

Chapter 1 : Shakespearean fools: Their modern equivalents - BBC News

Indeed, the most prominent healer and restorer of balance throughout Shakespeare's plays is the Fool. True to its archetype, the Fool in all plays brings laughter in the face of challenges, life after death.

It was used as a tool for offering answers in medicine, biology, physics and philosophy. Astrologers were very influential in Elizabethan society. Most courts employed an astrologer to help with important decisions. The humanistic and hermetic approach towards astrology were popular at this time. Elizabethan poetry contained a cosmic order that encompassed the stars, the planet, the sun and the earth. It is not clear whether Shakespeare himself was in favour of astrology but it is clear that he knew lots about the subject, from the frequent references he makes to it. Shakespeare reveals the status of astrology, on a political and intellectual level, through the speeches of his characters. Some believed that astrology offered a truth and wisdom that explained the mysteries of the universe, whereas others rejected astrology in favour of new scientific explanations and religious reformations that were suppressing astrology at the end of the Renaissance. In the Elizabethan age there was a great interest in the occult, magic and witchcraft. Astrology was very much interconnected with a Hellenistic understanding of the ancient gods and goddesses. Lear emphasises the importance of understanding the mysteries of life; something that was of great interest to Elizabethan society. In the cabalistic approach, angels existed in a realm between earth and man and were able to use free will and act as messengers to men. The nine hierarchies of angels were thought to inhabit the nine spheres: The British Monarchy has given away his empire to ungrateful people and although they owe everything to him, they turn him into a destitute whose only friends are a fool and by a lunatic, possessed by devils. Dee claimed to have descended from British kings. During the period Shakespeare wrote King Lear, Dee was banished from court and society, suffered total neglect and poverty and would, like Lear have felt much ingratitude. Dee was accused of being a black magician and sorcerer, even though he defended himself as a Christian Cabalist. Dee was interested in the cabala and the ability to connect with powers beyond the forces of the cosmos such as the super celestial world of the angels and of divine powers. He believed he was able to conjure angels and was protected from demonic entities in the process. For this reason he was shocked when accused of conjuring devils. Although Dee was a serious astrologer, his interest in alchemy and magic as well as his friendship with a fraudulent medium, Edward Kelley, caused much suspicion among the society. Dee claimed that he was only ever interested in the truth of God and that his studies were always holy. However, his career was damaged due to the suspicions of witchcraft around him and he ended his days as a poor, mistrusted man. The Renaissance ended in witch hunts and the Hermetic-Cabalist movement and the Neo-Platonism ended as a religious reform took its place. Yates, pp Elizabethans were sometimes superstitious about the stars causing natural disasters. An admirable evasion of a whoremaster man, to lay his goatish disposition to the charge of a star. Much damage had been done to astrology because of astrologers like Forman and Lilly, who took away the intellectual importance of astrology and transformed it into light hearted entertainment that only ignorant people would find appealing. Astrology at this time was becoming commercial and abused by charlatans who had little education and were practising astrology for financial gains. One such man was Simon Forman, a physician and astrologer, who spent much of his time in and out of prison for practising without a license. He was found to be totally ignorant in astronomy and physics. Forman claimed to use only an ephemerides and aspects and constellations of planets in his diagnosis and to invoke angels and spirits in his healings. One of his clients had died after taking a compound water for a fever and he seduced many of his female clients. His diaries revealed that astrology to him was not a serious interest but one that provided him with wealth, pleasure and a high society. Astronomers of the time, Johannes Kepler and Tycho Brahe saw that astronomical observation was essential in discovering more on an astronomical level. A New Star appeared in the sky in that destroyed the traditional view that only the spheres beneath the moon were subject to change; the spheres beyond the moon were believed to be eternal, changeless and pure. Tycho made predictions based on the star. He predicted that a prince would be born in the north, who would conquer Germany and leave in The new star was seen as a destructive omen which filled people with gloom. Although medical astrology was still thriving

until the end of the seventeenth century, it was essential for top physicians to have a knowledge of astrology. The physicians would treat the patient according to the phases of the moon. By looking at the position of the moon in relation to the natal chart, the physician could tell when the critical sickness days would occur. The doctors would bleed the patient in order to restore the balance and harmony of the humours, using herbs related to the planets that were weak in the patient natal chart. Whitfield, p In Twelfth Night, in a speech between Sir Toby and Sir Andy, there is a reference to zodiacal types and the parts of the body that each sign rules, which forms the basis of medical astrology. The reading of horoscopes in almanacs was popular, and accessible to all, due to the fact that the production of almanacs had made astrology accessible to all of Elizabethan society, not solely royalty. Through his characters, Shakespeare shows the varying attitudes towards astrology, from superstition, belief, ridicule or mystery. What is clear is that the status of Astrology was extremely high during this time, influencing, politics, religion, art, medicine and every other part of Elizabethan society. Boston, Occult publishing co Rowse, A.

Chapter 2 : Shakespeare's Doctor Characters

King Lear's Fool is perhaps the purest court jester in Shakespeare's plays: glib, madcap, clever and insightful, he speaks bitter truth to his master the King, especially in those moments when Lear does not wish to hear that truth.

As ancient as Pandarus, he is yet as modern as the tramps in *Waiting for Godot*. The counterpart in his exaggerated non-involvement of the society of which he is a part, he is yet in his profound self-awareness and in his pity for those who suffer, its one hope of salvation. Of course, most of the time we do not see him in this way. For us, he is a man slipping on the beliefs of society, one always at odds with the standards it maintains: The fool is often presented to us in this way, as an object merely for scorn or amusement. Consider the fools in Restoration drama, for instance: At its simplest, as in the case of Restoration drama, it depends on his having taken on uncritically all the prejudices of his audience. The key to this presentation is that the fool is being studied from the outside. No attempt is made to see why he is a fool, or what it means to him to be a fool, and why he is the fool, rather than the characters who represent a different world-view. But literature which, like Restoration drama, is the embodiment only of the one world-view seems not to represent adequately the fullness of existence for which men long. It is of the essence that there will be many world-views, and literature which does not attempt to represent the totality of existence, but expounds the ethic only of a particular group, runs the risk of ceasing to be literature and becoming something else. Shakespeare, at least, is not one to neglect the world in order to put forward a certain view. I never may believe These antique fables, nor these fairy toys. Lovers and madmen have such seething brains, Such shaping fantasies, that apprehend More than cool reason ever comprehends. The lunatic, the lover and the poet Are of imagination all compact. And, no doubt, it is fitting for a man in whom all opposites have harmonised to dismiss with such a wave of the hand all the imperfections of mankind. I am not sure, however, that Shakespeare adopts the same attitude. Perfection is no doubt an admirable thing, but not every man can hope to reach it, and Shakespeare will not risk the narrowness that would follow too rigorous and exclusive a definition of virtue. Theseus is making an after-dinner joke about the way all imperfections are related, as springing from an incomplete way of viewing the world and as expressed in actions that are consequently rather silly. He is a trail-blazer, committed to probing the totality of existence, and unwilling to reject any of the views, however bizarre, that are a part of it. In this important respect he is like the fool, for the fool understands his own existence from the inside, as most other characters do not. Set in a world where he is early made aware that he is different and somehow unacceptable to the majority, he is forced to examine himself and the bases of his behaviour. This self-examination is foreign to the others, who have never needed to assess their own existence in this way, and for whom the source of behaviour is found in beliefs outside them and half-felt assumptions shared with everyone else. Consequently, they react to a person who acts on assumptions other than theirs, rooted in the logic of his own being, by dismissing him contemptuously as a fool—treating him as an outsider, and denying him all personality. But the fool is aware, as those who judge him are not, that their reaction, far from demonstrating Tightness or wrongness, merely shows that they have never examined their own existence, and have no way of interpreting difference except by labelling it folly. They can hardly respond to another person when they have never taken themselves seriously. Like the writer, then, the fool is aware of the complexities of social living in a way that most people are not. But there is a vital difference between him and the writer. The writer chooses to present sides of a problem; he creates this complexity, and is thus, however involved he may be in the viewpoints expressed, distant from the conflict, secure in the lordship of creation. The fool, on stage and in real life, lacks this security. He is in the thick of things. This becomes his greatest agony. It reflects in his failure to act. As a man, he must act meaningfully in order to build community; as the outsider, he is deprived of the possibility of ever doing so, because he has no one with whom to share the vision which, expressed in action, has as its end the making of community. To remain where he is is to be cut off from community; but the price of his integration into that community is the abandonment of all that he knows, all that makes him a self. The dotty old woman in *The Whisperers*, for example, is integrated, willy-nilly, into society. Like the character of the parable, she is worse off in the end than she was before. So, whichever way

he turns, the fool is caught. They cannot return to a world which they desperately need. And so they remain, waiting, standing at doors, unable to move out into the world. Placed in a mad world, he cannot ever become a person without the papers that give him his identity. But they are at Sidcup, and we know he will never get them. The agony is the greater because the fool sees that the labels society has pinned upon him fit just as well upon society itself, and that it is all merely a matter of perspective. In a world where real living is not understood save by a minority, the real agony for the fool is to see that the rest of the world is mad. The clowns and prostitutes whom he so often makes his subjects embody a consciousness of life at odds with the rest of society: Even when they band together in community, as in *La Petite Famille*, they never seem to smile, as if they are only too well aware of the temporary nature of their refuge and the abiding reality of their rejection. The isolation of the Rouault clown or the Beckett tramp, and his consequent failure to act, is in real life an impossible situation. There is only one way to escape from it. That is for the fool to cover his tracks and to pretend that he does not care. He covers his tracks by laughing at himself, by mocking the self-knowledge which is the reason of his existence, and by inviting our laughter along with his own. He has no other course of action open to him, for to see society committed to standards opposed to his own, and to feel his own powerlessness to change things, or to ever make people see him as a person, is for him to be given over to the despair that drives people mad. He must therefore take on the mask of folly, deny his individuality, and parade his logicity as the illogicality the rest of us reckon it to be. That is, he pretends to be uncommitted. For this reason we welcome him among us, and tolerate the sharp satire which he uses to relieve his feelings because we know he can do nothing about us. But this is merely a temporary refuge for him. His agony is still with him, for he knows that at any moment we may reject him if he comes too close to the truth or if he bores us; and he knows that he has sold himself and accomplished nothing. He has bought himself time, and that is all. Other people also behave in this way. The cynic, for example, is a person who reacts to the misery of the world by retreating from it. Ivan in *The Brothers Karamazov* is just such a person. There is no doubt how strongly he feels about the inhumanity of the so-called enlightenment. Then people come to visit him; but not with expressions of sympathy. No, their purpose is to convince him that the sole responsibility for his actions lies with himself, and that the society which tolerated the abomination in the first place is clear of any guilt. There seems to be nothing he can do. And so he retreats into a pose of non-involvement, assuming the detachment of a scholar reporting on insignificant facts in an abstruse journal. His cynicism, then, is merely a front for a deep despair. This means that he is where he was, powerless, able only to jest with the sufferings of the world. His only relief is to show it, beneath a cloak which it cannot penetrate, what it is really like. He is baying at the moon. He will not suffer the agonies I have described, for he will never see how his existence is thwarted and his aims frustrated by the rest of the world. Jim Dale is a good case in point. Where I have been tempted to see in Bottom the eternal extrovert, as much at home in the world of the fairies as in the court of Theseus, the sensitive performance of Mr. Dale was a reminder that Bottom is at home everywhere merely because he is at home nowhere; that he is not so much actor as acted upon; and that extroversion is usually a mask for a deep insecurity. The fool then is a person committed to a world-view at odds with that of society and powerless to effect acceptance by others of it. In the face of this powerlessness, he will, deliberately or subconsciously, assume the mask of folly in order to protect himself from the world. However it goes with him, he cannot be involved overtly, for that is to lay himself open to the rejection of the world. Nor can he act: I mean, of course, the lunatic. As Laing points out,² the lunatic is a man whom the sense of the impossible demands of the world, and of the equal impossibility of ever realising his own aims, has drawn into himself in a state of permanent inaction. For him, the world is as frighteningly topsy-turvy as it is for the fool: He sees the world destroying his ideals, and he hunches up into himself in terror. There is only this difference between him and the fool: Time has stopped for the madman. II This account of the fool is surely unexceptionable. We can use it, for example, to account for the source of that ambivalent tone, something between comedy and tragedy but never siding with either, that is the mark of so much modern drama, and especially the plays of Beckett. If the fool is to be at all central, action has to be done away with, and a firm social context cannot be stated, but must be merely inferred, to be the source of this conflict within him. Only when the world of action, the world of other men, is somewhere else, can Rosencrantz and Guildenstern show us the real

agonies of the fool. In the plays of Shakespeare, however, where the action of protagonists who exist in a firmly detailed social structure is of primary importance, no such opportunity is given to the fool to reveal himself, except in Hamlet. It is fair to point out that Mr. Stoppard is only doing for Rosencrantz and Guildenstern what Shakespeare himself did for Hamlet. Consequently, we can only interpret the significance of the fool through the understanding other characters have of him. But I do not see this as a bad thing, because I believe that, if we are not to rob literature of its power, we must allow it something of the range and implication we would allow to people in real life. We do not deal simply in words, but in a whole complex of nuances and half-guessed meanings. In the early plays this uncertainty is used to express a comic rather than a tragic vision. Shakespeare came to the mature comedies with a deep conviction that man, for all his folly, was redeemable, and that sin was not so much destructive as laughable in its presumption. Folly is, however, symptomatic of something deeper than itself, and it is clear even in the mature comedies that the corrupt world, as represented by Shylock or the usurping Duke Frederic, can only be done away with in the magic forests or by the perpetration on it of some holy deceit. This is the world of the problem plays and the tragedies, where the implications of the earlier comic vision: And it is here, especially in King Lear, that the fool comes into his own as the agonized expositor of a disordered conscience, the figure who sees truly what the world is like and feels his powerlessness to change it. But we begin a long time before that—before even the world of the mature comedies.

Chapter 3 : "Doctor Who" The Shakespeare Code (TV Episode) - IMDb

Are any of Shakespeare's characters doctors? Shakespeare created eight physicians, only four of whom are named: Cornelius (), Cerimon (), Butts (), and Caius (The Merry Wives).

Go back to the Shakespeare page for more texts and other resources. Ever heard the phrase? How about the words gloomy, bumps, or countless? All these words and several others were made up by a single writer during the Elizabethan period of English history Project 1. His name was William Shakespeare. He is accredited with over thirty-seven plays, one hundred and fifty-four sonnets, and several other poems. His plays are usually broken into three general categories: The mystery surrounding Shakespeare? Most of what is known about Shakespeare comes from historical documents, but the rest is inferred through the views and messages he incorporated into his writings. A common tool that Shakespeare employs to integrate his opinions about his society is through the characters in his plays labeled as clowns or fools. Apart from giving insight into Shakespeare? They are used to further the plot, inform the audience about important ideas in the plays, and invoke laughter through their words and actions. Another important matter to consider is the different types of fools that Shakespeare uses to further his stories. For example, the role of the fool in *The Merchant of Venice* is to act as a mediator in the secret courting between two lovers, Lorenzo and Jessica. Jessica is a Jew who is planning to run off against her family? Jessica gives the fool, whose name is Launcelot Gobbo, a secret letter to give to Lorenzo to arrange the scheme. Lorenzo, in return, sends the confirmation that all is ready to Jessica through Launcelot. Jessica says to Launcelot,? Give him this letter; do it secretly? Hold, here, take this. Tell gentle Jessica I will not fail her; speak it privately? One major function of Shakespeare? Launcelot utilizes a crafty mixture of wit and words to serve Shakespeare? Shakespeare uses this wit with words to emphasize points that he thinks the audience needs to take special notice of. When Launcelot conveys Lorenzo? These sentences would have stuck out to the audience that the play was being performed for. Shakespeare had the fool make the statements to alert the audience to the seriousness of the lovers? Another instance of Launcelot? Lorenzo describes how cleverly Launcelot uses words and exclaims,? Goodly Lord, what a wit-snapper are you!? Lorenzo also comments on how all fools are witty with words and says,? O dear discretion, how his words are suited! The fool hath planted in his memory An army of good words; and I do know A many fools that stand in better place, Garnish? The act of describing the fool or clown by another character is a common occurrence in Shakespeare? An important distinction must be made in order to classify Shakespeare? By analyzing the fools? The characteristics of a wise fool would include the mingling of people from different social classes and thus, easy access to the aristocratic sphere of influence; the audience would interact with the clown by having to think about the fool? For a foolish fool, the opposite is true. A foolish fool is only funny because of their foolish words and actions. The audience does not have to have much intelligence to see the humor in the clown? For *The Merchant of Venice*, Launcelot would be classified as a foolish fool. The audience does not have to have much intelligence to understand his humor because his silly words and actions are straightforward. In this way, Launcelot fits the mold to be classified as a foolish fool. Another one of Shakespeare? He also serves as a source of sanity throughout the play. In the midst of complex and chaotic love issues happening in the play because of mistaken identities caused by a set of twins, Feste proves to be the only sensible person left, who has managed not to get caught up in the confusion, and uses his position to influence the already confused other characters in the play. As far as classification goes, Feste would definitely be put into the wise fool category Hinckley 1. How vexest thou this man!? He asks her why she is mourning her brother? The more fool, madonna, to mourn for your brother? Take away the fool, gentlemen? These are just a few examples of the numerous clever and witty actions he does throughout the play. The fact that Feste is talking with Olivia who is a rich countess shows the ease of his interactions with nobility. He also cleverly swindles a duke into giving him extra money for his services. Feste says to the Duke,? Primo, secundo, tertio, is a good play; and the old saying is? The third pays for all?. The triplex, sir, is a good tripping measure? The way Feste can approach a Duke of high status and cheat him out of money shows the clown? This does not mean, however, that his interaction is solely with the upper class; he also is

involved with the lower class servants because his position is the same as theirs. By conspiring with his fellow lower classmen Maria and Sir Andrew, Feste proves that he interacts with people of both classes and can fit in both worlds. The third element of a wise fool that Feste displays is his intellectual use of wit, connecting him to the more intelligent people in his audience. This fellow is wise enough to play the fool; and to do that well craves a kind of wit His actions and words are not straight forward, but contain deeper implications and meanings that cause the audience to pay closer attention to his words than they would for a foolish fool. Some examples are found in the various songs that Feste sings throughout the play. Tis not hereafter; Present mirth hath present laughter; What? In delay there lies no plenty, Then come kiss me, sweet and twenty; Youth? The second line reflects the irony behind and how funny it is to watch the love triangles between characters unfold. Feste then speaks of the future of the play and wonders how it will turn out. The rest of the song claims how it will all come out in the end because the characters cannot maintain their childlike ignorance of the situation. Only by paying close attention can an audience member pick up on Feste? By exemplifying all three of the wise fool characteristics, Feste, of the comedy Twelfth Night, can safely be classified as one of Shakespeare? It is harder to classify the character, Costard, from Shakespeare? While he appears to be a wise fool, careful study proves him the opposite. His main purpose in the play is to deliver secret love letters from two noblemen to their love interests. This is made more complicated by the setting in which the play takes place. The king from the country the two men live in has decreed that talking to any female is a punishable crime, to help motivate the kingdom to devote more time to study and self improvement for three years. Not only has Costard already been punished once for talking with a woman, but he then causes an even greater disturbance when he accidentally switches the letters while delivering them to the girls, which reveals both men? Costard is solely responsible for driving the plot in the play and is useful for providing comedic relief when tensions run high throughout the play. The most difficult classification point for Costard is whether he has the ability to maneuver between social classes or if he mainly associates with the lower class. The first glimpse the audience has of Costard is when he is brought before the king with the charge of talking to a woman and is sentenced to fast for a week, getting only bread and water. Sir, I will pronounce your sentence: While the king does address Costard as? Later in the play, the noble who is guarding Costard during his imprisonment and fast sends for Costard with the promise of freedom in return for a favor. I give thee thy liberty, set thee from durance; and, in lieu thereof, impose on thee nothing but this: Another example of his interaction with nobility is when he is employed to carry another letter to a girl by a second noble. Stay, slave; I must employ thee. As thou wilt win my favor, good my knave, do one thing for me that I shall entreat? Notice that the noble uses degrading words? By these examples, Costard does appear to be able to mingle with the nobility, but notice that each time Costard comes in contact with the nobles he must first be summoned or approached and does not go of his own free will. This leads to the conclusion that Costard belongs only to the lower class, which is the first characteristic of a Shakespearean foolish fool. Costard does not display the wittiness with words characteristic to Shakespeare? In a comedic exchange with the king in Act One, Scene One, Lines , Costard reveals that he is simple-minded and not exceptionally bright. It was proclaimed a year? I was taken with none, sir; I was taken with a damsel.? Well, it was proclaimed damsel.? This was no damsel neither, sir; she was a virgin.? It is so varied too, for it was proclaimed virgin.? If it were, I deny her virginity; I was taken with a maid.?

Chapter 4 : Shakespeares clowns and fools â† Shakespeare for Schools

The Shakespearean fool is a recurring character type in the works of William Shakespeare.. Shakespearean fools are usually clever peasants or commoners that use their wits to outdo people of higher social standing.

His knowledge, his wisdom, his wit and his faculty - of observation, raise him far above the condition that such a term would imply. Fool to the court of The Duke, whose dukedom is not named, the character of Touchstone is a most positive and complete conception of the mediaeval jester, and he more fully realizes the accomplishments essential to that office, as described by Viola in the "Twelfth Night," than any other of the motley-minded gentlemen that the poet has created. He is a man of considerable learning, his wit is never lacking in wisdom, he chooses the object of his jests with prudence, the time with discretion, the matter with judgment, and he is never at a loss for a reply that is apt and to the point. Touchstone scorns mere persiflage, is happily free from the punning habit, and is seldom a corrupter of words; he makes his jests by logical deductions, with a good premise, a sound argument, and a positive conclusion. It is sententious rather than brilliant, more philosophic than frivolous, and invariably epigrammatic. His humor is never malicious, nor his satire bitter; he shoots his wit at every mark that presents itself, but his shafts are harmless; they have no barb and leave no sting. Touchstone is not a buffoon, he does not play practical jests nor indulge in such pranks as did that "mad rogue" Yorick. My first acquaintance with Touchstone was made many years ago, at Manchester, in England. I played the part of Orlando to the Rosalind of that beautiful and incomparable actress, Miss Adelaide Neilson. Compton was the fool. I cannot imagine a more adequate and effective performance of the part than Mr. The mobility of his features reflected the spirit of every line he uttered; and though he seldom smiled, under the gravity of his expression you seemed to feel there was the keenest appreciation of the humor of the occasion, which laughter would have failed to convey. The memory of Mr. I have endeavored to imagine the scene of the first meeting of Touchstone with the gloomy philosopher Jaques, in the forest, as described by that eccentric gentleman. A fool, a fool! The description is brief, but it suggests to the imagination a scene of rare sylvan beauty, and striking human contrast. An opening in the trees where the sun, unimpeded by the heavy foliage of the deep forest brightens the landscape, and the atmosphere is redolent with the fragrance of the wildwood flowers. The bees are humming drowsily, the birds flit by on speedy wings to reach their nests, and from their leafy homes trill out their joy in sweetest melody. Touchstone is lying upon the soft green turf; he imagines himself to be alone, unseen, unheard. He is soliloquizing, speaking his thoughts aloud, as many thinkers do, possibly contrasting the beauties of nature with which he is environed, with the frowns of fortune that have banished his mistress and himself from the luxurious life of the court to the plain, homely existence in the primitive forest. But he is not alone. Jaques, wandering through the forest, observes the motley figure reclining on the ground, and hearing his voice but seeing no auditor, stops and listens. After the greeting there is another picture. The background is the same, but the figures have changed their position. The fool is still lying upon the ground, now alert and responsive; while Jaques has found the trunk of a friendly tree, against which he leans in contemplative curiosity. It would be interesting to hear the whole of the dialogue between the recumbent fool and the standing philosopher; but the dramatist was too wise to make such an error of construction. He gives us the main points and leaves the rest to the imagination. O that I were a fool! I am ambitious for a motley coat. But to return to that portion of this interesting interview the poet has given us. It is narrated by Jaques himself: We are not informed of the effect of the interview on Touchstone but, doubtless, like a good soldier that appreciates a foeman worthy of his steel, he esteemed the philosopher the more after the combat of their wits. Henry Giles, in his "Human Life of Shakespeare," calls Touchstone "The Hamlet of motley," and finds "a sadness in his jests" and "in his mockery seem s to hear echoes from a solitary heart. As I have before observed, his jests are not frivolous, but they are characteristic of the man, quaint and sententious, and never lacking in humor. On the arrival of the fool in the forest of Arden, with Celia and Rosalind, he jests at the love tale which he and the ladies overhear Sylvius relate to Corin, and burlesques the amatory verses that Orlando has written to Rosalind. He meets and courts Audrey, the country wench, with the usual attentions and compliments of a lover in his station, and in

the third act arranges to marry her; in fact, he would have done so, but for the advice of Jaques, who urges him to postpone the ceremony till a more favorable opportunity. This opportunity presents itself at the conclusion of the play, and Touchstone is there with his sweetheart, eager, as he declares, to "swear and forswear, according as marriage binds. It would seem by the initial appearance of Touchstone that Shakespeare intended to represent him as the ordinary type of "a dull fool," and later endowed him with the wealth of wit and wisdom that has so enriched the character, and made it so conspicuous in the comedy. This has caused so eminent an authority as Dr. Furness to conclude that Shakespeare intended to present two separate and distinct characters: Again, I am compelled to differ with a distinguished scholar. I can find nothing inconsistent in the character. The unities of the character are well preserved, and the link connecting Touchstone at the court with Touchstone in the forest is clearly defined. Rosalind and Celia, having decided to leave the court and seek security in the forest, Rosalind proposes: Would he not be a comfort to our travel? To this proposal Celia eagerly assents: That her wooing was successful is obvious, for the next time we meet them they are at the edge of the forest, Touchstone is with them, and like themselves wearied by the journey they have made. The continuity is complete. The same trenchant wit that satirized the "breaking of ribs" at the court, humorously exclaims against the fatigues of the journey, and the discomforts of the forest. I care not for my spirits, if my legs were not weary. I pray you bear with me; I cannot go further. For my part, I had rather bear with you than bear you; yet I should bear no cross if I did bear you, for I think you have no money in your purse. Well, this is the forest of Arden. Ay, now I am in Arden; the more fool I! It is obvious to me that the characters developed in the mind of the author as he progressed in the construction of the play, and however clear may have been his first conception of the part, he elaborated and perfected it as the possibilities presented themselves. Shakespeare adopted methods of his own, which were at variance with conventionality; he discarded the scientific rules of construction, followed the natural instincts of his own mind, and established a new standard of dramatic writing. We have no evidence of revision either for publication or for subsequent reproduction, but much that justifies the inference that he was indifferent to the merits of his dramatic work; so that while his plots may have been carefully prepared, the characters grew in detailed importance as they developed in the mind of the actor-dramatist, and the construction of the play proceeded. This condition I assume to have existed in the construction of "As You Like It," and the result was the evolution of Touchstone. The story of the knight and the pancakes, referred to in the foregoing lines, is told by Touchstone in the second scene of the first act; his initial appearance in the play. No more was this knight, swearing by his honor, for he never had any; or if he had, he had sworn it away before ever he saw those pancakes or that mustard. Le Beau invites the ladies to see some wrestling, which he terms "good sport," and describes with much detail the bouts that have already occurred, in which Charles, the champion wrestler, has overthrown and broken the ribs of three young men, brothers, who have essayed to compete with him. Le Beau reports the young men as having been apparently fatally injured, and that some of the more sympathetic spectators have joined the aged father of the boys in his lamentations at their hurts. It is the first time that ever I heard breaking of ribs was sport for ladies. At the conclusion of the wrestling, which is witnessed by the ladies and Touchstone, the champion is worsted by Orlando, and thrown senseless to the ground. The duke, with whom the wrestler is a favorite, inquires with some anxiety, "How dost thou, Charles? Happily, this "gag" is now omitted. The relation of the passion of the young shepherd brings from Rosalind the acknowledgment that she is similarly affected; and Touchstone declares he too has suffered, and humorously describes his experiences with Jane Smile, concluding with the sage averment: In respect that it is solitary, I like it very well; but in respect that it is private, it is a very vile life. Now, in respect it is in the fields, it pleaseth me well; but in respect it is not in the court, it is tedious. As it is a spare life, look you, it fits my humor well: Then thou art damned. For not being at court? A little more reasoning, and Corin confesses himself unable to cope further with Touchstone: Wilt thou rest damned? God help thee, shallow man. It is evident that at this time Touchstone has not yet fallen a victim to the bucolic charms of Audrey; for he ridicules, with extemporaneous doggerel, the very interesting love verses that Rosalind has found hanging on the forest trees, and so seriously offends the lady that he is summarily dismissed from her presence. This is somewhat discouraging to the motley lover, and he thus complains: Is it a true thing? These words are clear enough, even to the simple

understanding of Audrey, who asks in surprise, "Would you not have me honest? Audrey may not be learned or poetical, but neither is she shallow nor vain like the little shepherdess, Phoebe; she is not coquetting for a compliment, but with refreshing candor admits: It would appear that Touchstone had little doubt of the success of his suit, for he not only tells Audrey that he will marry her, but has anticipated matters by engaging Sir Oliver Martext, the vicar of the next village, to meet them "in this place in the forest, and to couple us. Is the single man therefore blessed? No; as a walled town is more worthier than a village, so is the forehead of a married man more honorable than the bare brow of a bachelor; and by how much defense is better than no skill, by so much is a horn more precious than to want. Having, however, acquired a profound respect for Touchstone, and perceiving that he is in earnest in his desire to be married to Audrey, Jaques urges him to have the ceremony performed in a church by a properly ordained minister, and the appropriate surroundings of a gentleman; rather than by a hedge-priest in the forest, like a beggar. Touchstone hesitates before adopting this course, and Shakespeare has put an aside speech into his mouth, which if taken seriously would destroy much of our respect for him. Some of the commentators have taken it seriously, and have deduced the conclusion that Touchstone intended to deceive Audrey ; but I cannot think it. Every action of the fool, and every other line that the author has given him, expresses sincere regard and indicates honorable intentions. The entire speech seems to me to be the spontaneous expression of the humor of the situation, as it appears to the keen sense of our motley friend. The subject matter is not new nor the treatment of it original. Marriage has been the theme of jest at all times, to all conditions of people, and Touchstone was too instinctively a jester not to appreciate the possibility of a jest, even on himself. The lines are as follows: Aside "I am not in the mind but I were better to be married of him than of another, for he is not like to marry me well, and not being well married, will be a good excuse for me hereafter to leave my wife. Jaques evidently succeeded in convincing Touchstone of the propriety of his suggestion, but Audrey fails to comprehend the necessity of delay. To her limited understanding, one priest is as good as another. It is a shrewd piece of diplomacy on the part of the fool, and not new to the world by any means; to terminate an argument by changing the subject, and affecting reproach, or of meeting one accusation by making another. Audrey, however, denies the soft impeachment, and fortunately the bucolic gentleman referred to appears most opportunely on the scene. Touchstone regards the newcomer critically, and complacently observes, "It is meat and drink to me to see a clown. By my troth, we that have good wits have much to answer for; we shall be flouting, we cannot hold. The country girl, awkward and embarrassed in the presence of her rustic suitor, and her court trained lover; the forest youth, ill at ease, nervously shifting from one foot to the other, as he stands, hat in hand before her; and the smug, self-satisfied court fool, who conscious of possession, revels in his superiority, and rejoices in the discomfiture of his unsuccessful rival.

Chapter 5 : Shakespeare Fool Quotes, Quotations & Sayings

Shakespearean Criticism: Shakespeare's Clowns and Fools - Introduction William Willeford () has focused on the darker side of folly by exploring the title character of Hamlet as a unique form of the Shakespearean fool.

The name and occupation of each worker establish the character. When they meet to allocate the parts for the play, we have the first description of Bottom given by Quince because the name and trade of each mechanical establish the character. That is the reason the mechanicals fear bringing a lion because they could be hanged, if Bottom represents it with his voice and scares the audience. What the other mechanicals think about Bottom? The mechanicals feel nervous and disturbed when he goes missing and cannot conceive of how they could perform their play without him. I think, there is always one Bottom in a group of friends, Bottom is one of the most popular characters of Shakespeare, despite being so completely over the top as the comedian, he is magically transformed into an ass and the queen of the fairies falls in love with him. He is pretentious and showy because he wants to perform the two roles: On one hand, Bottom tells Quince to call them man by man and tell the master to spread themselves. On the other hand, Bottom tells Quince how he has to do the work. And part of his behaviour is because he is fully involved in their play and its rehearsal. He is very enthusiastic and has much self-belief. I think that Bottom is very human. Bottom is always full of suggestions and ideas. He suggested changes in the play to make it less frightening and he is always giving advice on how to do the work. Shakespeare had included the mechanicals in order to introduce himself as Bottom and to introduce the mechanicals as ordinary people in contrast with the court of Athens. So everybody could be reflected in the play ie. The most important role of the fools in Shakespeare comedies is that, fools behave as a mask for Shakespeare to criticize aspects of their own society, because only fools are allowed to speak out when others must be silent. They are allowed to tell the truth, and therefore fools became the most influential characters in the play. The fools in Shakespeare provide a contrast between themselves and the other characters of the play. Shakespeare is comparing us with the characters of his plays. Shakespeare is reflecting on the shared similarities between the characters and us, such as living life boasting about our successes feeling that we are in control of the circumstances when in fact life disappoints us frequently and upsets us. We are not so different from these foolish characters. The language of fools: All the fools in Shakespeare use a different language to contrast with the court or the high social classes. Fools or low social classes speak in prose, and the court or high social classes speak in verse. Fools love language but sometimes the use of some words and actions are ridiculous. For example; Bottom uses a language that is comedic; his problem with pronunciation and his mixing up of sentences and words. The fools use to appear in scenes where the play reached a shock or dramatic moment. These scenes help the audience to prepare for what follows next. If we look at the role of a fool closely, we notice how clever they are. Those who can not see the cleverness of the fools, are fools themselves. Dromio of Ephesus and his twin brother made situations confused. Dromio with his master makes jokes and makes the audience laughed about his master loss temper and anger. Bottom thinks that the mechanicals are teasing him as they wanted to make a fool of him. A dream could be a subconscious fear or preoccupation or a desire. But, the fact that the fairy queen fell in love with him, expresses clearly that it is a dream the dream of every man. Bottom tells us not only what he thinks happened, but also what he had learned. Bottom appears to be very philosophical when he wake up. He had learned about love, life and himself. The dream taught him that if he related his dream to any man, he would be a fool due to the content of the dream. The lovers and Bottom have experienced what they think are dreams. They are defined as humorous characters with the main purpose of making people laugh. But they are not as simple as they seem. Fools are clever and observant and have many other purposes than just making people laugh. However, we have to pay attention on them carefully in order to realize the purpose and the meanings of his words. Fools in Shakespeare are multi-faced. Shakespeare used the fools for humor and also for a better understanding of the play. This character is used by Shakespeare to create a contrast between him and the other characters and to explain issues of his society to the audience. Fools guide us through the play, they behave as commentators of the other characters in the play. Bottom focuses on love and we can observe that the action of the main

characters are foolish as a consequence of love. The relationship between reason and love is one of the themes of the play, and Bottom stresses how far they are apart. Bottom shows how love makes people act very irrationally. At that time, marriage was not allowed between different social classes. Also, in Twelfth Night we can observe in the case of Malvolio how love made him act very irrationally. Malvolio became a fool but in this case he imagined that Olivia was in love with him, as a consequence of a letter written by Maria. They made Malvolio a fool. Malvolio dreamt of marrying his madam Olivia. It is just a dream, but that dream; marriage between different social classes was unthinkable. However, despite Bottom being similar to Malvolio, Bottom is loved by all the mechanicals. Malvolio as Bottom defend the law and order. And both of them tell the other characters what they have to do. Also Dogberry outlines the duties of the Watch in maintaining law and order. He advises them to avoid getting involved with criminals and troublemakers. He is telling the audience that we are also dreaming. Although he has been mischievous and negative about humans in the play: The fact that the fools had the last word shows how important they are and how important they were to Shakespeare. We can compare the fools who are clever, such as Feste in Twelfth Night who we have to pay more attention on his humor and intelligence in order to understand what the fool is saying or singing and That they are capable of developing deep human traits; and those fools that we laugh at who do not need clever wit to be funny, for example: Dogberry in Much Ado about nothing. He is a foolish fool and he is used by Shakespeare to contrast the dark scenes by bringing light upon them, such as the betrayal of Don John. En esta cancion esta adelantado el amor de Olivia y viola, y Feste is giving an advice to Olivia what she should do. Where are you roaming? O, stay and hear: She will keep no fool, sir, she till be married, and fools are as like husbands as pilchers are to herrings; the husband the bigger. In Much Ado about nothing, we can observe that Dogberry tells the king of the arrest of Borachio and Conrade, and Dogberry takes the responsibility to conduct the trial responsibility given by Leonato. What think you of this fool, Malvolio? Doth he not mend? How say you to that, Malvolio? Fools are essential to Shakespearian comedies, due to their humanity. They make great contributions to the plays; in producing humor and confusion, such as Feste in Twelfth Nigh who controls the comedy and whose humor guides us through the play. Much Ado about Nothing.

Chapter 6 : Fools and jesters in Shakespeare's plays by Ju Her on Prezi

Shakespeare's Clowns and Fools Appearing in most of Shakespeare's dramas, the clown or fool figure remains one of the most intriguing stage characters in the Shakespearean oeuvre and has.

Shakespeare wants to portray how sometimes what appears to be a foolish idea when it comes to money is often the wisest decision of all. Although her decision may appear to be foolish on the surface, she proves herself to have made the wisest decision by remaining true to herself. King Lear also finds that the line between foolishness and wisdom may not always be clear. Shakespeare chooses to express the ongoing theme of fools having wisdom and wise choices appearing foolish through a reversal in the hierarchy of Fool and King, the use of "moral fool[ishness]," and the ignorant decisions of Lear. The fool assists Lear in gaining wisdom and humility. He is the only person from whom the king accepts blatant honesty and criticism from. Therefore, through the use of humor, the fool is able to discuss serious subjects without the king feeling defensive. He does so when he says, "All thy other titles thou hast given away; that thou wast born with. It is not until Lear has become completely mad that he begins to make wise choices. Lear needed this reversal in roles in order to develop as a character. The fool is very aware of this reversal in hierarchy, as he makes clear many times throughout the play. By giving away his kingdom, the king has made himself obsolete and without a role in society. Again, the fool deliberately refers to the reversal in hierarchy when he says, "There, take my coxcomb. That sir which serves and seeks for gain, And follows but for form, Will pack when it begins to rain And leave thee in the storm. But I will tarry; the fool will stay, And let the wise man fly. The knave turns fool that runs away; The fool no knave, perdy. By stating that "the fool" is "no knave" and the "knave turns fool" shows that he is very aware of the reversal. The words knave and fool often are used to describe the same type of person, although they are not synonyms. If he were a servant that was only there for the material gain, he would have abandoned Lear when things became difficult. The fool is doing what he believes is right. He recognizes that he is one of the few sources of wisdom that the king listens to; therefore, he declares that he will remain faithful to the king when he says, "but I will tarry, the fool will stay. This does not indicate that wisdom has left Lear. In fact, it means quite the opposite. Even though King Lear is becoming more and more insane, he begins proving his wisdom. For instance, when he reunites with Cordelia, he states, "I am a very foolish fond old man. He now sees Goneril and Regan for the cruel individuals they are. Goneril views Albany as a fool because he places his morals before his goals. She feels that one should do whatever they can in order to get a desired outcome. **Morals Used Foolishly** The idea that morals can be used foolishly is present throughout the play. In his eyes, honesty is seen as a weakness rather than an asset. Therefore, it is "foolish" to be honest. Edmund feels the only way to get what you want is through deceit. From a worldly perspective, honesty seems foolish to a person who is selfishly motivated by money and power, which are merely worldly effects. On the other hand, from a religious or moralist perspective, it is seen differently. Kim Pathenroth, a religious essayist, said it best when she states: Not only does he make this clear when he plots against his brother and father, but also after he has won the affection of both Goneril and Regan. He says, To both these sisters have I sworn my love; Each jealous of the other, as the stung Are of the adder. Which of them shall I take Both? Neither can be enjoyed, If both remain alive! It is clear he does not love either of them. He is only thinking of his own lustful nature and what the women could provide for him financially; therefore, he misses out on wonderful parts of life that could be enjoyed. **Foolish Honesty** Cordelia, on the other hand, recognizes that life has more to offer than financial gain. Her response is not foolish at all. Instead, she explains her lack of flattery by saying, Why have my sisters husbands if they say They love you all? Haply when I shall wed, That Lord whose hand must take my plight shall carry Half my love with him, half my care and duty. She points out that if her sisters truly love their father in the way they claim, they would not have enough love to share with their husbands. Despite the risk of losing her inheritance, Cordelia values honesty and risks revealing her appropriate level of love for her father. Just as Goneril and Regan gain their land and kingdoms through their dishonesty, Cordelia gains her goal of love and respect through her truthfulness. The King of France looks beyond her loss of rank as he states, Fairest Cordelia, that art most rich being poor, Most

choice forsaken and most loved despised, Thee and thy virtues here I seize upon. This beautiful proposal contains paradoxes that seem to be foolish at first. For instance, how can one become rich by being poor? What he means is that because of her willingness to be honest and to risk losing all her wealth, she shows that she is rich in "virtues" that are irreplaceable, such as integrity and love. Not all "foolish honesty" is as good as it is in the case of Cordelia. Kent speaks honest words foolishly while the king is angry and sternly rebuking a man who is of a higher authority. When majesty falls to folly. Reserve thy state, And in thy best consideration check This hideous rashness. Answer my life my judgment, Thy youngest daughter does not love thee least, Nor are those empty-headed whose love sounds Reverb no hollowness. Examples of his harsh words are when he states, "When majesty falls to folly" and refers to his actions as "hideous rashness. Although he did finally get Lear to listen to him, it was only when he became dishonest by pretending to be someone else. While his speech is truthful, his timing and manner are unwise. Instead, Kent is banished. He chooses to banish two of the few people who remain loyal to him. His daughter even was willing to risk her life because of her love for her father. It is not until Lear has lost everything, including his sanity, that he realizes his foolishness in sending them away. This foolish act is obvious to all. Goneril even recognizes it when she says, "He always loved our sister most and with what poor judgment he hath now cast her off appears too grossly. She realizes that if he is willing to do this to his favored daughter, he may be willing to do worse to her. The hundred knights Lear insists on could easily start a palace revolution in such a society, so the hundred knights will have to go. In this, the two women act wisely, even if their intent is void of scruples. Goneril again shows great insight when she exclaims, Idle old man, That still would manage those authorities That he hath given away. Now, by my life, Old fools are babes again She not only recognizes that he loves Cordelia most, but that banishing her is very "poor judgment. He not only transfers his "authorities" before it is necessary, but does so in order to be able to act as a young child again. She makes this clear by comparing "old fools" to "babes. If he had chosen to listen to those, like Kent, who spoke with wisdom, he would have avoided the catastrophes that followed. Shakespeare shows how when a person chooses to live a life of irresponsibility, there are consequences. The more responsibility that is given up, the bigger the consequences are. Michelle Lee, another Shakespearean critic, remarks that by giving up his power, Lear loses the ability to fight against his thankless daughters. Wisdom does not denote social class, as in the case of the king and the fool. Those who should be wise may not always have the right answers, whereas people who are thought of as foolish may be astute. True wisdom can only be found in those who are honest and have integrity. Dishonest people confuse what is wise and what is foolish, as in the example of Cordelia. Many may view her as being unwise because of the way she spoke with her father when he asked her how much she loves him. Although she loses her share in the dowry, she receives what she wants, which is love from her husband. In the end, she also regains the love of her father. Her reward for her honesty is greater than all the land both her sisters inherit, because Cordelia gains love. Bibliography "fool1noun" The Oxford Dictionary of English revised edition. Catherine Soanes and Angus Stevenson. Oxford University Press, Grand Valley State University. Yale University Press, , Thomas Gale, , Literary and Theological Reflections on Faith and Reason, Continuum, , Shakespeare, by Stephen Orgel and A. Penguin Books, , IV. I am not sure I feel that King Lear ever became wise. He did begin to make smart decisions, but only after he started to go mad. He made those decisions out of self-preservation, but unfortunately, due to his earlier choices, his wise decisions, in the end, did not save him.

Chapter 7 : William Shakespeare Shakespeare's Clowns and Fools - Essay - calendrierdelascience.com

The Role of the Fool in William Shakespeare's King Lear In the play *King Lear*, by William Shakespeare, there are many intriguing characters. Perhaps the most intriguing of them all is the fool. The fool seems to exist outside the play appearing and disappearing without warning.

Caius, Sempronius and Valentine are minor characters, kinsmen and supporters of Titus, in *Titus Andronicus*. Caius Cassius is a central character in *Julius Caesar*. Caius Ligarius is one of the conspirators against Caesar in *Julius Caesar*. Caius Lucius is the Roman ambassador in *Cymbeline*, and the leader of the Roman forces. Caius Martius Coriolanus is the central character of *Coriolanus*, who earns the title "Coriolanus" in recognition of his skill at smiting Volscians in *Coriolanus*. He challenges Parson Hugh to a duel. Caliban, son of the witch Sycorax, is a deformed slave to Prospero in *The Tempest*. For Cambio see Lucentio, who calls himself Cambio in his disguise as a schoolmaster. Canidius is a follower of Antony in *Antony and Cleopatra*. The Archbishop of Canterbury is an important character in the first act of *Henry V*. Caphis is the servant of a Senator in *Timon of Athens*, sent to collect a debt due from Timon. A Captain survives the shipwreck at the start of *Twelfth Night* with Viola, and helps her with her disguise. A Captain of the Welsh army brings Richard the bad news that his army, believing him dead, has deserted him, in *Richard II*. A Roman Captain in *Cymbeline* attends on Lucius. Two British Captains in *Cymbeline* arrest Posthumus, thinking him an enemy. Several characters hold or purport to hold the rank of captain, including Fluellen, Gower, Jamy, Macmorris and Pistol. Several characters are sea captains, including Antonio in *Twelfth Night*. Old Capulet is a minor character – a kinsman of Capulet – in the party scene of *Romeo and Juliet*. See also Juliet and Tybalt. Cardinal Pandolph is the Papal legate in *King John*. He incites the Dauphin against John, but later tries to placate him. A carpenter and a cobbler are among the crowd of commoners gathered to welcome Caesar home enthusiastically in the opening scene of *Julius Caesar*. Casca is one of the conspirators against Caesar, in *Julius Caesar*. He has an important role in the early parts of the play, reporting offstage events. Cassandra is a prophetess in *Troilus and Cressida*. Michael Cassio is a lieutenant in *Othello*. For Catherine see Katherine. Caithness is a thane in *Macbeth*. Ceres is presented by a masquer in *The Tempest*. He opens the chest in which Thaisa had been buried at sea and, being skilled in medicine, he realises that she is not dead and nurses her back to health. For Cesario see Viola, who calls herself Cesario in her male disguise, and her brother Sebastian who is sometimes called Cesario, being mistaken for his sister. Charmian is the main attendant to Cleopatra in *Antony and Cleopatra* and dies by snakebite. Chatillon is an ambassador from France to England in *King John*. Chiron and Demetrius, are two sons of Tamora in *Titus Andronicus*. They rape and mutilate Lavinia, and are eventually killed and cooked by Titus, who serves them to Tamora to eat. The Chorus speaks the opening prologue in *Romeo and Juliet*, and a further prologue at the beginning of the second act. The Chorus is the second most major character, after the king himself, in *Henry V*. He speaks a lengthy prologue to each of the five acts, and an epilogue. Christopher Sly is a drunken tinker in the induction to *The Taming of the Shrew*. He is gulled into believing he is a lord. Christopher Urswick is a minor character: Metellus Cimber is one of the conspirators in *Julius Caesar*. Cinna is one of the conspirators against Caesar in *Julius Caesar*. Cinna is a poet, mistaken for the conspirator Cinna in *Julius Caesar*. Realising they have the wrong man, the mob "kill him for his bad verses". A mob of citizens, seven of them speaking roles, appear both in opposition and in support of the title character in several scenes of *Coriolanus*. He is eventually drowned in a butt of malmsey wine. He falls in love with Hero but is persuaded, wrongly, that she has been unfaithful. Claudio, brother to Isabella, is sentenced to death for fornication in *Measure for Measure*. King Claudius is the uncle and stepfather of the title character in *Hamlet*. He has murdered his brother Old Hamlet, has taken over his crown, and has married his queen, Gertrude. Cleon is governor of Tarsus in *Pericles, Prince of Tyre*. Cleopatra is the lover of Antony in *Antony and Cleopatra*. She commits suicide using a poisonous asp. Clitus is a soldier, a follower of Brutus, in *Julius Caesar*. Cloten, son of the Queen and stepson to the king in *Cymbeline*, vainly loves Imogen, and eventually resolves to rape her. The Clown appears briefly to make fun of the musicians, and later to banter

with Desdemona, in Othello. The Clown delivers some pigeons, and letters from Titus Andronicus, to Saturninus. He is hanged for his pains. The Clown delivers a poisonous asp to Cleopatra in a basket of figs, in Antony and Cleopatra. For the two clowns in Hamlet see "Gravedigger". See also Touchstone, who is simply called "Clown" until he reaches the Forest of Arden. See also Fool and Shakespearian fool. A cobbler and a carpenter are among the crowd of commoners gathered to welcome Caesar home enthusiastically in the opening scene of Julius Caesar. Corambis is an alternative name for Polonius in Hamlet. Cordelia myth is the youngest daughter in King Lear. She marries the King of France. Corin is a kindly shepherd in As You Like It. Cornelius and Voltmand are two ambassadors from Claudius to the Norwegian court, in Hamlet. Cornelius, a doctor in Cymbeline, provides a fake poison to the Queen, which is later used on Imogen. For Corporal, see Bardolph and Nym, who hold that rank. Four of them are speaking roles. Three of them are called Arcas, Rycas and Sennois. They may, or may not, include Timothy and the Bavian. Alexander Court fict is a soldier in the English army in Henry V. A courtesan dines with Antipholus of Ephesus, who finds himself locked out of his own home, in The Comedy of Errors. Several characters are courtesans, or are accused of being courtesans, most notably Cressida from Troilus and Cressida. Cressida is one of the title characters in Troilus and Cressida. The Trojan prince Troilus falls in love with this young daughter of a Trojan defector. A crier to the court, and a scribe to the court, are minor roles but they usually have dramatic impact in the trial scene of Henry VIII. Cupid myth reads the prologue to a masque in Timon of Athens. Curan is minor character, a follower of the Earl of Gloucester, in King Lear. Curio is an attendant on Orsino in Twelfth Night. Curtis is a servant of Petruchio in The Taming of the Shrew. Cymbeline hist, the title character of Cymbeline, is king of the Britons, and father to Imogen, Guiderus and Arviragus. The Daughter of Antiochus is a famed beauty, engaged in a secret incestuous relationship with her father, in Pericles, Prince of Tyre. She descends into madness. Dauphin sometimes Dolphin in older texts: Decius Brutus hist is one of the conspirators against Caesar in Julius Caesar. For Decretas, see Dercetus. Deiphobus myth, a brother of Hector and Troilus, is a minor character with the one line, "It is the Lord Aeneas" in Troilus and Cressida. Later, he loves and marries Helena. Demetrius and Chiron, are two sons of Tamora in Titus Andronicus. Lord Stanley, Earl of Derby hist is a military leader who ultimately reveals his loyalty to the Richmond faction, in spite of his son being a hostage to Richard, in Richard III. Dercetus hist is a follower of Antony in Antony and Cleopatra. He strangles her, in the mistaken belief that she is unfaithful. Diana is desired by Bertram, and pretends to agree to have sex with him. Diana myth the goddess of chastity, appears to Perciles in a vision, in Pericles, Prince of Tyre She tells him to visit her temple at Ephesus, leading to his reconciliation with Thaisa there. Diomedes is a follower of Cleopatra in Antony and Cleopatra.

Chapter 8 : What's It All About, Shakespeare?: What Does it Take to be a Shakespearean Fool?

Shakespeare Fool quotes - 1. The fool don't think he is wise, but the wise man knows himself to be a fool. Read more quotes and sayings about Shakespeare Fool.

Shakespeare and Medicine Shakespeare, Smith, and Medicine Shakespeare has long been known for his medical knowledge. References to disease, doctors, and treatments occur in almost every play—in some, like Hamlet, Troilus, Coriolanus, Lear and Timon, to the extent that they permeate the atmosphere with morbidity. And although other writers of his time have medical references—illness and its cure being a fact of life for everyone—Shakespeare expands his use into areas of imagery and metaphor, just as he does with the Law and gardening. Surprisingly, Shakespeare seems to have medical knowledge that goes beyond what a layman might acquire through ordinary commerce with doctors and apothecaries. In the late 16th and early 17th centuries, the medical establishment, the College of Physicians, was determinedly against allowing any practise of this new method. Shakespeare also shows experience of being present, at least, while medical procedures were performed. His medical references include accurate descriptions of death, accurate knowledge of poisons and their beneficial uses Spurgeon , of the pia mater in the brain and its function Davis , of tumours and ulcers, and of the coagulation of blood, the way it separates into two streams, bright and dark, clots and serum as shown in The Rape of Lucrece Buckmill Arguments have arisen, of course, over where Shakespeare acquired his knowledge of medicine, for there is no evidence that William of Stratford had medical training of any sort—knowledge of methods, drugs and cures being closely held secrets of a profession that scrutinized and licensed its practitioners. In a letter written from France in to his lab manager, Smith spoke glowingly of Raymond Lull , the great Majorcan physician, alchemist, astrologer, and mathematician, yet another magus of the Wisdom Tradition Dewar Smith shares with Shakespeare a belief that moderation is the key to good health. Medicine and prevention would have been important to Oxford, for it seems that from early in life he had health problems of his own, probably due to malaria. Records show it as their leading cause of death for centuries. As Paul Reiter informs us: Five indigenous species of Anopheles mosquito are capable of transmitting malaria in England. Contemporary accounts of the distribution of ague in 16th and 17th century England reflect the ecology and distribution of this species. For example, the anaerobic bacterial flora of saline mud produces a strong and distinctive sulfurous odor. Nor was the malaria of that period merely a distressing but non-fatal disease. According to Reiter, the strain that tormented Europe for centuries now eradicated was particularly deadly, especially to children. Fever is periodic every two days with intermittent chills and profuse sweating. An effective cure would not be discovered until the late 17th century when powder from the bark of a Peruvian tree was exported to Spain, later the source of the ultimate cure we know as quinine. According to Reiter, in England: Because the mosquitoes breed in brackish water where rotting vegetation gives off a nauseating sulphurous smell, it was assumed for centuries that it was the bad air that caused the disease and that got it named mal aria. Shakespeare dwells on this in several plays, most notably in The Tempest, where images of a rotting fen abound. In Act I Scene 2, Caliban makes his entrance displaying his knavish nature by wishing that disease would attack Prospero and Ariel: Act IV Scene 3 of Timon, where, crazed with fury at his discovery of the true nature of his false friends, having taken to the woods, he rages: The Schmidt lexicon describes this secondary use as: Not so merry in Windsor Runnymede meadow today From age four to eight or nine, de Vere lived on the north bank of the Thames across from Runnymede , a water meadow or wetlands, in todays parlance. Although apparently no longer so wet—the Thames has shrunk considerably in size and volume since the 16th century—the area is still open and undeveloped, most likely due to its centuries-long history as a marsh. Reiter notes that a recurrence of Malaria can take place in autumn at the outset of a cold spell. The winter of was extremely cold in Northern Europe. Another recurrence may have taken place while he was in Italy in Words like danger and weak suggest that his fever was something worse than a passing case of the flu. Every summer, hundreds perished while scores were weakened to the point that they easily sickened and died from other pathogens. Silly stuff, but we must accept our clues wheresoever we find them. The initials of these first three stanzas are an acrostic

on the de Vere motto: Valiant whilom the Prince that bare this mot [motto], Engraved round about his golden Ring: Remembring thy sacred virginity, Induced us to make speedy repair, Unto thy mother everlasting fair, So did this Prince beget thee debonaire. How did he acquire it?

Chapter 9 : Astrology in Shakespeare's Plays - Natalie Delahaye

The fool or clown is a staple of Shakespearean drama, and although it may seem that a fool's only purpose is to provide humour, this is not always the case. Clowns and fools are not a Shakespearean creation, they are a dramatic archetype, which has been used throughout the history of theatre.