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Loading PreviewSorry, preview is currently unavailable. You can download the paper by clicking the button above. 1A woman's face with nature's own hand painted2Hast thou, the master-mistress of my passion;3A woman's gentle heart, but not acquainted4With shifting change as is false women's fashion;5An eye more bright than theirs, less false in
rolling,6Gilding the object whereupon it gazeth;7A man in hue, all hues in his controlling,8Which steals men's eyes and women's souls amazeth.9And for a woman wert thou first created,10Till nature as she wrought thee fell a-doting,11And by addition me of thee defeated12By adding one thing to my purpose nothing.13

But since she pricked thee
out for women's pleasure, 14 Mine be thy love and thy love's use their treasure. 1When I do count the clock that tells the time, 2And see the brave day sunk in hideous night; 3When I behold the violet past prime, 4And sable curls all silver'd o'er with white; 5When lofty trees I see barren of leaves 6Which erst from heat did canopy the herd, 7And
summer's green all girded up in sheaves 8Borne on the bier with white and bristly beard, 9Then of thy beauty do I question make, 10That thou among the wastes of time must go,11Since sweets and beauties do themselves forsake12And die as fast as they see others grow; 13 And nothing 'gainst Time's scythe can make defence14 Save breed, to
brave him when he takes thee hence. English poet, playwright, and actor (1564-1616) "Shakespeare" redirects here. For other uses, see Shakespeare (disambiguation). William Shakespeare (disambiguation). William Shakespeare (disambiguation).
April 1564Died23 April 1616 (aged 52)Stratford-upon-Avon, EnglandResting placeChurch of the Holy Trinity, Stratford-upon-AvonOccupationPlaywrightpoetactorYears activec. 1585–1613EraElizabethanJacobeanMovementEnglish RenaissanceSpouse(s)Anne Hathaway (m. 1582)ChildrenSusanna HallHamnet ShakespeareJudith QuineyParentsJohn
Shakespeare (father) Mary Arden (mother) Signature William Shakespeare (bapt. 26 April 1616)[a] was an English language and the world's greatest dramatist. [2][3][4] He is often called England's national poet and the "Bard of Avon" (or simply "the
Bard").[5][b] His extant works, including collaborations, consist of some 39 plays,[c] 154 sonnets, three long narrative poems, and a few other verses, some of uncertain authorship. His plays have been translated into every major living language and are performed more often than those of any other playwright.[7] His works continue to be studied and
reinterpreted. Shakespeare was born and raised in Stratford-upon-Avon, Warwickshire. At the age of 18, he married Anne Hathaway, with whom he had three children: Susanna and twins Hamnet and Judith. Sometime between 1585 and 1592, he began a successful career in London as an actor, writer, and part-owner of a playing company called the
Lord Chamberlain's Men, later known as the King's Men. At age 49 (around 1613), he appears to have retired to Stratford, where he died three years later. Few records of Shakespeare's private life survive; this has stimulated considerable speculation about such matters as his physical appearance, his sexuality, his religious beliefs and whether the
 works attributed to him were written by others.[8][9][10] Shakespeare produced most of his known works between 1589 and 1613.[11][12][d] His early plays were primarily comedies and histories and are regarded as some of the best works produced in these genres. He then wrote mainly tragedies until 1608, among them Hamlet, Romeo and Juliet,
Othello, King Lear, and Macbeth, all considered to be among the finest works in the English language. [2][3][4] In the last phase of his life, he wrote tragicomedies (also known as romances) and collaborated with other playwrights. Many of Shakespeare's plays were published in editions of varying quality and accuracy in his lifetime. However, in
1623, two fellow actors and friends of Shakespeare's, John Heminges and Henry Condell, published a more definitive text known as the First Folio, a posthumous collected edition of Shakespeare's dramatic works that included all but two of his plays.[13] Its Preface was a prescient poem by Ben Jonson that hailed Shakespeare with the now famous
epithet: "not of an age, but for all time".[13] Life Main article: Life of William Shakespeare Early life Shakespeare Early life Shakespeare Early life Shakespeare Early life Main article: Life of William Shakespeare Early life S
where he was baptised on 26 April 1564. His date of birth is unknown, but is traditionally observed on 23 April, Saint George's Day.[15] This date, which can be traced to William Oldys and George Steevens, has proved appealing to biographers because Shakespeare died on the same date in 1616.[16][17] He was the third of eight children, and the
 eldest surviving son.[18] John Shakespeare's house, believed to be Shakespeare's birthplace, in Stratford-upon-Avon Although no attendance records for the period survive, most biographers agree that Shakespeare was probably educated at the King's New School in Stratford,[19][20][21] a free school chartered in 1553,[22] about a quarter-mile
(400 m) from his home. Grammar schools varied in quality during the Elizabethan era, but grammar school curricula were largely similar: the basic Latin text was standardised by royal decree, [23][24] and the school would have provided an intensive education in grammar based upon Latin classical authors. [25] At the age of 18, Shakespeare married
26-year-old Anne Hathaway. The consistory court of the Diocese of Worcester issued a marriage licence on 27 November 1582. The next day, two of Hathaway's neighbours posted bonds guaranteeing that no lawful claims impeded the marriage. [26] The ceremony may have been arranged in some haste since the Worcester chancellor allowed the
marriage banns to be read once instead of the usual three times, [27][28] and six months after the marriage Anne gave birth to a daughter Judith, followed almost two years later and were baptised 2 February 1585. [30] Hamnet died of unknown causes at the age of 11 and was
buried 11 August 1596.[31] Shakespeare's coat of arms, as it appears on the rough draft of the application to grant a coat-of-arms to John Shakespeare left few historical traces until he is mentioned as part of the London theatre scene in 1592. The exception
is the appearance of his name in the "complaints bill" of a law case before the Queen's Bench court at Westminster dated Michaelmas Term 1588 and 9 October 1589.[32] Scholars refer to the years between 1585 and 1592 as Shakespeare's "lost years".[33] Biographers attempting to account for this period have reported many apocryphal stories.
 Nicholas Rowe, Shakespeare's first biographer, recounted a Stratford legend that Shakespeare fled the town for London to escape prosecution for deer poaching in the estate of local squire Thomas Lucy. Shakespeare fled the town for London to escape prosecution for deer poaching in the estate of local squire Thomas Lucy. Shakespeare is also supposed to have taken his revenge on Lucy by writing a scurrilous ballad about him.[34][35] Another 18th-century story has
Shakespeare starting his theatrical career minding the horses of theatre patrons in London.[36] John Aubrey reported that Shakespeare may have been employed as a schoolmaster by Alexander Hoghton of Lancashire, a Catholic landowner who named a
certain "William Shakeshafte" in his will.[38][39] Little evidence substantiates such stories other than hearsay collected after his death, and Shakeshafte was a common name in the Lancashire area.[40][41] London and theatrical career It is not known definitively when Shakespeare began writing, but contemporary allusions and records of
performances show that several of his plays were on the London stage by 1592.[42] By then, he was sufficiently known in London to be attacked in print by the playwright Robert Greene in his Groats-Worth of Wit: ... there is an upstart Crow, beautified with our feathers, that with his Tiger's heart wrapped in a Player's hide, supposes he is as well able
to bombast out a blank verse as the best of you: and being an absolute Johannes factotum, is in his own conceit the only Shake-scene in a country.[43] Scholars differ on the exact meaning of Greene's words,[43][44] but most agree that Greene was accusing Shakespeare of reaching above his rank in trying to match such university-educated writers as
Christopher Marlowe, Thomas Nashe, and Greene himself (the so-called "University Wits").[45] The italicised phrase parodying the line "Oh, tiger's heart wrapped in a woman's hide" from Shakespeare's Henry VI, Part 3, along with the pun "Shake-scene", clearly identify Shakespeare as Greene's target. As used here, Johannes Factotum ("Jack of all
trades") refers to a second-rate tinkerer with the work of others, rather than the more common "universal genius".[43][46] Greene's attack is the earliest surviving mention of Shakespeare's work in the theatre. Biographers suggest that his career may have begun any time from the mid-1580s to just before Greene's remarks.[47][48][49] After 1594,
Shakespeare's plays were performed only by the Lord Chamberlain's Men, a company owned by a group of players, including Shakespeare, that soon became the leading playing company in London.[50] After the death of Queen Elizabeth in 1603, the company was awarded a royal patent by the new King James I, and changed its name to the King's
Men.[51] "All the world's a stage, and all the men and women merely players: they have their exits and their entrances; and one man in his time plays many parts ..." —As You Like It, Act II, Scene 7, 139-142[52] In 1599, a partnership of members of the company built their own theatre on the south bank of the River Thames, which they named the
Globe. In 1608, the partnership also took over the Blackfriars indoor theatre. Extant records of Shakespeare's property purchases and investments indicate that his association with the company made him a wealthy man, [53] and in 1597, he bought the second-largest house in Stratford, New Place, and in 1605, invested in a share of the parish tithes
in Stratford.[54] Some of Shakespeare's plays were published in quarto editions, beginning in 1594, and by 1598, his name had become a selling point and began to appear on the title pages.[55][56][57] Shakespeare continued to act in his own and other plays after his success as a playwright. The 1616 edition of Ben Jonson's Works names him on the
cast lists for Every Man in His Humour (1598) and Sejanus His Fall (1603).[58] The absence of his name from the 1605 cast list for Jonson's Volpone is taken by some scholars as a sign that his acting career was nearing its end.[47] The First Folio of 1623, however, lists Shakespeare as one of "the Principal Actors in all these Plays", some of which
were first staged after Volpone, although one cannot know for certain which roles he played. [59] In 1610, John Davies of Hereford wrote that "good Will" played "kingly" roles. [60] In 1709, Rowe passed down a tradition that Shakespeare played the ghost of Hamlet's father. [35] Later traditions maintain that he also played Adam in As You Like It, and
the Chorus in Henry V,[61][62] though scholars doubt the sources of that information.[63] Throughout his career, Shakespeare divided his time between London and Stratford. In 1596, the year before he bought New Place as his family home in Stratford, Shakespeare was living in the parish of St. Helen's, Bishopsgate, north of the River Thames.[64]
[65] He moved across the river to Southwark by 1599, the same year his company constructed the Globe Theatre there. [64][66] By 1604, he had moved north of the river again, to an area north of St Paul's Cathedral with many fine houses. There, he rented rooms from a French Huguenot named Christopher Mountjoy, a maker of women's wigs and
other headgear.[67][68] Later years and death Shakespeare's funerary monument in Stratford-upon-Avon Rowe was the first biographer to record the tradition, repeated by Johnson, that Shakespeare retired to Stratford "some years before his death".[69][70] He was still working as an actor in London in 1608; in an answer to the sharers' petition in
1635, Cuthbert Burbage stated that after purchasing the lease of the Blackfriars Theatre in 1608 from Henry Evans, the King's Men "placed men players" there, "which were Heminges, Condell, Shakespeare, etc.".[71] However, it is perhaps relevant that the bubonic plague raged in London throughout 1609.[72][73] The London public playhouses
were repeatedly closed during extended outbreaks of the plague (a total of over 60 months closure between May 1603 and February 1610),[74] which meant there was often no acting work. Retirement from all work was uncommon at that time.[75] Shakespeare continued to visit London during the years 1611-1614.[69] In 1612, he was called as a
witness in Bellott v Mountjoy, a court case concerning the marriage settlement of Mountjoy's daughter, Mary.[76][77] In March 1613, he bought a gatehouse in the former Blackfriars priory;[78] and from November 1614, he was in London for several weeks with his son-in-law, John Hall.[79] After 1610, Shakespeare wrote fewer plays, and none are
attributed to him after 1613.[80] His last three plays were collaborations, probably with John Fletcher,[81] who succeeded him as the house playwright of the King's Men. He retired in 1613, before the Globe Theatre burned down during the performance of Henry VIII on 29 June.[80] Shakespeare died on 23 April 1616, at the age of 52.[f] He died
 within a month of signing his will, a document which he begins by describing himself as being in "perfect health". No extant contemporary source explains how or why he died. Half a century later, John Ward, the vicar of Stratford, wrote in his notebook: "Shakespeare, Drayton, and Ben Jonson had a merry meeting and, it seems, drank too hard, for
Shakespeare died of a fever there contracted",[82][83] not an impossible scenario since Shakespeare knew Jonson and Drayton. Of the tributes from fellow authors, one refers to his relatively sudden death: "We wondered, Shakespeare knew Jonson and Drayton. Of the tributes from fellow authors, one refers to his relatively sudden death: "We wondered, Shakespeare knew Jonson and Drayton. Of the tributes from fellow authors, one refers to his relatively sudden death: "We wondered, Shakespeare knew Jonson and Drayton. Of the tributes from fellow authors, one refers to his relatively sudden death: "We wondered, Shakespeare knew Jonson and Drayton. Of the tributes from fellow authors, one refers to his relatively sudden death: "We wondered, Shakespeare knew Jonson and Drayton. Of the tributes from fellow authors, one refers to his relatively sudden death: "We wondered, Shakespeare knew Jonson and Drayton. Of the tributes from fellow authors, one refers to his relatively sudden death: "We wondered, Shakespeare knew Jonson and Drayton. Of the tributes from fellow authors, one refers to his relatively sudden death: "We wondered, Shakespeare knew Jonson and Drayton. Of the tributes from fellow authors, one refers to his relatively sudden death: "We wondered, Shakespeare knew Jonson and Drayton. Of the tributes from fellow authors, one refers to his relatively sudden death: "We wondered, Shakespeare knew Jonson and Drayton. Of the tributes from fellow authors, one refers to his relatively sudden death: "We wondered, Shakespeare knew Jonson and Drayton. Of the tributes from fellow authors, one refers to his relatively sudden death: "We wondered, Shakespeare knew Jonson and Drayton. Of the tributes from fellow authors, one refers to his relatively sudden death: "We wondered, Shakespeare knew Jonson and Drayton. Of the tributes from fellow authors, one refers to his relatively sudden death: "We wondered, Shakespeare knew Jonson and Drayton. Of the tributes from fellow authors, one refers to his relatively sudden death: "We won
upon-Avon, where Shakespeare was baptised and is buried He was survived by his wife and two daughters. Susanna had married Thomas Quiney, a vintner, two months before Shakespeare's death.[86] Shakespeare signed his last will and testament on 25 March 1616; the following day, his
new son-in-law, Thomas Quiney was found guilty of fathering an illegitimate son by Margaret Wheeler, who had died during childbirth. Thomas was ordered by the church court to do public penance, which would have caused much shame and embarrassment for the Shakespeare family.[86] Shakespeare bequeathed the bulk of his large estate to his
elder daughter Susanna[87] under stipulations that she pass it down intact to "the first son of her body".[88] The Quineys had three children, all of whom died without children in 1670, ending Shakespeare's direct line.[91][92] Shakespeare's will scarcely
mentions his wife, Anne, who was probably entitled to one-third of his estate automatically.[h] He did make a point, however, of leaving her "my second best bed", a bequest that has led to much speculation.[94][95][96] Some scholars see the bequest as an insult to Anne, whereas others believe that the second-best bed would have been the
matrimonial bed and therefore rich in significance.[97] Shakespeare was buried in the chancel of the Holy Trinity Church two days after his death.[98][99] The epitaph carved into the stone slab covering his grave includes a curse
against moving his bones, which was carefully avoided during restoration of the church in 2008:[100] Good frend for Iesvs sake forbeare, To digg the dvst enclosed heare. Bleste be y man y spares thes stones, And cvrst be he y moves my bones.[101][i] (Modern spelling: Good friend, for Jesus' sake forbeare, / To dig the dust enclosed here. /
 Blessed be the man that spares these stones, / And cursed be he that moves my bones.) Some time before 1623, a funerary monument was erected in his memory on the north wall, with a half-effigy of him in the act of writing. Its plaque compares him to Nestor, Socrates, and Virgil.[102] In 1623, in conjunction with the publication of the First Folio,
the Droeshout engraving was published.[103] Shakespeare has been commemorated in many statues and memorials around the world, including funeral monuments in Southwark Cathedral and Poets' Corner in Westminster Abbey.[104][105] Plays Main articles: Shakespeare's plays and William Shakespeare's collaborations Procession of Characters
from Shakespeare's Plays by an unknown 19th-century artist Most playwrights of the period typically collaborated with others at some point, as critics agree Shakespeare did, mostly early and late in his career.[106] The first recorded works of Shakespeare are Richard III and the three parts of Henry VI, written in the early 1590s during a vogue for
historical drama. Shakespeare's plays are difficult to date precisely, however,[107][108] and studies of the texts suggest that Titus Andronicus, The Comedy of Errors, The Taming of the Shrew, and The Two Gentlemen of Verona may also belong to Shakespeare's earliest period.[109][107] His first histories, which draw heavily on the 1587 edition of
Raphael Holinshed's Chronicles of England, Scotland, and Ireland,[110] dramatise the destructive results of weak or corrupt rule and have been interpreted as a justification for the origins of the Tudor dynasty.[111] The early plays were influenced by the works of other Elizabethan dramatists, especially Thomas Kyd and Christopher Marlowe, by the
traditions of medieval drama, and by the plays of Seneca.[112][113][114] The Comedy of Errors was also based on classical models, but no source for The Taming of the Shrew has been found, though it is related to a separate play of the same name and may have derived from a folk story.[115][116] Like The Two Gentlemen of Verona, in which two
friends appear to approve of rape,[117][118][119] the Shrew's story of the taming of a woman's independent spirit by a man sometimes troubles modern critics, directors, and audiences.[120] Oberon, Titania and Puck with Fairies Dancing. By William Blake, c. 1786. Tate Britain. Shakespeare's early classical and Italianate comedies, containing tight
double plots and precise comic sequences, give way in the mid-1590s to the romantic atmosphere of his most acclaimed comedies.[121] A Midsummer Night's Dream is a witty mixture of romance, fairy magic, and comic lowlife scenes.[122] Shakespeare's next comedy, the equally romantic Merchant of Venice, contains a portrayal of the vengeful
Jewish moneylender Shylock, which reflects Elizabethan views but may appear derogatory to modern audiences.[123][124] The wit and wordplay of Much Ado About Nothing,[125] the charming rural setting of As You Like It, and the lively merrymaking of Twelfth Night complete Shakespeare's sequence of great comedies.[126] After the lyrical
 Richard II, written almost entirely in verse, Shakespeare introduced prose comedy into the histories of the late 1590s, Henry IV, parts 1 and 2, and Henry V. His characters become more complex and tender as he switches deftly between comic and serious scenes, prose and poetry, and achieves the narrative variety of his mature work. [127][128][129]
This period begins and ends with two tragedies: Romeo and Juliet, the famous romantic tragedy of sexually charged adolescence, love, and death;[130][131] and Julius Caesar—based on Sir Thomas North's 1579 translation of Plutarch's Parallel Lives—which introduced a new kind of drama.[132][133] According to Shakespearean scholar James
Shapiro, in Julius Caesar, "the various strands of politics, character, inwardness, contemporary events, even Shakespeare's own reflections on the act of writing, began to infuse each other".[134] Hamlet, Horatio, Marcellus, and the Ghost of Hamlet's Father. Henry Fuseli, 1780-1785. Kunsthaus Zürich. In the early 17th century, Shakespeare wrote
the so-called "problem plays" Measure for Measure, Troilus and Cressida, and All's Well That Ends Well and a number of his best known tragedies. [135][136] Many critics believe that Shakespeare's greatest tragedies, Hamlet, has probably been discussed more
than any other Shakespearean character, especially for his famous soliloquy which begins "To be or not to be; that is the question".[137] Unlike the introverted Hamlet, whose fatal flaw is hesitation, the heroes of the tragedies that followed, Othello and King Lear, are undone by hasty errors of judgement.[138] The plots of Shakespeare's tragedies
to the torture and blinding of the Earl of Gloucester and the murder of Lear's youngest daughter Cordelia. According to the critic Frank Kermode, "the play...offers neither its good characters nor its audience any relief from its cruelty".[142][143][144] In Macbeth, the shortest and most compressed of Shakespeare's tragedies,[145] uncontrollable
considered his most successful tragedies by the poet and critic T. S. Eliot.[147][148] In his final period, Shakespeare turned to romance or tragicomedy and completed three more major plays: Cymbeline, The Winter's Tale, and The Tempest, as well as the collaboration, Pericles, Prince of Tyre. Less bleak than the tragedies, these four plays are
on two further surviving plays, Henry VIII and The Two Noble Kinsmen, probably with John Fletcher.[154] Performances Main article: Shakespeare in performance It is not clear for which companies Shakespeare wrote his early plays. The title page of the 1594 edition of Titus Andronicus reveals that the play had been acted by three different troupes
[155] After the plaques of 1592-93, Shakespeare's plays were performed by his own company at The Theatre and the Curtain in Shoreditch, north of the Thames. [156] Londoners flocked there to see the first part of Henry IV, Leonard Digges recording, "Let but Falstaff come, Hal, Poins, the rest ... and you scarce shall have a room". [157] When the
greatest post-1599 plays were written for the Globe, including Hamlet, Othello, and King Lear.[158][160][161] The reconstructed Globe Theatre on the south bank of the River Thames in London After the Lord Chamberlain's Men were renamed the King's Men in 1603, they entered a special relationship with the new King James. Although the
 performance records are patchy, the King's Men performed seven of Shakespeare's plays at court between 1 November 1604, and 31 October 1605, including two performances of The Merchant of Venice. [62] The indoor setting
combined with the Jacobean fashion for lavishly staged masques, allowed Shakespeare to introduce more elaborate stage devices. In Cymbeline, for example, Jupiter descends "in thunder and lightning, sitting upon an eagle: he throws a thunder bolt. The ghosts fall on their knees."[163][164] The actors in Shakespeare's company included the famous
Richard Burbage, William Kempe, Henry Condell and John Heminges. Burbage played the leading role in the first performances of many of Shakespeare's playe, including Richard III, Hamlet, Othello, and King Lear.[165] The popular comic actor Will Kempe played the servant Peter in Romeo and Juliet and Dogberry in Much Ado About Nothing,
among other characters.[166][167] He was replaced around 1600 by Robert Armin, who played roles such as Touchstone in As You Like It and the fool in King Lear.[168] In 1613, Sir Henry Wotton recorded that Henry VIII "was set forth with many extraordinary circumstances of pomp and ceremony".[169] On 29 June, however, a cannon set fire to
the thatch of the Globe and burned the theatre to the ground, an event which pinpoints the date of a Shakespeare play with rare precision. [169] Textual sources Title page of the First Folio, 1623. Copper engraving of Shakespeare by Martin Droeshout. In 1623, John Heminges and Henry Condell, two of Shakespeare's friends from the King's Men,
published the First Folio, a collected edition of Shakespeare's plays. It contained 36 texts, including 18 printed for the first time.[170] Many of the plays had already appeared in quarto versions—filmsy books made from sheets of paper folded twice to make four leaves.[171] No evidence suggests that Shakespeare approved these editions, which the
 First Folio describes as "stol'n and surreptitious copies".[172] Nor did Shakespeare plan or expect his works to survive in any form at all; those works likely would have faded into oblivion but for his friends' spontaneous idea, after his death, to create and publish the First Folio.[173] Alfred Pollard termed some of the pre-1623 versions as "bad
quartos" because of their adapted, paraphrased or garbled texts, which may in places have been reconstructed from memory.[171][172][174] Where several versions of a play survive, each differs from the other. The differences may stem from copying or printing errors, from notes by actors or audience members, or from Shakespeare's own papers
[175][176] In some cases, for example, Hamlet, Troilus and Cressida, and Othello, Shakespeare could have revised the texts between the quarto and folio editions. In the case of King Lear, however, while most modern editions do conflate them, the 1623 folio version is so different from the 1608 quarto that the Oxford Shakespeare prints them both,
rejects the sexual advances of Venus; while in The Rape of Lucrece is raped by the lustful Tarquin.[178] Influenced by Ovid's Metamorphoses,[179] the poems show the guilt and moral confusion that result from uncontrolled lust.[180] Both proved popular and were often reprinted during Shakespeare's lifetime. A third
narrative poem, A Lover's Complaint, in which a young woman laments her seduction by a persuasive suitor, was printed in the first edition of the Sonnets in 1609. Most scholars now accept that Shakespeare wrote A Lover's Complaint. Critics consider that its fine qualities are marred by leaden effects.[181][182][183] The Phoenix and the Turtle
printed in Robert Chester's 1601 Love's Martyr, mourns the deaths of the legendary phoenix and his lover, the faithful turtle dove. In 1599, two early drafts of sonnets 138 and 144 appeared in The Passionate Pilgrim, published under Shakespeare's name but without his permission.[181][183][184] Sonnets Main article: Shakespeare's name but without his permission.
page from 1609 edition of Shake-Speares Sonnets Published in 1609, the Sonnets were the last of Shakespeare's non-dramatic works to be printed. Scholars are not certain when each of the 154 sonnets was composed, but evidence suggests that Shakespeare wrote sonnets throughout his career for a private readership.[185][186] Even before the two
unauthorised sonnets appeared in The Passionate Pilgrim in 1599, Francis Meres had referred in 1598 to Shakespeare's intended sequence. [188] He seems to have planned two contrasting series: one about uncontrollable lust for
[187][186] "Shall I compare thee to a summer's day? Thou art more levely and more temperate ..." —Lines from Shakespeare's Sonnet 18.[189] The 1609 edition was dedicated to a "Mr. W.H.", credited as "the only begetter" of the poems. It is not known whether this was written by Shakespeare himself or by the publisher, Thomas Thorpe, whose
 initials appear at the foot of the dedication page; nor is it known who Mr. W.H. was, despite numerous theories, or whether Shakespeare even authorised the publication, procreation, death, and time.[191] Style Main article: Shakespeare's writing style
Shakespeare had begun to write a more natural poetry. He increasingly tuned his metaphors and images to the needs of the drama itself. Shakespeare's standard poetic form was blank verse, composed in iambic pentameter. In practice, this meant that his verse was usually unrhymed and consisted of ten syllables to a line, spoken with a stress or
every second syllable. The blank verse of his early plays is quite different from that of his later ones. It is often beautiful, but its sentences tend to start, pause, and finish at the end of lines, with the risk of monotony. [199] Once Shakespeare mastered traditional blank verse, he began to interrupt and vary its flow. This technique releases the new
power and flexibility of the poetry in plays such as Julius Caesar and Hamlet. Shakespeare uses it, for example, to convey the turmoil in Hamlet's mind: [200] Sir, in my heart there was a kind of fighting That would not let me sleep. Methought I lay Worse than the mutines in the bilboes. Rashly—And prais'd be rashness for it—let us know Our
indiscretion sometimes serves us well ... — Hamlet, Act 5, Scene 2, 4-8[200] After Hamlet, Shakespeare varied his poetic style further, particularly in the more emotional passages of the late tragedies. The literary critic A. C. Bradley described this style as "more concentrated, rapid, varied, and, in construction, less regular, not seldom twisted or
elliptical".[201] In the last phase of his career, Shakespeare adopted many techniques to achieve these effects. These included run-on lines, irregular pauses and stops, and extreme variations in sentence structure and length.[202] In Macbeth, for example, the language darts from one unrelated metaphor or simile to another: "was the hope drunk/
Wherein you dressed yourself?" (1.7.35-38); "... pity, like a naked new-born babe/ Striding the blast, or heaven's cherubim, hors'd/ Upon the sightless couriers of the air ..." (1.7.21-25). The listener is challenged to complete the sense.[202] The late romances, with their shifts in time and surprising turns of plot, inspired a last poetic style in which longed to complete the sense.[202] The late romances, with their shifts in time and surprising turns of plot, inspired a last poetic style in which longed to complete the sense.[202] The late romances, with their shifts in time and surprising turns of plot, inspired a last poetic style in which longed to complete the sense.[202] The late romances, with their shifts in time and surprising turns of plot, inspired a last poetic style in which longed to complete the sense.[202] The late romances are supplied to complete the sense a
and short sentences are set against one another, clauses are piled up, subject and object are reversed, and words are omitted, creating an effect of spontaneity. [203] Shakespeare combined poetic genius with a practical sense of the theatre. [204] Like all playwrights of the time, he dramatised stories from sources such as Plutarch and Holinshed. [205]
varied motivations and distinctive patterns of speech. He preserved aspects of his earlier style in the later plays, however. In Shakespeare's late romances, he deliberately returned to a more artificial style, which emphasised the illusion of the Armed
Head. By Henry Fuseli, 1793-1794. Folger Shakespeare Library, Washington. Shakespeare's work has made a lasting impression on later theatre and literature. In particular, he expanded the dramatic potential of characterisation, plot, language, and genre. [209] Until Romeo and Juliet, for example, romance had not been viewed as a worthy topic for
Scholars have identified 20,000 pieces of music linked to Shakespeare's works. These include three operas by Giuseppe Verdi, Macbeth, Otello and Falstaff, whose critical standing compares with that of the source plays. [214] Shakespeare has also inspired many painters, including the Romantics and the Pre-Raphaelites. The Swiss Romantic artist
use of language helped shape modern English.[218] Samuel Johnson quoted him more often than any other author in his A Dictionary of the English Language, the first serious work of its type.[219] Expressions such as "with bated breath" (Merchant of Venice) and "a foregone conclusion" (Othello) have found their way into everyday English speech
[220][221] Shakespeare's influence extends far beyond his native English language. His reception in Germany was particularly significant; as early as the 18th century Shakespeare was widely translated and popularised in Germany, and gradually became a "classic of the German Weimar era;" Christoph Martin Wieland was the first
 embraced it, and him, with joyous abandon, as the possibilities of language and character in action that he celebrated liberated writers across the continent. Some of the most deeply affecting productions of Shakespeare have been non-English, and non-European. He is that unique writer: he has something for everyone."[224] According to Guinness
 World Records, Shakespeare remains the world's best-selling playwright, with sales of his plays and poetry believed to have achieved in excess of four billion copies in the almost 400 years since his death. He is also the third most translated author in history. [225] Critical reputation Main articles: Reputation of William Shakespeare and Timeline of
authors of the Parnassus plays at St John's College, Cambridge, numbered him with Chaucer, Gower, and Spenser.[231] In the First Folio, Ben Jonson called Shakespeare the "Soul of the age, the applause, delight, the wonder of our stage", although he had remarked elsewhere that "Shakespeare wanted art" (lacked skill).[226] Between the
 Restoration of the monarchy in 1660 and the end of the 17th century, classical ideas were in voque. As a result, critics of the time mostly rated Shakespeare for mixing the comic with the tragic. Nevertheless, poet and critic John Dryden rated
and Edmond Malone in 1790, added to his growing reputation. [234][235] By 1800, he was firmly enshrined as the national poet. [236] In the 18th and 19th centuries, his reputation also spread abroad. Among those who championed him were the writers Voltaire, Goethe, Stendhal, and Victor Hugo. [237][j] A garlanded statue of William Shakespeare in
Lincoln Park, Chicago, typical of many created in the 19th and early 20th centuries During the Romantic era, Shakespeare was praised by the poet and literary philosopher Samuel Taylor Coleridge, and the critic August Wilhelm Schlegel translated his plays in the spirit of German Romanticism. [239] In the 19th century, critical admiration for
Shakespeare's genius often bordered on adulation.[240] "This King Shakespeare," the essayist Thomas Carlyle wrote in 1840, "does not he shine, in crowned sovereignty, over us all, as the noblest, gentlest, yet strongest of rallying signs; indestructible".[241] The Victorians produced his plays as lavish spectacles on a grand scale.[242] The playwrigh
and critic George Bernard Shaw mocked the cult of Shakespeare worship as "bardolatry", claiming that the new naturalism of Ibsen's plays had made Shakespeare obsolete. [243] The modernist revolution in the arts during the early 20th century, far from discarding Shakespeare obsolete.
Expressionists in Germany and the Futurists in Moscow mounted productions of his plays. Marxist playwright and director Bertolt Brecht devised an epic theatre under the influence of Shakespeare. The poet and critic T. S. Eliot argued against Shaw that Shakespeare's "primitiveness" in fact made him truly modern. [244] Eliot, along with G. Wilson
Knight and the school of New Criticism, led a movement towards a closer reading of Shakespeare's imagery. In the 1950s, a wave of new critical approaches replaced modernism and paved the way for post-modern studies of Shakespeare's imagery. In the 1950s, a wave of new critical approaches replaced modernism and paved the way for post-modern studies of Shakespeare's imagery. In the 1950s, a wave of new critical approaches replaced modernism and paved the way for post-modern studies of Shakespeare's imagery. In the 1950s, a wave of new critical approaches replaced modernism and paved the way for post-modern studies of Shakespeare's imagery. In the 1950s, a wave of new critical approaches replaced modernism and paved the way for post-modern studies of Shakespeare's imagery. In the 1950s, a wave of new critical approaches replaced modernism and paved the way for post-modern studies of Shakespeare's imagery. In the 1950s, a wave of new critical approaches replaced modernism and paved the way for post-modern studies of Shakespeare's imagery. In the 1950s, a wave of new critical approaches replaced modernism and paved the way for post-modern studies of Shakespeare's imagery. In the 1950s, a wave of new critical approaches replaced modernism and paved the way for post-modern studies of the part of the 
Historicism, African-American studies, and queer st
Folio, The Two Noble Kinsmen and Pericles, Prince of Tyre, are now accepted as part of the canon, with today's scholars agreeing that Shakespeare made major contributions to the writing of both. [250][251] No Shakespeare made major contributions to the writing of both. [250][251] No Shakespeare made major contributions to the writing of both.
romances, and though many scholars prefer to call them tragicomedies, Dowden's term is often used. [252] [253] In 1896, Frederick S. Boas coined the term "problem plays" to describe four plays: All's Well That Ends Well, Measure for Measure, Troilus and Cressida, and Hamlet. [254] "Dramas as singular in theme and temper cannot be strictly called
article: Shakespeare authorship question Around 230 years after Shakespeare's death, doubts began to be expressed about the authorship of the works attributed to him.[259] Proposed alternative candidates include Francis Bacon, Christopher Marlowe, and Edward de Vere, 17th Earl of Oxford.[260] Several "group theories" have also been proposed
[261] Only a small minority of academics believe there is reason to question the traditional attribution, [262] but interest in the subject, particularly the Oxfordian theory of Shakespeare authorship, continues into the 21st century. [263][264][265] Religious views of William Shakespeare Shakespeare conformed to the official state
practising Catholicism in England was against the law.[267] Shakespeare's mother, Mary Arden, certainly came from a pious Catholic family. The strongest evidence might be a Catholic statement of faith signed by his father, John Shakespeare, found in 1757 in the rafters of his former house in Henley Street. However, the document is now lost and
scholars differ as to its authenticity. [268] [269] In 1591, the authorities reported that John Shakespeare had missed church "for fear of process for debt", a common Catholic excuse. [270][271][272] In 1606, the name of William's daughter Susanna appears on a list of those who failed to attend Easter communion in Stratford. [270][271][272] Other
authors argue that there is a lack of evidence about Shakespeare's religious beliefs. Scholars find evidence both for and against Shakespeare's catholicism, Protestantism, or lack of belief in his plays, but the truth may be impossible to prove. [273][274] Sexuality Main article: Sexuality of William Shakespeare's catholicism, Protestantism, or lack of belief in his plays, but the truth may be impossible to prove.
known. At 18, he married 26-year-old Anne Hathaway, who was pregnant. Susanna, the first of their three children, was born six months later on 26 May 1583. Over the centuries, some readers have posited that Shakespeare's sonnets are autobiographical, [275] and point to them as evidence of his love for a young man. Others read the same passages
evidence suggests that he ever commissioned a portrait, so the Droeshout engraving, which Ben Jonson approved of as a good likeness, [280] and his Stratford monument provide perhaps the best evidence of his appearance. From the 18th century, the desire for authentic Shakespeare portraits fuelled claims that various surviving pictures depicted
Shakespeare. That demand also led to the production of several fake portraits, as well as misattributions, repaintings, and relabelling of Shakespeare English Renaissance theatre Spelling of Shakespeare Bibliography Notes and references Notes ^ Dates follow the
 Julian calendar, used in England throughout Shakespeare's lifespan, but with the start of the year adjusted to 1 January (see Old Style and New Style dates). Under the Gregorian calendar, adopted in Catholic countries in 1582, Shakespeare died on 3 May.[1] ^ The "national cult" of Shakespeare, and the "bard" identification, dates from September
 1769, when the actor David Garrick organised a week-long carnival at Stratford to mark the town council awarding him the freedom of the town. In addition to presenting the banks of the Avon as the birthplace of the "matchless
Bard".[6] ^ The exact figures are unknown. See Shakespeare's collaborations and Shakespeare's plays for further details. ^ The crest is a silver falcon supporting a spear, while the motto is Non Sanz Droict (French for "not
abbreviations ye for the (3rd line) and yt for that (3rd and 4th lines) the letter y represents th: see thorn. ^ Grady cites Voltaire's Philosophical Letters (1733); Goethe's Wilhelm Meister's Apprenticeship (1795); Stendhal's two-part pamphlet Racine et Shakespeare (1823-25); and Victor Hugo's prefaces to Cromwell (1827) and William Shakespeare
(1864).[238] ^ For example, A.L. Rowse, the 20th-century Shakespeare scholar, was emphatic: "He died, as he had lived, a conforming member of the Church of England. His will made that perfectly clear—in facts, puts it beyond dispute, for it uses the Protestant formula."[266] References ^ Schoenbaum 1987, p. xv. ^ a b Greenblatt 2005, p. 11. ^ a
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