. There is no direct evidence of any close friendship between Field and Shakespeare. Clearly, a considerable number of literary contacts were available to Shakespeare, and many books were accessible. An interesting contemporary description of a performance is to be found in the diary of a young lawyer of the Middle Temple, John Manningham, who kept a record of his experiences in and On February 2, , he wrote: The Roman plays, in particular, gave evidence of careful reconstruction of the ancient world. These earlier collections have been superseded by a seven-volume version edited by Geoffrey Bullough as Narrative and Dramatic Sources of Shakespeare – He achieved compression and economy by the exclusion of undramatic material. And everywhere an intensification of the dialogue and an altogether higher level of imaginative writing transformed the older work. But, quite apart from evidence of the sources of his plays, it is not difficult to get a fair impression of Shakespeare as a reader, feeding his own imagination by a moderate acquaintance with the literary achievements of other men and of other ages. He was acutely aware of the varieties of poetic style that characterized the work of other authors. A brilliant little poem he composed for Prince Hamlet Act V, scene 2, line shows how ironically he perceived the qualities of poetry in the last years of the 16th century, when poets such as John Donne were writing love poems uniting astronomical and cosmogenic imagery with skepticism and moral paradoxes. His works show a pervasive familiarity with the passages appointed to be read in church on each Sunday throughout the year, and a large number of allusions to passages in Ecclesiasticus Wisdom of Jesus the Son of Sirach indicates a personal interest in one of the deuterocanonical books. He was widely known by the leading writers of his time as well, including Ben Jonson and John Webster , both of whom praised him as a dramatist. Many other tributes to him as a great writer appeared during his lifetime. Yet suspicions on the subject gained increasing force in the mid-17th century. Albans, who was indeed a prominent writer of the Elizabethan era. What had prompted this theory? By the 19th century, a university education was becoming more and more the mark of a broadly educated person, but university training in the 16th century was quite a different matter. The notion that only a university-educated person could write of life at court and among the gentry is an erroneous and indeed a snobbish assumption. Shakespeare was better off going to London as he did, seeing and writing plays, listening to how people talked. He was a reporter, in effect. The great writers of his era or indeed of most eras are not usually aristocrats, who have no need to earn a living by their pens. Edmund Spenser went to Cambridge, it is true, but he came from a sail-making family. Christopher Marlowe also attended Cambridge, but his kindred were shoemakers in Canterbury. They discovered that they were writers, able to make a living off their talent, and they excluding the poet Spenser flocked to the London theatres where customers for their wares were to be found. Like them, Shakespeare was a man of the commercial theatre. Other candidates – William Stanley ,

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6th earl of Derby, and Christopher Marlowe among them" have been proposed, and indeed the very fact of so many candidates makes one suspicious of the claims of any one person. Oxford did indeed write verse, as did other gentlemen; sonneteering was a mark of gentlemanly distinction. Oxford was also a wretched man who abused his wife and drove his father-in-law to distraction. The chronology presented here, summarizing perhaps years of assiduous scholarship, establishes a professional career for Shakespeare as dramatist that extends from about 1580 to 1613. Many of his greatest plays—"King Lear, Antony and Cleopatra, and The Tempest, to name but three"—were written after 1600. To suppose that the dating of the canon is totally out of whack and that all the plays and poems were written before 1600 is a desperate argument. Some individual dates are uncertain, but the overall pattern is coherent. The growth in poetic and dramatic styles, the development of themes and subjects, along with objective evidence, all support a chronology that extends to about 1613. To suppose alternatively that Oxford wrote the plays and poems before 1600 and then put them away in a drawer, to be brought out after his death and updated to make them appear timely, is to invent an answer to a nonexistent problem. When all is said, the sensible question one must ask is, why would Oxford want to write the plays and poems and then not claim them for himself? The answer given is that he was an aristocrat and that writing for the theatre was not elegant; hence he needed a front man, an alias. Shakespeare, the actor, was a suitable choice. But is it plausible that a cover-up like this could have succeeded? Ben Jonson, who knew him well, contributed verses to the First Folio of 1616, where as elsewhere he criticizes and praises Shakespeare as the author. John Heminge and Henry Condell, fellow actors and theatre owners with Shakespeare, signed the dedication and a foreword to the First Folio and described their methods as editors. In his own day, therefore, he was accepted as the author of the plays. Unsupported assertions that the author of the plays was a man of great learning and that Shakespeare of Stratford was an illiterate rustic no longer carry weight, and only when a believer in Bacon or Oxford or Marlowe produces sound evidence will scholars pay close attention. Linguistic, historical, textual, and editorial problems Since the days of Shakespeare, the English language has changed, and so have audiences, theatres, actors, and customary patterns of thought and feeling. Time has placed an ever-increasing cloud before the mirror he held up to life, and it is here that scholarship can help. Elizabethan English pronunciation Hear the original pronunciation of Elizabethan English as demonstrated and explained by British linguist David Crystal and his actor son, Ben Crystal. Syntax was often different, and, far more difficult to define, so was response to metre and phrase. What sounds formal and stiff to a modern hearer might have sounded fresh and gay to an Elizabethan. Ideas have changed, too, most obviously political ones. Most of them would have agreed that a man should be burned for ultimate religious heresies. Even if the printer received a good manuscript, small errors could still be introduced. Even the correction of proof sheets in the printing house could further corrupt the text, since such correction was usually effected without reference to the author or to the manuscript copy; when both corrected and uncorrected states are still available, it is sometimes the uncorrected version that is preferable. Correctors are responsible for some errors now impossible to right.

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### 7: Extracts from Earlier Critics

*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.*

Immanuel Kant German philosopher. Considered one of the most important and influential figures in Western philosophy, Kant developed a comprehensive philosophical system in which he analyzed the foundations of metaphysics, ethics, and aesthetics. In the Critique of Pure Reason, Kant decisively altered the development of modern philosophy by insisting on a separation of the "sensible" and "intelligible" worlds, that which can be perceived by the senses and that which can be ascertained only by the intellect. In his study of the basis of aesthetic discrimination, the Critique of Judgment, Kant continued this line of thinking, suggesting that nature, like humanity, has an ideal purpose—a moral end that is revealed by the overall "fitness of things. His family belonged to the Pietist branch of the Lutheran church, a sect that placed great emphasis on austerity and virtue. From to Kant studied at the local Gymnasium, a Pietist school offering intensive study in Latin. Kant found employment as a private tutor for the children of distinguished families, which enabled him to acquire the social graces expected of men of letters at that time. After completion of his degree in , he spent fifteen years as a non-salaried lecturer, his income derived entirely from modest student fees, and he continued to write prolifically on scientific subjects. His inaugural thesis, *De mundi sensibilis atque intelligibilis forma et principiis* Dissertation on the Form and Principles of the Sensible and Intelligible Worlds , published the same year, is important for its distinction between sense and understanding, a key concept in his philosophical system. Kant published little while he composed his Critique of Pure Reason, which appeared in , initiating the series of extraordinary works that ultimately brought him widespread recognition for his Critical Philosophy. A treatise on theology, *Die Religion innerhalb der Grenzen der blossen Vernunft ; Religion within the Limits of Reason Alone* , which denied the supernatural elements of Christianity, resulted in a government ban on future writings by Kant on religious subjects. After relinquishing his university position in November , Kant rarely left his house and experienced increasing difficulty in following his customary work habits. He died in In Critique of Pure Reason, Kant systematically analyzed the foundations of human knowledge. The majority of the book is devoted to a "Transcendental Doctrine of Elements," wherein Kant elaborates his epistemology; this is followed by a much shorter "Transcendental Doctrine of Method," which outlines the proper application of "pure reason. In all three areas Kant sought to determine if it was possible to prove the validity of "a priori synthetic statements," that is, philosophical propositions that are not only true without reference to experience, but which also expand our knowledge. In the process, Kant effected what he called a "Copernican revolution" in philosophy: In Critique of Pure Reason, Kant distinguishes between phenomenal and noumenal reality—that which appears to us through the senses and that which lies behind appearances. In the second Critique, he draws a similar distinction. On a purely phenomenal level, Kant explains, individuals are conditioned by the law of causality, which states that every effect has a predetermined cause. Practically speaking, this would destroy the possibility of freedom. Kant also suggests, however, that the individual is aware of himself as a purely rational, intelligible being. In Critique of Judgment, Kant discusses judgments of taste and purposiveness in nature. In the contemplation of a beautiful object, Kant explains, the person experiences a free play of the understanding and the imagination. In the second part of Critique of Judgment, Kant rejects the then fashionable mechanistic argument as an explanation for the harmony of parts in organisms, as well as the theological argument that it is the product of an intelligent design. Rather, purposiveness in nature must be adopted as a methodological assumption in any scientific explanation. While Kant has been criticized for his abstruse style and overuse of technical vocabulary, his philosophical works continue to be intensely scrutinized by scholars throughout the world.

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### 8: William Shakespeare | [www.enganchecubano.com](http://www.enganchecubano.com)

*In King Lear, Act I establishes the nature of the conflict between Cordelia and Lear, among Goneril and Regan and Lear, and between Gloucester and Edgar. This first act also establishes the duplicitous, or treacherously twofold, nature of Goneril, Regan, and Edmund, while demonstrating that Cordelia and Edgar are good characters.*

Many of the dates of play performances, when they were written, adapted or revised and printed are imprecise. This biography attempts only to give an overview of his life, while leaving the more learned perspectives to the countless scholars and historians who have devoted their lives to the study and demystification of the man and his works. He lived with his fairly well-to-do parents on Henley Street, the first of the four sons born to John Shakespeare c and Mary Arden c , who also had four daughters. John Shakespeare was a local businessman and also involved in municipal affairs as Alderman and Bailiff, but a decline in his fortunes in his later years surely had an effect on William. In his younger years Shakespeare attended the Christian Holy Trinity church, the now famous elegant limestone cross shaped cathedral on the banks of the Avon river, studying the Book of Common Prayer and the English Bible. In he became lay rector when he paid Pounds towards its upkeep, hence why he is buried in the chancel. There is also the time when Queen Elizabeth herself visited nearby Kenilworth Castle and Shakespeare, said to have been duly impressed by the procession, recreated it in some of his later plays. When he finished school he might have apprenticed for a time with his father, but there is also mention of his being a school teacher. Baptisms of three children were recorded; Susanna , who went on to marry noted physician John Hall, and twins Judith who married Richard Quiney, and Hamnet his only son and heir who died at the age of eleven. He was writing poems and plays, and his involvement with theatre troupes and acting is disparagingly condemned in a pamphlet that was distributed in London, attributed to Robert Green the playwright titled "Groats Worth of Witte" haughtily attacking Shakespeare as an "upstart crow"; "Yes trust them not: O that I might entreat your rare wits to be employed in more profitable courses: While it was a time for many upstart theatres, the popular public entertainment of the day, they were often shut down and forbidden to open for stretches of time. Shakespeare probably spent these dark days travelling between London, Stratford, and the provinces, which gave him time to pen many more plays and sonnets. Among the first of his known printed works is the comedic and erotically charged Ovidian narrative poem Venus and Adonis It was wildly popular, dedicated with great esteem to his patron Henry Wriothesly, third earl of Southampton, the young man that some say Shakespeare may have had more than platonic affection for. The troupe included his friend and actor Richard Burbage. A few of his plays were printed in his lifetime, though they appeared more voluminously after his death, sometimes plagiarised and often changed at the whim of the printer. First Folio would be the first collection of his dramatic works, a massive undertaking to compile thirty-six plays from the quarto texts, playbooks, transcriptions, and the memories of actors. The approximately nine hundred page manuscript took about two years to complete and was printed in as Mr. It also featured on the frontispiece the famous engraved portrait of Shakespeare said to be by Martin Droeshout c Most likely Anne and the children lived in Stratford while Shakespeare spent his time travelling between Stratford and London, dealing with business affairs and writing and acting. In his daughter Judith married Quiney who subsequently admitted to fornication with Margaret Wheeler, and Shakespeare took steps to bequeath a sum to Judith in her own name. William Shakespeare died on 23 April , according to his monument, and lies buried in the chancel of the Holy Trinity Church in Stratford upon Avon. While there is little known of her life, Anne Hathaway outlived her husband by seven years, dying in and is buried beside him. It is not clear as to how or why Shakespeare died, but in the reverend John Ward, vicar of Stratford recorded that "Shakespeare, Drayton and Ben Johnson had a merie meeting, and itt seems drank too hard, for Shakespeare died of a feavour there contracted. Others were written or revised right before being printed. The order, dates, and authorship of the Sonnets have been much debated with no conclusive findings. Many have claimed autobiographical details from them, including sonnet number in reference to Anne. The

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dedication to "Mr. Regardless, there have been some unfortunate projections and interpretations of modern concepts onto centuries old works that, while a grasp of contextual historical information can certainly lend to their depth and meaning, can also be enjoyed as valuable poetical works that have transcended time and been surpassed by no other. Ever the dramatist Shakespeare created a profound intrigue to scholars and novices alike as to the identities of these people. Some are reworkings of previous stories, many based on English or Roman history. The dates given here are when they are said to have been first performed, followed by approximate printing dates in brackets, listed in chronological order of performance. Titus Andronicus first performed in printed in , Romeo and Juliet , Hamlet ,.

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### 9: Top 10 novels inspired by Shakespeare | Books | The Guardian

*William Shakespeare died on 23 April, according to his monument, and lies buried in the chancel of the Holy Trinity Church in Stratford upon Avon. While there is little known of her life, Anne Hathaway outlived her husband by seven years, dying in and is buried beside him.*

Far be it from me to justify everything in that tragedy; it is a vulgar and barbarous drama, which would not be tolerated by the vilest populace of France, or Italy. Hamlet becomes crazy in the second act, and his mistress becomes crazy in the third; the prince slays the father of his mistress under the pretence of killing a rat, and the heroine throws herself into the river, a grave is dug on the stage, and the grave-diggers talk quodlibets worthy of themselves, while holding skulls in their hands; Hamlet responds to their nasty vulgarities in silliness no less disgusting. In the meanwhile another of the actors conquers Poland. Hamlet, his mother, and his father-in-law, carouse on the stage; songs are sung at table; there is quarrelling, fighting, killing - one would imagine this piece to be the work of a drunken savage. But amidst all these vulgar irregularities, which to this day make the English drama so absurd and so barbarous, there are to be found in Hamlet, by a bizarrerie still greater, some sublime passages, worthy of the greatest genius. It seems as though nature had mingled in the brain of Shakespeare the greatest conceivable strength and grandeur with whatsoever witless vulgarity can devise that is lowest and most detestable. The incidents are so numerous, that the argument of the play would make a long tale. The scenes are interchangeably diversified with merriment and solemnity; with merriment that includes judicious and instructive observations, and solemnity, not strained by poetical violence above the natural sentiments of man. New characters appear from time to time in continual succession, exhibiting various forms of life and particular modes of conversation. The pretended madness of Hamlet causes much mirth, the mournful distraction of Ophelia fills the heart with tenderness, and every personage produces the effect intended, from the apparition that in the first act chills the blood with horror, to the fop in the last, that exposes affectation to just contempt. The conduct is perhaps not wholly secure against objections. The action is indeed for the most part in continual progression, but there are some scenes which neither forward nor retard it. Of the feigned madness of Hamlet there appears no adequate cause, for he does nothing which he might not have done with the reputation of sanity. He plays the madman most, when he treats Ophelia with so much rudeness, which seems to be useless and wanton cruelty. Hamlet is, through the whole play, rather an instrument than an agent. After he has, by the stratagem of the play, convicted the King, he makes no attempt to punish him, and his death is at last effected by an incident which Hamlet has no part in producing. The catastrophe is not very happily produced; the exchange of weapons is rather an expedient of necessity, than a stroke of art. A scheme might easily have been formed, to kill Hamlet with the dagger, and Laertes with the bowl. The poet is accused of having shewn little regard to poetical justice, and may be charged with equal neglect of poetical probability. The apparition left the regions of the dead to little purpose; the revenge which he demands is not obtained but by the death of him that was required to take it; and the gratification which would arise from the destruction of an usurper and a murderer, is abated by the untimely death of Ophelia, the young, the beautiful, the harmless, and the pious. To me it is clear that Shakespeare meant, in the present case, to represent the effects of a great action laid upon a soul unfit for the performance of it. In this view the whole piece seems to me to be composed. There is an oak-tree planted in a costly jar, which should have borne only pleasant flowers in its bosom; the roots expand, the jar is shivered. A lovely, pure, noble and most moral nature, without the strength of nerve which forms a hero, sinks beneath a burden which it cannot bear and must not cast away. All duties are holy for him; the present is too hard. Impossibilities have been required of him; not in themselves impossibilities, but such for him. He winds, and tums, and torments himself; he advances and recoils; is ever put in mind, ever puts himself in mind; at last does all but lose his purpose from his thoughts; yet still without recovering his peace of mind. What then, are they not real? They are as real as our own thoughts. It is we who are Hamlet. This play has a prophetic truth, which is above that of history. He

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is the prince of philosophical speculators; and because he cannot have his revenge perfect, according to the most refined idea his wish can form, he declines it altogether. Yet he is sensible of his own weakness, taxes himself with it, and tries to reason himself out of it Still he does nothing; and this very speculation on his own infirmity only affords him another occasion for indulging it. It is not from any want of attachment to his father or of abhorrence of his murder that Hamlet is thus dilatory, but it is more to his taste to indulge his imagination in reflecting upon the enormity of the crime and refining on his schemes of vengeance, than to put them into immediate practice. His ruling passion is to think, not to act: In Hamlet this balance is disturbed: Hence we see a great, an almost enormous, intellectual activity, and a proportionate aversion to real action, consequent upon it, with all its symptoms and accompanying qualities. This character Shakspeare places in circumstances, under which it is obliged to act on the spur of the moment: Thus it is that this tragedy presents a direct contrast to that of Macbeth; the one proceeds with the utmost slowness, the other with a crowded and breathless rapidity. He does not want courage, skill, will, or opportunity; but every incident sets him thinking; and it is curious, and, at the same time strictly natural, that Hamlet, who all the play seems reason itself, should be impelled, at last, by mere accident to effect his object. I have a smack of Hamlet myself, if I may say so. A maxim is a conclusion upon observation of matters of fact, and is merely retrospective: Polonius is a man of maxims. Whilst he is descanting on matters of past experience, as in that excellent speech to Laertes before he sets out on his travels, he is admirable; but when he comes to advise or project, he is a mere dotard. You see, Hamlet, as the man of ideas, despises him. In real life, it is no unusual thing to meet with characters every whit as obscure as that of the Prince of Denmark; men seemingly accomplished for the greatest actions, clear in thought, and dauntless in deed, still meditating mighty works, and urged by all the motives and occasions to the performance, - whose existence is nevertheless an unperforming dream; men of noblest, warmest affections, who are perpetually wringing the hearts of those whom they love best; whose sense of rectitude is strong and wise enough to inform and govern a world, while their acts are the hapless issues of casualty and passion, and scarce to themselves appear their own. We cannot conclude that all such have seen ghosts; though the existence of ghost-seers is as certain, as that of ghosts is problematical. But they will generally be found, either by a course of study and meditation too remote from the art and practice of life, - by designs too pure and perfect to be executed in earthly materials, - or from imperfect glimpses of an intuition beyond the defined limits of communicable knowledge, to have severed themselves from the common society of human feelings and opinions, and become as it were ghosts in the body. Such a man is Hamlet; an habitual dweller with his own thoughts, - preferring the possible to the real, - refining on the ideal forms of things, till the things themselves become dim in his sight, and all the common doings and sufferings, the obligations and engagements of the world, a weary task, stale and unprofitable. By natural temperament he is more a thinker than a doer. His abstract intellect is an overbalance for his active impulses. Sorrow contracts around his soul, and shuts it out from cheerful light, and wholesome air. Into the feelings of a man so situated there entered much that we are accustomed to consider as exclusively modern; how much, the fragments of Empedocles himself which remain to us are sufficient at least to indicate. What those who are familiar only with the great monuments of early Greek genius suppose to be its exclusive characteristics, have disappeared; the calm, the cheerfulness, the disinterested objectivity have disappeared: It amuses thousands annually, and it stimulates the minds of millions. Performed in barns and minor theatres oftener than in Theatres Royal, it is always and everywhere attractive. The lowest and most ignorant audiences delight in it. The source of the delight is twofold: First, its reach of thought on topics the most profound; for the dullest soul can feel a grandeur which it cannot understand, and will listen with hushed awe to the out-pourings of a great meditative mind obstinately questioning fate; Secondly, its wondrous dramatic variety. Only consider for a moment the striking effects it has in the Ghost; the tyrant murderer; the terrible adulterous queen; the melancholy hero, doomed to so awful a fate; the poor Ophelia, broken-hearted and dying in madness; the play within a play, entrapping the conscience of the King; the ghastly mirth of the gravediggers; the funeral of Ophelia interrupted by a quarrel over her grave betwixt her brother and her lover; and, finally, the horrid bloody dnoement. Such are the

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figures woven in the tapestry by passion and poetry. Add thereto the absorbing fascination of profound thoughts. It may indeed be called the tragedy of thought, for there is as much reflection as action in it; but the reflection itself is made dramatic, and hurries the breathless audience along, with an interest which knows no pause. Strange it is to notice in this work the indissoluble union of refinement with horrors, of reflection with tumult, of high and delicate poetry with broad, palpable, theatrical effects. The machinery is a machinery of horrors, physical and mental: That during four whole acts Hamlet cannot or does not make up his mind to any direct and deliberate action against his uncle is true enough; true, also, we may say, that Hamlet had somewhat more of mind than another man to make up, and might properly want somewhat more time than might another man to do it in; but not, I venture to say in spite of Goethe, through innate inadequacy to his task and unconquerable weakness of the will; not, I venture to think in spite of Hugo, through inmedicable scepticism of the spirit and irremediable propensity to nebulous intellectual refinement. One practical point in the action of the play precludes us from accepting so ready a solution of the riddle as is suggested either by the simple theory of half-heartedness or by the simple hypothesis of doubt. There is absolutely no other reason, we might say there was no other excuse, for the introduction or intrusion of an else superfluous episode into a play which was already, and which remains even after all possible excisions, one of the longest plays on record. But for all that he or Hamlet has got by it, Shakespeare might too evidently have spared his pains; and for all this voice as of one crying in a wilderness, Hamlet will too surely remain to the majority of students, not less than to all actors and all editors and all critics, the standing type and embodied emblem of irresolution, half-heartedness, and doubt. For the immediate cause of that is simply that his habitual feeling is one of disgust at life and everything in it, himself included, - a disgust which varies in intensity, rising at times into a longing for death, sinking often into weary apathy, but is never dispelled for more than brief intervals. And the action required of Hamlet is very exceptional. It is violent, dangerous, difficult to accomplish perfectly, on one side repulsive to a man of honour and sensitive feeling, on another side involved in a certain mystery here come in thus, in their subordinate place, various causes of inaction assigned by various theories. These obstacles would not suffice to prevent Hamlet from acting, if his state were normal; and against them there operate, even in his morbid state, healthy and positive feelings, love of his father, loathing of his uncle, desire of revenge, desire to do duty. We see them doing so; and sometimes the process is quite simple, no analytical reflection on the deed intervening between the outburst of passion and the relapse into melancholy. But this melancholy is perfectly consistent also with that incessant dissection of the task assigned, of which the Schlegel-Coleridge theory makes so much. How am I to do the deed? What will be the consequence of attempting it - success, my death, utter misunderstanding, mere mischief to the State? Can it be right to do it, or noble to kill a detenceless man? What is the good of doing it in such a world as this? And Hamlet the character has had an especial temptation for that most dangerous type of critic These minds often find in Hamlet a vicarious existence for their own artistic realization. Such a mind had Goethe, who made of Hamlet a Werther; and such had Coleridge, who made of Hamlet a Coleridge; and probably neither of these men in writing about Hamlet remembered that his first business was to study a work of art. We know there was an older play by Thomas Kyd, that extraordinary dramatic if not poetic geius who was in all probability the author of two plays so dissimilar as the Spanish Tragedy and Arden of Feversham; and what this play was like we can guess from three clues: The alteration is not complete enough, however, to be convincing. This, however, is by no means the whole story. The subject might conceivably have expanded into a tragedy like these, intelligible, self-complete, in the sunlight. Hamlet, like the sonnets, is full of some stuff that the writer could not drag to light, contemplate, or manipulate into art. Hamlet the man is dominated by an emotion which is inexpressible, because it is in excess of the facts as they appear. And the supposed identity of Hamlet with his author is genuine to this point: Hamlet is up against the difficulty that his disgust is occasioned by his mother, but that his mother is not an adequate equivalent for it; his disgust envelops and exceeds her. It is thus a feeling which he cannot understand; he cannot objectify it, and it therefore remains to poison life and obstruct action. None of the possible actions can satisfy it; and nothing that Shakespeare can do with the plot

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can express Hamlet for him. Shakespear, transfiguring this into a tragedy on the ancient Athenian level, could not have been quite unconscious of the evolutionary stride he was taking. He has no doubt as to his duty in the matter. But when fully convinced he finds to his bewilderment that he cannot kill his uncle deliberately. In a sudden flash of rage he can and does stab at him through the arras, only to find that he has killed poor old Polonius by mistake. What happened to Hamlet was what had happened fifteen hundred years before to Jesus. Bom into the vindictive morality of Moses he has evolved into the Christian perception of the futility and wickedness of revenge and punishment, founded on the simple fact that two blacks do not make a white.

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