

MINISTRY OF HIGHER AND SECONDARY

EDUCATION OF THE REPUBLIC OF UZBEKISTAN

ANDIJAN MACHINEBUILDING INSTITUTE

ESSAY

TOPIC: William Shakespeare - The famous English poet and playwright

PERFORMED:

Direction: Material-study and technology of new materials **Group:** 124 **Course:** 1

Student: Olimova Nilufar

CHECKED: Z.Raxmatova

ANDIJAN - 2016

William Shakespeare - The famous English poet and playwright

Plan:

Introduction

1. England's national poet and the Bard of Avon
2. The accuracy of William Shakespeare's family lifetime

3. William Shakespeare's plays, sonnets and performances

Conclusion

List of the used literature



William Shakespeare was an English poet and playwright, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet and the "Bard of Avon". His extant works, including some collaborations, consist of about 38 plays, 154 sonnets, two long narrative poems, and a few other verses, the authorship of some of which is uncertain. His plays have been translated into every major living language and are performed more often than those of any other playwright.



Shakespeare was born and brought up in Stratford-upon-Avon. At the age of 18, he married Anne Hathaway, with whom he had three children: Susanna, and twins Hamnet and Judith. 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. He appears to have retired to Stratford around 1613 at age 49, where he died three years later. Few records of Shakespeare's private life survive, and there has been considerable speculation about

such matters as his physical appearance, sexuality, religious beliefs, and whether the works attributed to him were written by others.

Shakespeare produced most of his known work between 1589 and 1613.[[]His early plays were mainly comedies and histories, genres he raised to the peak of sophistication and artistry by the end of the 16th century. He then wrote mainly tragedies until about 1608, including *Hamlet*, *King Lear*, *Othello*, and *Macbeth*, considered some of the finest works in the English language. In his last phase, he wrote tragicomedies, also known as romances, and collaborated with other playwrights.

Many of his plays were published in editions of varying quality and accuracy during his lifetime. In 1623, John Hemming's and Henry Condell, two friends and fellow actors of Shakespeare, published the First Folio, a collected edition of his dramatic works that included all but two of the plays now recognized as Shakespeare's. It was prefaced with a poem by Ben Jonson, in which Shakespeare is hailed, presciently, as "not of an age, but for all time."

Shakespeare was a respected poet and playwright in his own day, but his reputation did not rise to its present heights until the 19th century. The Romantics, in particular, acclaimed Shakespeare's genius, and the Victorians worshipped Shakespeare with a reverence that George Bernard Shaw called "bardolatry". In the 20th century, his work was repeatedly adopted and rediscovered by new movements in scholarship and performance. His plays remain highly popular today and are constantly studied, performed, and reinterpreted in diverse cultural and political contexts throughout the world.

William Shakespeare was the son of John Shakespeare, an alderman and a successful glover originally from Snitterfield, and Mary Arden, the daughter of an affluent landowning farmer. He was born in Stratford-upon-Avon and baptized there on 26 April 1564. His actual date of birth remains unknown, but is traditionally observed on 23 April, Saint George's Day. This date, which can be traced back to an 18th-century scholar's mistake, has proved appealing to biographers, since Shakespeare died 23 April 1616. He was the third child of eight and the eldest surviving son

Although no attendance records for the period survive, most biographers agree that Shakespeare was probably educated at the King's New School in Stratford, a free school chartered in 1553, about a quarter-mile from his home. Grammar schools varied in quality during the Elizabethan era, but grammar school curricula were largely similar, the basic Latin text was standardized by royal decree, and the school would have provided an intensive education in grammar based upon Latin classical authors.

At the age of 18, Shakespeare married the 26-year-old Anne Hathaway. The consistory court of the Diocese of Worcester issued a marriage license on 27 November 1582. The next day, two of Hathaway's neighbors' posted bonds guaranteeing that no lawful claims impeded the marriage. 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, and six months after the marriage Anne gave birth to a daughter, Susanna, baptized 26 May 1583. Twins, son

Hamnet and daughter Judith, followed almost two years later and were baptized 2 February 1585. Hamnet died of unknown causes at the age of 11 and was buried 11 August 1596.

After the birth of the twins, 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 Michaela's Term 1588 and 9 October 1589.¹ Scholars refer to the years between 1585 and 1592 as Shakespeare's "lost years". 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 is also supposed to have taken his revenge on Lucy by writing a scurrilous ballad about him. Another 18th-century story has Shakespeare starting his theatrical career minding the horses of theatre patrons in London. John Aubrey reported that Shakespeare had been a country schoolmaster. Some 20th-century scholars have suggested that Shakespeare may have been employed as a schoolmaster by Alexander Houghton of Lancashire, a Catholic landowner who named a certain "William Shakeshafte" in his will. Little evidence substantiates such stories other than hearsay collected after his death, and Shakeshafte was a common name in the Lancashire area.

It is not known exactly when Shakespeare began writing, but contemporary allusions and records of performances show that several of his plays were on the London stage by 1592. By then, he was sufficiently well 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. Scholars differ on the exact meaning of these words, but most agree that Greene is accusing Shakespeare of reaching above his rank in trying to match university-educated writers such as Christopher Marlowe, Thomas Nashe and Greene himself (the "university wits"). The italicized 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", identifies Shakespeare as Greene's target. Here *Johannes Factotum*—"Jack of all trades"—means a second-rate tinkerer with the work of others, rather than the more common "universal genius». Greene's attack is the earliest surviving mention of Shakespeare's career in the theatre. Biographers suggest that his career may have begun any time from the mid-1580s to just before Greene's remarks. From 1594, Shakespeare's plays were performed by only the Lord Chamberlain's Men, a company owned by a group of players, including Shakespeare, that soon became the leading playing company in London. 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.

In 1599, a partnership of company members built their own theatre on the south bank of the River Thames, which they called the Globe. In 1608, the

partnership also took over the Black friars indoor theatre. Records of Shakespeare's property purchases and investments indicate that the company made him a wealthy man. In 1597, he bought the second-largest house in Stratford, New Place, and in 1605, he invested in a share of the parish tithes in Stratford.

Some of Shakespeare's plays were published in quarto editions from 1594. By 1598, his name had become a selling point and began to appear on the title pages. 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 Humor* (1598) and *Sejanus His Fall* (1603). The absence of his name from the 1605 cast list for Jonson's *Vulpine* is taken by some scholars as a sign that his acting career was nearing its end. 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 *Vulpine*, although we cannot know for certain which roles he played.¹ In 1610, John Davies of Hereford wrote that "good Will" played "kingly" roles. In 1709, Rowe passed down a tradition that Shakespeare played the ghost of Hamlet's father. Later traditions maintain that he also played Adam in *As You Like It* and the Chorus in *Henry V*, though scholars doubt the sources of the information.

Shakespeare divided his time between London and Stratford during his career. 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, Bishops gate, north of the River Thames. He moved across the river to Southward by 1599, the year his company constructed the Globe Theatre there. 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 ladies' wigs and other headgear.

Rowe was the first biographer to record the tradition, repeated by Johnson, that Shakespeare retired to Stratford 'some years before his death'. 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 Black friars Theatre in 1608 from Henry Evans, the King's Men 'placed men players' there, 'which were Hemminge's, Condell, Shakespeare, etc.'. In a document dated 7 June 1609 in a lawsuit he brought in Stratford against John Addenbrooke, Shakespeare is described as 'generous nuper in curia domini Jacobi' ('gentleman, recently at the Court of King James'). However it is perhaps relevant that the bubonic plague raged in London throughout 1609.

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), which meant there was often no acting work. Retirement from all work was uncommon at that time. Shakespeare continued to visit London during the years 1611–1614. In 1612, he was called as a witness in *Bellott v. Mountjoy*, a court case concerning the marriage settlement of Mountjoy's daughter, Mary. In March 1613 he bought a gatehouse in the former Blackfriars priory;¹ and from November 1614 he was in London for several weeks with his son-in-law, John Hall. After 1610, Shakespeare wrote fewer plays, and none are attributed to him after 1613. His last three plays were collaborations, probably with John Fletcher, who succeeded him as

the house playwright for the King's Men. Shakespeare died on 23 April 1616 and was survived by his wife and two daughters. Susanna had married a physician, John Hall, in 1607, and Judith had married Thomas Quiney, a vintner, two months before Shakespeare's death. 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.

In his will, Shakespeare left the bulk of his large estate to his elder daughter Susanna. The terms instructed that she pass it down intact to "the first son of her body». The Quiney's had three children, all of whom died without marrying. The Halls had one child, Elizabeth, who married twice but died without children in 1670, ending Shakespeare's direct line. Shakespeare's will scarcely mentions his wife, Anne, who was probably entitled to one third of his estate automatically. He did make a point, however, of leaving her "my second best bed", a bequest that has led to much speculation. 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.

Shakespeare was buried in the chancel of the Holy Trinity Church two days after his death. 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:

Shakespeare's plays and William Shakespeare's collaborations Most playwrights of the period typically collaborated with others at some point, and critics agree that Shakespeare did the same, mostly early and late in his career. Some attributions, such as *Titus Andronicus* and the early history plays, remain controversial, while *The Two Noble Kinsmen* and the lost *Cardenio* have well-attested contemporary documentation. Textual evidence also supports the view that several of the plays were revised by other writers after their original composition.

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, however,¹ 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. His first histories, which draw heavily on the 1587 edition of Raphael Holinshed's *Chronicles of England, Scotland, and Ireland*, dramatize the destructive results of weak or corrupt rule and have been interpreted as a justification for the origins of the Tudor dynasty. 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. *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. Like *The Two Gentlemen of Verona*, in which two friends appear to approve of rape the *Shrew's* story of the taming of a woman's independent spirit by a man sometimes troubles modern critics and directors .

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 greatest comedies. *A Midsummer Night's Dream* is a witty mixture of romance, fairy magic, and comic lowlife scenes. 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. The wit and wordplay of *Much Ado About Nothing*, the charming rural setting of *As You Like It*, and the lively merrymaking of *Twelfth Night* complete Shakespeare's sequence of great comedies.¹ 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.

This period begins and ends with two tragedies: *Romeo and Juliet*, the famous romantic tragedy of sexually charged adolescence, love, and death; and *Julius Caesar*—based on Sir Thomas North's 1579 translation of Plutarch's *Parallel Lives*—which introduced a new kind of drama. 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".

Performances

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. After the plagues of 1592–3, Shakespeare's plays were performed by his own company at The Theatre and the Curtain in Shore ditch, north of the Thames. Londoners flocked there to see the first part of *Henry IV*, Leonard Diggers recording, "Let but Falstaff come, Hal, Poins, the rest...and you scarce shall have a room".¹ When the company found themselves in dispute with their landlord, they pulled The Theatre down and used the timbers to construct the Globe Theatre, the first playhouse built by actors for actors, on the south bank of the Thames at Southward.¹ The Globe opened in autumn 1599, with *Julius Caesar* one of the first plays staged. Most of Shakespeare's greatest post-1599 plays were written for the Globe, including *Hamlet*, *Othello* and *King Lear*.

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.^[102] Many critics believe that Shakespeare's greatest tragedies represent the peak of his art. The titular hero of one of Shakespeare's most famous 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".^[103] 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.^[104] The plots of Shakespeare's tragedies often hinge on such fatal errors or flaws, which overturn order and destroy the hero and those he loves.^[105] In *Othello*, the villain Iago stokes Othello's sexual jealousy to the point where he murders the innocent wife who loves him.^[106] In *King*

Lear, the old king commits the tragic error of giving up his powers, initiating the events which lead 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". In *Macbeth*, the shortest and most compressed of Shakespeare's tragedies,^[108] uncontrollable ambition incites Macbeth and his wife, Lady Macbeth, to murder the rightful king and usurp the throne, until their own guilt destroys them in turn. In this play, Shakespeare adds a supernatural element to the tragic structure. His last major tragedies, *Antony and Cleopatra* and *Coriolanus*, contain some of Shakespeare's finest poetry and were considered his most successful tragedies by the poet and critic T. S. Eliot.

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 graver in tone than the comedies of the 1590s, but they end with reconciliation and the forgiveness of potentially tragic errors. Some commentators have seen this change in mood as evidence of a more serene view of life on Shakespeare's part, but it may merely reflect the theatrical fashion of the day. Shakespeare collaborated on two further surviving plays, *Henry VIII* and *The Two Noble Kinsmen*, probably with John Fletcher.

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. Many of the plays had already appeared in quarto versions—flimsy books made from sheets of paper folded twice to make four leaves.^[127] No evidence suggests that Shakespeare approved these editions, which the First Folio describes as "stol'n and surreptitious copies". Alfred Pollard termed some of them "bad quartos" because of their adapted, paraphrased or garbled texts, which may in places have been reconstructed from memory. 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. 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, arguing that they cannot be conflated without confusion.

In 1593 and 1594, when the theatres were closed because of plague, Shakespeare published two narrative poems on erotic themes, *Venus and Adonis* and *The Rape of Lucrece*. He dedicated them to Henry Wriothesley, Earl of Southampton. In *Venus and Adonis*, an innocent Adonis rejects the sexual advances of Venus; while in *The Rape of Lucrece*, the virtuous wife Lucrece is raped by the lustful Tarquin. Influenced by Ovid's *Metamorphoses*, the poems show the guilt and moral confusion that result from uncontrolled lust.^[134] 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. *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.

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.^[137] Even before the two unauthorised sonnets appeared in *The Passionate Pilgrim* in 1599, Francis Meres had referred in 1598 to Shakespeare's "sugred Sonnets among his private friends".^[138] Few analysts believe that the published collection follows Shakespeare's intended sequence.^[139] He seems to have planned two contrasting series: one about uncontrollable lust for a married woman of dark complexion (the "dark lady"), and one about conflicted love for a fair young man (the "fair youth"). It remains unclear if these figures represent real individuals, or if the authorial "I" who addresses them represents Shakespeare himself, though Wordsworth believed that with the sonnets "Shakespeare unlocked his heart". "Shall I compare thee to a summer's day? Thou art more lovely and more temperate..."

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.^[142] Critics praise the *Sonnets* as a profound meditation on the nature of love, sexual passion, procreation, death, and time.^[143]

Shakespeare's first plays were written in the conventional style of the day. He wrote them in a stylised language that does not always spring naturally from the needs of the characters or the drama. The poetry depends on extended, sometimes elaborate metaphors and conceits, and the language is often rhetorical—written for actors to declaim rather than speak. The grand speeches in *Titus Andronicus*, in the view of some critics, often hold up the action, for example; and the verse in *The Two Gentlemen of Verona* has been described as stilted.

Soon, however, Shakespeare began to adapt the traditional styles to his own purposes. The opening soliloquy of *Richard III* has its roots in the self-declaration of Vice in medieval drama. At the same time, Richard's vivid self-awareness looks forward to the soliloquies of Shakespeare's mature plays.^[146] No single play marks a change from the traditional to the freer style. Shakespeare combined the two throughout his career, with *Romeo and Juliet* perhaps the best example of the mixing of the styles.^[147] By the time of *Romeo and Juliet*, *Richard II*, and *A Midsummer Night's Dream* in the mid-1590s, 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 on 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.^[148] 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:

*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

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".^[150] 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.^[151] 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. The late romances, with their shifts in time and surprising turns of plot, inspired a last poetic style in which long 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

Shakespeare combined poetic genius with a practical sense of the theatre. Like all playwrights of the time, he dramatized stories from sources such as Plutarch and Holinshed. He reshaped each plot to create several centers of interest and to show as many sides of a narrative to the audience as possible. This strength of design ensures that a Shakespeare play can survive translation, cutting and wide interpretation without loss to its core drama. As Shakespeare's mastery grew, he gave his characters clearer and more 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 emphasized the illusion of theatre.

Shakespeare's work has made a lasting impression on later theatre and literature. In particular, he expanded the dramatic potential of characterization, plot, language, and genre. Until *Romeo and Juliet*, for example, romance had not been viewed as a worthy topic for tragedy. Soliloquies had been used mainly to convey information about characters or events; but Shakespeare used them to explore characters' minds. His work heavily influenced later poetry. The Romantic poets

attempted to revive Shakespearean verse drama, though with little success. Critic George Steiner described all English verse dramas from Coleridge to Tennyson as "feeble variations on Shakespearean themes."

Shakespeare influenced novelists such as Thomas Hardy, William Faulkner, and Charles Dickens. The American novelist Herman Melville's soliloquies owe much to Shakespeare; his Captain Ahab in *Moby-Dick* is a classic tragic hero, inspired by *King Lear*. Scholars have identified 20,000 pieces of music linked to Shakespeare's works. These include two operas by Giuseppe Verdi, *Otello* and *Falstaff*, whose critical standing compares with that of the source plays.

Shakespeare has also inspired many painters, including the Romantics and the Pre-Raphaelites. The Swiss Romantic artist Henry Fuseli, a friend of William Blake, even translated *Macbeth* into German. The psychoanalyst Sigmund Freud drew on Shakespearean psychology, in particular that of Hamlet, for his theories of human nature.

In Shakespeare's day, English grammar, spelling and pronunciation were less standardised than they are now and his use of language helped shape modern English. 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. Expressions such as "with bated breath" (*Merchant of Venice*) and "a foregone conclusion" (*Othello*) have found their way into everyday English speech.

Shakespeare was not revered in his lifetime, but he received a large amount of praise. In 1598, the cleric and author Francis Meres singled him out from a group of English writers as "the most excellent" in both comedy and tragedy. And the authors of the *Parnassus* plays at St John's College, Cambridge, numbered him with Chaucer, Gower and Spenser. In the First Folio, Ben Jonson called Shakespeare the "Soul of the age, the applause, delight, the wonder of our stage", though he had remarked elsewhere that "Shakespeare wanted art".

Between the Restoration of the monarchy in 1660 and the end of the 17th century, classical ideas were in vogue. As a result, critics of the time mostly rated Shakespeare below John Fletcher and Ben Jonson. Thomas Rymer, for example, condemned Shakespeare for mixing the comic with the tragic. Nevertheless, poet and critic John Dryden rated Shakespeare highly, saying of Jonson, "I admire him, but I love Shakespeare".^[174] For several decades, Rymer's view held sway; but during the 18th century, critics began to respond to Shakespeare on his own terms and acclaim what they termed his natural genius. A series of scholarly editions of his work, notably those of Samuel Johnson in 1765 and Edmond Malone in 1790, added to his growing reputation.^[175] By 1800, he was firmly enshrined as the national poet.^[176] 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.

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.^{8]} In the 19th century, critical admiration for Shakespeare's genius often bordered on adulation. "That 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". The Victorians produced his plays as lavish spectacles on a grand scale. The playwright and critic George Bernard Shaw mocked the cult of Shakespeare worship as "bardolatry". He claimed that the new naturalism of Ibsen's plays had made Shakespeare obsolete.

The modernist revolution in the arts during the early 20th century, far from discarding Shakespeare, eagerly enlisted his work in the service of the avant-garde. The 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. 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. By the 1980s, Shakespeare studies were open to movements such as structuralism, feminism, New Historicism, African-American studies, and queer studies.

Around 230 years after Shakespeare's death, doubts began to be expressed about the authorship of the works attributed to him. Proposed alternative candidates include Francis Bacon, Christopher Marlowe, and Edward de Vere, 17th Earl of Oxford.^[188] Several "group theories" have also been proposed.^[189] Only a small minority of academics believe there is reason to question the traditional attribution, but interest in the subject, particularly the Oxford and theory of Shakespeare authorship, continues into the 21st century.

Some scholars claim that members of Shakespeare's family were Catholics, at a time when Catholic practice was against the law. Shakespeare's mother, Mary Arden, certainly came from a pious Catholic family. The strongest evidence might be a Catholic statement of faith signed by John Shakespeare, found in 1757 in the rafters of his former house in Henley Street. The document is now lost, however, and scholars differ as to its authenticity. In 1591 the authorities reported that John Shakespeare had missed church "for fear of process for debt", a common Catholic excuse. In 1606 the name of William's daughter Susanna appears on a list of those who failed to attend Easter communion in Stratford. Scholars find evidence both for and against Shakespeare's Catholicism in his plays, but the truth may be impossible to prove either way.

List of the used literature

Ackroyd, Peter (2006), *Shakespeare: The Biography*, London: Vintage, ISBN 978-0-7493-8655-9.

Adams, Joseph Quincy (1923), *A Life of William Shakespeare*, Boston: Houghton Mifflin, OCLC 1935264.

Baldwin, T. W. (1944), *William Shakespeare's Small Latin & Lesser Greek*, 1, Urbana, Ill: University of Illinois Press, OCLC 359037.

Barroll, Leeds (1991), *Politics, Plague, and Shakespeare's Theater: The Stuart Years*, Ithaca: Cornell University Press, ISBN 0-8014-2479-8.

Bate, Jonathan (2008), *The Soul of the Age*, London: Penguin, ISBN 978-0-670-91482-1.

BBC News (28 May 2008). "Bard's 'cursed' tomb is revamped". British Broadcasting Corporation. Retrieved 23 April 2010..

Bentley, G. E. (1961), *Shakespeare: A Biographical Handbook*, New Haven: Yale University Press, ISBN 0-313-25042-1, OCLC 356416.

Berry, Ralph (2005), *Changing Styles in Shakespeare*, London: Routledge, ISBN 0-415-35316-5.

Bertolini, John Anthony (1993), *Shaw and Other Playwrights*, Pennsylvania: Pennsylvania State University Press, ISBN 0-271-00908-X.

Bevington, David (2002), *Shakespeare*, Oxford: Blackwell, ISBN 0-631-22719-9.

Bloom, Harold (1999), *Shakespeare: The Invention of the Human*, New York: Riverhead Books, ISBN 1-57322-751-X.

Boas, F. S. (1896), *Shakspeare and His Predecessors*, New York: Charles Scribner's Sons.

Bowers, Fredson (1955), *On Editing Shakespeare and the Elizabethan Dramatists*, Philadelphia: University of Pennsylvania Press, OCLC 2993883.

Boyce, Charles (1996), *Dictionary of Shakespeare*, Ware, Herts, UK: Wordsworth, ISBN 1-85326-372-9.

Bradbrook, M. C. (2004), "Shakespeare's Recollection of Marlowe", in Edwards, Philip; Ewbank, Inga-Stina; Hunter, G. K., *Shakespeare's Styles: Essays in Honour of Kenneth Muir*, Cambridge University Press, pp. 191–204, ISBN 0-521-61694-8.

Bradley, A. C. (1991), *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear and Macbeth*, London: Penguin, ISBN 0-14-053019-3.

Brooke, Nicholas (2004), "Language and Speaker in Macbeth", in Edwards, Philip; Ewbank, Inga-Stina; Hunter, G. K., *Shakespeare's Styles: Essays in Honour of Kenneth Muir*, Cambridge University Press, pp. 67–78, ISBN 0-521-61694-8