"To be, or not to be"

3.1.56

The Tragedy of

HAMLET

Prince of Denmark
**Hamlet Journal Evaluation** for __________________________ Term ______ Year ______

This evaluation covers the **HAMLET JOURNAL ENTRIES** from _____________ to _____________.

**FINAL TOTAL = ______ / ______ =⇒ GRADE ______

<table>
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<td>HWA 1</td>
<td>Quotes to Consider (front side box quotes/back side 3 signif. Ham quotes)</td>
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<td>Act 1—Topics for Discussion (Choose one topic: Grief or A/R or Following the Rules)</td>
<td>/5</td>
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<tr>
<td>HWA 4</td>
<td>Act 2—Topics for Discussion (choose from 8 choices) <strong>[AND]</strong> on the back at least 1/2 page on what kind of a guy Hamlet would be if he were a current student at EPHS</td>
<td>/7</td>
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<tr>
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<td>/5</td>
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<tr>
<td>HWA 7</td>
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**SUB-TOTAL**

**EXTRA CREDIT JOURNALS!!!!**

YOU MAY DO ANY 3 EC JOURNALS. YOU MAY DO THEM WITH A PARTNER.

ATTACH THEM TO YOUR REQUIRED JOURNALS.

| EC 1     | Parody of one of the 6 soliloquies (which soliloquy? #) —line by line | /5 |
| EC 2     | Song lyrics (either original or spin-off on an existing song or explaining how a song relates to H) | /5 |
| EC 3     | Poster based on one (or more) of the famous quotations from Hamlet (you must explain poster!) | /5 |
| EC 4     | Hamlet’s Possible Letter to His Mom (after Act IV)—at least a page | /5 |
| EC 5     | View another Shakes. play, movie (NOT HAMLET)—relate it to Hamlet—write at least a page | /5 |
| EC 6     | Your own original idea = (must pre-approve w/ Wally) | /5 |

**FINAL TOTAL**
# Hamlet Journal Evaluation

(rev. '04 term 2)

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**FINAL TOTAL = ____ / ____ **
Quotes to Consider along with Hamlet

1. The eye is a self-justifying historian which seeks only that information that agrees with it, rewrites history when it needs to, and does not even see the evidence that threatens it.

   —Anthony G. Greenwald

One of the larger struggles facing us is relinquishing the need to be right always. Only when we've given up the struggle do we understand that the battle is finally won. We come to see nonresistance as the quintessence of the power play. However, our need to be right is the point of real concern, and in order to let go of this need, clarity regarding the human condition is in order.

Few of us are sure of our worth, our necessity to the better functioning of the human universe. We falter and fear our mistakes, certain that they will enlighten our fellow travelers about our inadequacies. And we bully others, covertly or with great poise, into accepting our viewpoints. We believe that ideas shared by others are more valuable, and thus our own value is assured. No one is served by these exercises in truth.

2. When the most important things in our life happen quite often do not know, at the moment, what is going on.

   —C. S. Lewis

Retrospect offers us what no one moment, in the present, is capable of doing. There is a pattern to the events of our lives, and even what appear as the most inconsequential occurrences are contributing their impact to the larger picture that's developing. There is no question but that every event has meaning. No experience is without its impact. Time will reveal the reason for the baffling or troubling situations that have dogged our paths along the way.

Whenever the road feels rocky or we are confused, we need to trust. Our lives are not happenstance. There is a performance being staged.

How helpful it is to understand that we are all "players" sharing the same stage. All of us are needed for some acts, and there will be a concluding scene making clear the intricacies of our many earlier scenes. As life progresses, our understanding grows. Our finales are assuredly appropriate to our life plan.

3. Every truth we see is one to give to the world, not to keep to ourselves alone.

   —Elizabeth Cady Stanton

Sometimes we feel that we are the guardians of a fragile, threatened civilization; if it weren't for us, all would be lost. Such feelings are a signal that we need to check out our reality, to test our perceptions of the world against those of someone we trust. We are seldom in sole possession of the truth.

But shared commitment to truth is powerful; it enhances our spirits. Most of us feel a need to express this commitment, whether by sharing worship or simply talking with friends. Often the truth is a process, a relationship between ourselves and others, and sharing it gives it roundness and luster.

4. Though the sons threaten, they are merciful, I have cursed them without cause.

   —William Shakespeare

To each of us, our own self is the most important person in the world. I am the only person who can get what I want; you are the only person who can make you happy or unhappy. This doesn't mean that the world revolves around us, though.

When we were infants, we believed it did. We valued things according to how they affected us. A rainstorm was good if it meant we didn't have to visit relatives who bored us, but it was bad if it spoiled a picnic. We took everything personally.

It's not easy to give up being the center of the universe; some of us cling to the notion long after we've given up bottles and diapers. But once we acknowledge the impersonality of most events, we can stop taking responsibility for the weather, Soviet foreign policy, the outcome of labor negotiations. We can even stop taking other people's actions personally. Other people don't really get sick of us, succeed or fail for our benefit, or live or die because of us. It's wonderful to take the pressure off.

5. . . . goodness cannot adopt the form of blind passions, even in the act of defense and offense, and even when it refuses to tolerate evil . . .

   —Benedetto Croce

Willful blindness can't be good. To shut out any sight from the mind's eye is to exclude part of life. Any action blindly taken is likely to do unintentional harm.

It's not easy, when we're in the grip of any strong feeling, to stop ourselves from acting on blind impulse. It's not easy, but it's wise. Yielding to an impulse, without giving ourselves time to "see" it through clearly, can set us up for guilt or regret.

We needn't know everything in order to act; we merely need to know ourselves. "Blind passion" hides most of ourselves from view. Passion may move us to great selflessness, but never to great clarity, and good actions come from the clear-seeing soul.

6. Death, when it approaches, ought not to take one by surprise. It should be part of the full expectancy of life.

   —Muriel Spark

The process of living includes many dimensions. We can joyfully anticipate high periods and we must expect pain. We won't escape sorrow over wrongs we've committed nor grief for the departure of a dear one. Anxiety over what may transpire is a given. But working to develop a balanced perception of all the events of our lives will ease our way. It's our overreactions to the ups and downs that make all of our daily steps uncertain.

Fearing the unknown wastes our time. How much better to trust that life will offer us exactly what we need to develop as healthy human beings. No event will be more than we can handle. All events are necessities of life, and each event needs simple acceptance.
MORE QUOTES...

The nature of consciousness is to flow. It seems ever changing. States of mind succeed one another…. We can direct consciousness to an idea or impulse, but we cannot lock it in place.

—Dr. George Weinberg

Our minds are marvelous, always moving, growing, absorbing, discarding, storing. And we are in control of the direction our minds take. Thus, it’s by choice, either conscious or unconscious, that we dwell on negative outcomes rather than positive projections.

Claiming ownership of and responsibility for the direction of our minds and our lives develops a sense of individual power and, in turn, enhances self-esteem. We are what we think. We can think ourselves into becoming better selves.

We are free, at last, from the overwhelming feelings of powerlessness and impotence. The decision to take control of our thoughts and attitudes will be the turning point. When we complement that decision by offering positive direction to our minds, we’ll quickly benefit from the advantageous outcomes.

Perhaps this very instant is your time…. your own, your peculiar, your promised and prospected moment, out of all moments forever.

—Louise Bogan

“This very instant” is all we have. We make plans for the future, we invoke memories of the past, but really, all we have to deal with and to act in is the moment at hand. We cannot stop its going; we cannot hurry the next moment on its way. Like everyone else in the world, we’re partners in the dull, humdrum, dazzling, fabulous, totally unpredictable moment.

And if we have a time that is “our time,” it’s right now. It has to be, because there isn’t any other. Maybe we’ve had times in the past that were special for us; maybe the future will hold precious moments. But the only time that is truly “our time” is this time, where we are, right now. And what we do with this time is ours to decide.

If an idea, I reasoned, were really a valuable one, there must be some way of realizing it.

—Elizabeth Blackwell

These words were written by the first woman who earned a medical degree. They’re useful to anyone who fears that their most precious dreams are doomed to failure.

If our dreams are valuable ideas, they will be useful goals. If they’re childish fantasies, they won’t, although those can be fun. It’s important to distinguish the ones we can achieve from the ones we can’t. The latter will nourish us, like bread the others, like candy; won’t.

We have a responsibility to those nourishing dreams, because they come from what’s best in us. Our responsibility is to live so that the dream might be realized. When dreams become goals, they have a way of calling us forth. Goals organize our lives, so that we may reach them.

Reaching my goal is never as important as the progress

Order is a lovely thing:
On disarray it lays its wing.
Teaching simplicity to sing.

—Anna Hempstead Branch

Things and events have their own order. It’s human to want to impose order from the outside—our order, but often, our attempt to put things in order resembles the old man who tried to push the river. It never went any faster, and if he stopped pushing, it got there just the same.

Some people seem to have a knack for order. It could be that they’ve learned to let things take their own shape. If order is natural, then maybe disorder is what we create with our human fussing. It could be, too, that disorder is in the eye of the beholder—especially if the beholder is a perfectionist.

Serenity is the ability to appreciate natural order.
HAMLET SIGNIFICANT QUOTATIONS

QUOTATION

I, i

"Seems, madam? Nay, it is: I know not "seems."

I, i

[Sol. i. "O that this too sullied flesh would melt"

I, i

"Frailty, thy name is woman..."

I, i

"The funeral baked meats

Did coldly furnish forth the marriage tables."

I, i

"In my mind's eye, Horatio"

I, ii

"His will is not his own"

I, iii

"This above all, to thine own self be true"

I, iii

"For the apparel oft proclaims the man"

I, iii

"Think yourself a baby

That you have ta'en these tender's for true pay

Which are not sterling..."

I, v

"Something is rotten in the State of Denmark"

I, v

"O my prophetic soul!"

I, v

"Remember me"

I, v

[Sol. ii "O all you host of heaven! O earth! What else?"

I, v

"The time is out of joint. O cursed spite,

That ever I was born to set it right!"

NOTES

II, i

"By indirections find directions out"

II, ii

"Lord Hamlet is a prince, out of thy star"

II, ii

"You are a fishmonger"

II, ii

"Though this be madness, yet there is method in 't"

II, ii

"For there is nothing either good or bad but thinking makes it so."

II, ii

"...brevity is the soul of wit"

II, i

"What a piece of work is man!"

II, ii

"I am but mad north-northwest: when the wind is southerly I know a hawk from a handsaw"

II, ii

[Sol. 3 "O what a rogue and peasant slave am I!"

II, ii

"What's Hecuba to him, or he to Hecuba"

II, ii

"The play's the thing

Wherein I'll catch the conscience of the King."

II, i

"Tis too much proved, that with devotion's visage

And pious action we do sugar o'er the devil himself."

III, i

"The harlot's cheek, beautied with plast'ring art

Is not more ugly to the thing that helps it

Than is my deed to my most painted word.

O heavy burden!"

III, i

[Sol 4 "To be or not to be: that is the question."

III, i

"Thus conscience does make cowards of us all."

III, i

"Get thee to a nunnery"
ACTIVELY READING OR MARKING A TEXTBOOK

1. **List of Characters**
   On a blank page, list the main characters in the front of the book, the page number each first appears, and a description of each to keep them straight. Also, write the character’s name in the bottom corner of the first page on which he appears.

2. **Highlighting**
   Highlight or underline only that part of the sentence in the text that is significant. If it connects with something on the same page or the opposite page, draw a line connecting the two. This will help you make connections quickly when you skim or look for it later on.

3. **Motifs**
   On the inside back cover, list all the motifs. Beside each, write the page numbers where the motif appears. Cross reference very narrow ideas or motifs. For example, in Hamlet, the “disguised character” is one of the motifs. To cross-reference, write the page number of all the succeeding pages on which this idea is found on the first page of the idea.

4. **Themes**
   
<table>
<thead>
<tr>
<th>A/R</th>
<th>O</th>
<th>P/K</th>
<th>H/H</th>
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   On the inside front cover, make a chart of the five themes. In each column, list the page numbers where the theme appears. In the text, use an abbreviation (like A/R for Appearance vs. Reality). Put the A/R in the margin next to anything that might fit the topic in any way. You might want to color code the themes (red for one, blue for another, etc.).

5. **Plot**
   To keep track of major plot developments, summarize briefly what happens in a blank space at the beginning of each scene or chapter. Do this as soon as you finish each scene or chapter. It’s good for finding things quickly and also it gives you a better time and plot sequence concept. You can also write a short plot summary for each scene, act, or chapter in your notes.

6. **Key Scenes**
   In the top left or right corner of the page where the scene begins, use a key word or phrase to mark a significant scene so you can find the scene quickly.

7. **Important Ideas and Symbols (*)**
   Use a star (*) in the margin for the things you consider most important.

8. **Questions (?)**
   Put a ? in the margin for things you don’t understand so you remember to ask about this part in class.

9. **Footnotes**
   Read all the footnotes. Highlight important things in text and those footnotes which refer to text. Rewrite the footnote info above in the text if that is helpful for re-reading.

10. **Other ideas**
    
    **example --->**
Francisco. For this relief much thanks. 'Tis bitter cold, and I am sick at heart.

Barnardo. Have you had quiet guard? Not a mouse stirring.

Francisco. Well, good night.

If you do meet Horatio and Marcellus, The rivals of my watch, bid them make haste.

Enter Horatio and Marcellus.

Francisco. I think I hear them. Stand, ho! Who is there?

Horatio. Friends to this ground.

Marcellus. And legmen to the Dane.

Francisco. Give you* good night.

Marcellus. O, farewell, honest soldier. Who hath relieved you?


Marcellus. Holla, Barnardo! What is Horatio there?

Barnardo. Welcome, Horatio. Welcome, good Marcellus.

Marcellus. What has this thing appeared again tonight?

Barnardo. I have seen nothing.

Marcellus. Horatio says 'tis but our fantasy. And will not let belief take hold of him. Touching this dread night twice seen of us; Therefore I have entreated him along With us to watch the minutes of this night. That, if again this apparition come, He may approve our eyes and speak to it.
### Appendix A

**Shakespeare’s English** | **Contemporary English**
--- | ---
1. anon | until later
2. aroint | away
3. aside | a speech in which the actor turns away from the other performers and reveals his feelings to the audience
4. assail (verb) and assault (noun) | laying siege to a lady’s chastity
5. aye/yea | yes
6. banns | notice of an intended marriage
7. bed trick | the surreptitious substitution of a virgin wife for another woman who is sinfully desired; it occurs in Measure for Measure and All’s Well That Ends Well
8. blank verse | unrhymed iambic pentameter (10 syllables in each line, in which an unaccented syllable is followed by an accented one); blank verse has five feet, or beats, per line and every other syllable is stressed; blank verse can be smooth and dignified, but it can also mimic the pattern of natural speech more effectively than any other metrical pattern; as a result, it is one of the most versatile and flexible verse forms, a favorite not only of the Renaissance poets but also of many later poets
9. bragart soldier | a stock character, the comic figure drawn from ancient Roman comedy: Falstaff (Henry IV, Parts I and II) is Shakespeare’s most famous use of this character
10. broadside | a stock character, the comic figure drawn from ancient Roman comedy: Falstaff (Henry IV, Parts I and II) is Shakespeare’s most famous use of this character
11. buck | buttocks
12. bum | penis; God
13. cock | a reference book that lists every word that an author used; the Harvard Concordance is the authoritative Shakespeare concordance; it is especially useful for authenticating Shakespeare’s works
14. concordance | all copies of a book printed from the same setting of type (allowing for differences between copies resulting from press-corrections)
15. edition | even/evening
16. e’en | enough
17. enow | good-bye
18. fare-thee-well | a curse
19. fie | a minor character used as a contrast to a main character—Banquo, for example, serves as a foil to Macbeth
20. foil | a book format in which each individual sheet has been folded once, across the middle of the longer side, creating two leaves for each sheet; the sheets vary from 15 by 10 inches to 12 by 8 inches—with many sizes in between
21. folio | thank you
22. grammarcy | the fluids of the human body: bile, phlegm, choler, and blood; according to Elizabethan medical theory, disease and emotion were caused by the balance of the humors
23. humors | a poet foot or unit with one unstressed syllable followed by one stressed syllable, as in the word “afraid” 10 syllables or beats in each line (see iamb) maybe
24. iamb | see bragart soldier
25. iambic pentameter | day
26. mayhap/perchance/belike | no
27. miles gloriosus | never
28. morrow | a book format in which the individual sheets have been folded three times, creating eight sheets; the measurements of an octavo are a fourth of that of a folio
29. mord | often
30. ne’er |
80 Troublesome Words Used in the Plays

Zounds! Perchance thou hast felt like a common recruit when asked to annotate a Shakespeare play. Anon, thou shalt toss off that coil, and with great dispatch, avoid feeling like a fastidious caniff.

If you're going to read or see a Shakespeare play, there are some words that come up again and again and might confuse you. Some of these are now archaic or arcane, and some are still in common use but their meaning has changed. Knowing the following words and their modern translations will turn the beginning reader into an instant expert.

<table>
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<td>34. prithee/pray</td>
<td>please</td>
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<tr>
<td>34. quarto</td>
<td>a book format in which the individual sheets have been folded twice, creating four sheets; recto the front of a leaf, always the right-hand page</td>
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<tr>
<td>5. setpiece</td>
<td>an elaborate poetic passage that follows the rules of dramatic oratory; setpieces do not move the action forward and are often filled with quotations that become memorable; Hamlet's famous soliloquy &quot;To be, or not to be&quot; is a setpiece</td>
</tr>
<tr>
<td>36. sheet</td>
<td>a page; in Shakespeare's day, the size of a sheet varied a great deal, from 20 by 15 inches to 16 by 12 inches</td>
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<tr>
<td>51. soliloquy</td>
<td>a speech in which a character is alone with his private thoughts; it tells the audience what the character is thinking</td>
</tr>
<tr>
<td>55. stock character</td>
<td>a standard character who appeared in many plays and thus would be instantly recognizable to members of Shakespeare's audience</td>
</tr>
<tr>
<td>23. terminus ad quem</td>
<td>the time after which a play could not have been written (Latin)</td>
</tr>
<tr>
<td>41. thane</td>
<td>a Scotch title equal to &quot;earl&quot;</td>
</tr>
<tr>
<td>46. tribunes</td>
<td>officers appointed to protect the interests of the people from possible injustice at the hands of patrician magistrates</td>
</tr>
<tr>
<td>45. verily</td>
<td>very/truly</td>
</tr>
<tr>
<td>45. verso</td>
<td>the back of a leaf, always the left-hand page</td>
</tr>
<tr>
<td>45. wherefore</td>
<td>why</td>
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1. Addition—title.
2. Affined—bound by dury.
3. Alarum—call to arms with trumpets.
4. Anatomic—to analyze in detail.
5. Ancient—enigm.
6. Anon—until later.
7. Arrant—absolute.
9. Assail—to make amorous siege to.
10. Avoid—to await.
12. Baffle—to hang up (a person) by the heels as a mark of disgrace.
15. Barm—the froth on ale.
17. Blank—a range.
22. Burn—backside, buttocks.
23. Caniff—a wretched humble person.
27. Clout—a piece of white cloth.
28. Log—to deceive.
30. Cousin—any close relative.
32. Dispar—to hurry.
33. E'en—evening.
34. Enough—enough.
35. Fare-thee-well—goodbye.
36. Fare—a curse.
37. FBoman—wretched.
38. Got—begot.
39. Grammarly—thank you.
40. Halter—noose.
41. Heavy—sorrowful.
42. Honest—haste, pure.
43. Housewife—busy, prostitute.
44. Impreach—dishonor.
45. List—listen.
46. Mayhap—maybe.
47. Mess—meal, food.
49. Minster—servant.
50. Mason—portion.
51. Morose—day.
52. Nay—no.
53. Ne'er—never.
54. Office—service or favor.
55. Oft—often.
56. Off—surprisingly, exceedingly.
57. Perchance—maybe.
58. Perforce—of necessity.
59. Polish—schemer.
60. Post—messenger.
61. Power—army.
63. Quest—a ploy.
64. Recruit—coward.
65. Resolve—to answer; reply to.
66. Soundly—plainly.
67. Stake—harlot.
68. Subscription—loyalty, allegiance.
69. Tax—to criticize, to accuse.
70. Tooh—belief.
71. Teen—to give birth.
72. Tucket—trumpet flourish.
73. verge—edge, circumference.
74. Verily—truly.
75. Want—lack.
76. Wean—sky.
77. Well-a-day—alas.
78. Wherefore—why.
79. Yes—yes.
80. Zounds—by his Christ's wounds.
125 Weird Words Used by Shakespeare

Don't bother trying to memorize these words. They were used rarely, and most are archaic and obsolete. But they just sound terrific and are delightfully descriptive. You might try to work them into everyday conversations to impress your friends.

1. A-barding—huntsmall birds.
5. A-ducking—swimming.
6. Ambuscado—ambush.
7. Annatozine—antazone.
8. Applejohn—winkled apple.
11. Barber-monger—common patron of barber shops.
15. Beslobber—to smear.
18. Brable—quarrel.
22. Capstaple—plaster of medicinal herbs.
24. Chief—booshous fellow.
25. Chopper claw—to thrash or maul.
27. Conundrum—indign.
28. Copulative—persons about to be married.
29. Cooky—withered with age.
31. Coxcomb—crest cap of a professional fool.
32. Cubiculo—bedroom.
33. Dwellape—loose skin at the throat.
34. Dust rotten—potted.
35. Disamul—cancel.

Forsooth!

36. Dottard—old fool.
37. Edinot—to gulp down.
38. Everyn—making no exception.
39. Exsufflicate—windy or overblown.
40. Exsperience—very wicked.
41. Fudge—work out.
42. Fancy-monger—a lovesick man.
43. Fard—burden.
44. Ferule—to prepare.
45. Flox—vexed—girl hired to dress flax.
46. Flannel—pithy.
47. Flattening—boose woman.
48. Flattet—cast aside.
49. Foppery—foppishness.
50. Frampold—disagreeable.
51. Furose—state. trite.
52. Furze—examination of impatience.
53. Garboll—cummer or disturbance.
54. Gawk—fool.
55. Glibber—gallows.
56. Gligot—wanon.
57. Hagges—like a hog.
59. Honeynable—disgusting—being loaded with honors.
60. Hugger-mugger—secrecy.
61. Irregular—lawless.
63. Kickshaw—stiffish.
64. Kicky-icky—term of censure.
65. Kil-court—nude person.
66. Ladder-tackle—rope ladder.
67. Leggenity—quickness.
68. Lewden—a lasher.
69. Logger-headed—stupid.
70. Lobberly—cruel.
71. Malapert—cruel.
72. Mallt—shir.
73. Malwee—heavy drinker.
74. Mickle—great.
75. Mankin—dainty.
76. Mants—saucy vern.
77. Mone—blockhead.
78. Noodle—clang term for head.
79. Noddy—stimperton.
80. Nutbook—sheriff's deputy.

1. Onion-eyed—tending to weep.
2. Oppropium—utter chaos.
3. Ouph—el.
4. Paraph—small pane.
5. Prawny-pated—bewigged.
6. Penifexious—nousous.
7. Pickthoff—an informer.
10. Poop—inflict with venereal disease.
12. Puttock—small hawk.
15. Rampallion—ruffian.
17. Relame—relight.
18. Rudbray—rude fellow.
20. Snot—by God's foot.
22. Shog—to get going.
25. Shudder—to do hastily and carelessly.
26. Slag a bed—sleepyhead.
27. Smack—taste.
29. Snappage—nipping.
30. Stigmatical—deformed.
31. Swainsprake—indiscretion.
32. Thoughtsick—distressed.
33. Thrasal—boastful.
34. Thwack—to drive away.
35. Tittle-tattle—gossip.
36. Turtles—to peep.
37. Ungrown—innaure.
38. Unheard—brainless.
40. Welkin—sky.
41. Whilippa—a top.
42. Wind—cuckold.
43. Yepeed—named.
44. Zounds—by God's wounds.
45. Zwaggered—bullied.

"For Goodness Sake":
150 Shakespeare Expressions

The old joke goes something like this: A guy walks out of the theater after seeing Hamlet for the first time. "I don't know why everybody thinks Hamlet is such a well-written play," he says. "It's full of clichés." Well, here is a whole list of clichés, along with where they originated.

1. A fool's paradise—Romeo and Juliet
2. A foregone conclusion—Othello
3. A horse! A horse! My kingdom for a horse!—Richard III
4. A little pot and soon hot—The Taming of the Shrew
5. A tower of strength—Richard III
6. A las, poor Yorick! I knew him—Hamlet
7. All the world's a stage—As You Like It
8. An eye-sore—The Taming of the Shrew
9. As flies to wanton boys are we to the gods—King Lear
10. As white as driven snow—The Winter's Tale
11. Ay, there's the rub—Hamlet
12. Bag and baggage—As You Like It
13. Bated breath—The Merchant of Venice
14. Bevare the Ideas of March—Julius Caesar
15. Blow, blow, thou winter wind—As You Like It
16. Breathe one's last—Henry IV, Part 3
17. Brevity is the soul of wit—Hamlet
18. Budge an inch—The Taming of the Shrew
19. Cold comfort—King John
20. Come full circle—King Lear
21. Come what may—Hamlet
22. Conscience does make cowards of us all—Hamlet
23. Cowards die many times before their deaths—Julius Caesar
24. Crack of doom—Macbeth
25. Dead as a doornail—Henry IV, Part 2
26. Death by inches—Coriolanus
27. Devil incarnate—Henry V
28. Dish fit for the gods—Julius Caesar
29. Dog will have its day—Hamlet
30. Done to death—Much Ado About Nothing
31. Double, double, toil and trouble; fire burn, and cauldron bubble—Macbeth
32. Eaten me out of house and home—Henry IV, Part 2
33. Elbow room—King John
34. Et tu, Brute!—Julius Caesar
59. Every inch a king—King Lear
60. Fair is foul, and foul is fair—Macbeth
61. Fatal vision—Macbeth
62. Flaming youth—Hamlet
63. For goodness sake—Henry VIII
64. Frailty, thy name is woman—Hamlet
65. Friends, Romans, countrymen, lend me your ears—Julius Caesar
66. Full of sound and fury—Macbeth
67. Get thee to a nunnery—Hamlet
68. Give the devil his due—Henry IV, Part 1
69. Good night, ladies—Hamlet
70. Good night—Tobias and Sarah
71. Green-eyed monsters—Othello
72. Halcyon days—Henry VI, Part 1
73. Her infinite variety—Antony and Cleopatra
74. Hoist with his own petard—Hamlet
75. Hold a candle to—The Merchant of Venice
76. Household words—Henry V
77. I am fortune’s fool—Romeo and Juliet
78. I have immortals longingings in me—Antony and Cleopatra
79. I have not slept one wink—Cymbeline
80. In my heart of hearts—Hamlet
81. In my mind’s eye—Hamlet
82. Into thin air—The Tempest
83. It smells to heaven—Hamlet
84. It was Greek to me—Julius Caesar
85. It’s a wise father that knows his own child—The Merchant of Venice
86. Kill...with kindness—The Taming of the Shrew
87. Knock, knock! Who’s there?—Macbeth
88. Laughing-stock—The Merry Wives of Windsor
89. Lean and hungry look—Julius Caesar
90. Let slip the dogs of war—Julius Caesar
91. Lord, what fools these mortals be!—A Midsummer Night’s Dream
92. Love is blind—The Merchant of Venice
93. Merry as the day is long—Much Ado About Nothing
94. Milk of human kindness—Macbeth
95. More fool you—The Taming of the Shrew
96. More in sorrow than in anger—Hamlet
97. More sinned against than sinning—King Lear
98. Murder most foul—Hamlet
99. My own flesh and blood—The Merchant of Venice
100. My salad days, when I was green in judgment—Antony and Cleopatra
101. Neither a borrower nor a lender be—Hamlet
102. Not a mouse stirring—Hamlet
103. Now gods stand up for bastards—King Lear
104. Now is the winter of our discontent—Richard III
105. O, Brave new world—The Tempest
106. O more unto the breach—Henry V
107. One that loved not wisely, but too well—Othello
108. Out, damned spot—Macbeth
109. Out, out, brief candle—Macbeth
110. Paint the lily—King John
111. Parting is such sweet sorrow—Romeo and Juliet
112. Play fast and loose—Love’s Labour’s Lost
113. Pomp and circumstance—Othello
114. Princely robe—Hamlet
115. Put out the light—Othello
116. Sharper than a serpent’s tooth—King Lear
117. Short and the long of it—The Merry Wives of Windsor
118. Short shrift—Richard III
119. Smooth runs the water where the brook is deep—Henry VI, Part 2
120. Something in the wind—The Comedy of Errors
121. Something is rotten in the state of Denmark—Hamlet
122. Sorry sight—Macbeth
123. Spotless reputation—Richard III
124. Star-crossed lovers—Romeo and Juliet
125. Stony-hearted villains—Henry IV, Part 1
126. Stood on ceremony—Julius Caesar
127. Strange bedfellows—The Tempest
128. Suit the action to the word—Hamlet
129. Sweets to the sweet—Hamlet
130. The be-all and the end-all—Macbeth
131. The better part of valour is discretion—Henry IV, Part 1
132. The course of true love never did run smooth—A Midsummer Night’s Dream
133. The devil can cite Scripture for his purpose—The Merchant of Venice
134. The first thing we do, let’s kill all the lawyers—Henry VI, Part 2
135. The game is afoot—Henry IV, Part 1
136. The game is up—Cymbeline
137. The naked truth—Love’s Labour’s Lost
138. The play’s the thing—Hamlet
139. The quality of mercy is not strained—The Merchant of Venice
140. The lady doth protest too much, methinks—Hamlet
141. The readiness is all—Hamlet
142. The rest is silence—Hamlet
143. The time is out of joint—Hamlet
144. The working day world—As You Like It
145. The world’s mine oyster—The Merry Wives of Windsor
146. There is a tide in the affairs of men—Julius Caesar
147. There’s a divinity that shapes our ends—Hamlet
148. They say an old man is twice a child—Hamlet
149. This was the noblest Roman of them all—Julius Caesar
150. Though this be madness, yet there is method in’t—Hamlet
151. Throw cold water on it—The Merry Wives of Windsor
152. Till the crack of doom—Macbeth
153. To be, or not to be; that is the question—Hamlet
154. To the manner born—Hamlet
155. To thine own self be true—Hamlet
156. Too much of a good thing—As You Like It
157. Uneasy lies the head that wears a crown—Henry IV, Part 2
158. Unkindest cut of all—Julius Caesar
159. We are such stuff as dreams are made on—The Tempest
160. We have seen better days—As You Like It
161. Wear my heart on my sleeve—Othello
162. What a piece of work is a man—Hamlet
163. What the dukes say—The Merry Wives of Windsor
HAMLET VIDEOLOG

After you've jotted down your observations/comments, CODE them using a PNI inventory. PNI = Positives (P) and Negatives (N) and Intriguing (I).

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HAMLET VIDEOLOG

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I now continue on your own paper.
Name YORK (WHITE ROSE)

ENGLISH MONARCHY

Lancaster (RED ROSE)

Married

Edward III = Philippa of Hainault
(1312, 1327-77)

(1) Edward (1330-76)
Lionel, 0 of Clarence (1338-68)
RICHARD II
(1267, 1377-1400
deposed 1399
murdered 1400)
(began war of 100 years)
Richard Plantagenet = Cicely Neville
Duke of York (1411-60)

(3) Edmund of Langley
YORK
(1341-1402)

(5) John of Gaunt
Blanche of Lancaster

(4) William of Woodstock
Hatfield Windsor

(2) Thomas

(7)

Henry IV
(1367, 1399-1413)
took throne away
from childless cousin
Richard II

Henry V = Katherine of France
(1387, 1413-22)

Henry VI = Margaret of Anjou
(1421, 1422-71
deposed 1461)
1470-71 regained but imprisoned in
Tower of London and murdered

Edward = Anne Neville
(1453-71)

UNION OF RED & WHITE

Henry VII
(1457-1509)
(Henry Tudor, Earl of Richmond)

(1) Edward V
Richard D.
of York
(1472-83)
murdered in the tower

(2) Elizabeth
(1465-1503)

(3) Arthur
Katherine
of Arragon
(-1536)

= married

Henry VIII

(4) Anne Boleyn
(1496-1536)
executed 1536

(5) Jane Seymour
(1509-37)

Anne of Cleves
(1515-47)

Henry VIII

(6) Catherine Howard

Catherine Parr

Mary Tudor
(1516, 1553-58)
Catholic

Elizabeth
(1533, 1558-1603)
[Anglican, Protestant]

Edward VI
(1537, 1547-53)
[Church of England]

James I (1603) became James VI of Scotland

WAR OF THE ROSES

James IV of Scotland

Margaret Tudor
m. James IV of Scotland

Mary Stuart (Queen of Scots) ex. 1587

JAMES I (1603) became JAMES VI of Scotland
(3rd son)
Lionel, D. of Clarence
   (1338-68)
   Phillipa Plantagenet = Edmund Mortimer
      Roger, E. of March
         Edmund, E. of March
         Anne Mortimer = Richard E. of Cambridge
                           Edward, D. of Aumerle

Cicily Neville = Richard Plantagenet, D. of York (1411-60)
   Edward IV (1442, 1461-83) of Clarence
      George of March
      Edward of Warwick
         Margaret executed 1499
              executed 1541

   Richard III of Gloucester (1452, 1483-5)
      killed at Bosworth
a. Do the "Shakespearean Expressions (Insult) Activity." Click HERE to find a three-columned list of Shakespearean words or look at the reverse side of this sheet (if re-printed here). Warning! These words are unkind! They are insults!

b. Choose ONE line of 3 words—one from each column. You will have two adjectives and a noun and must find their modern translations. To do this, you must go to the EPHS library and locate the multi-volume Oxford English Dictionary. Look up your three words in the Oxford English Dictionary (the OED).

c. Now, take out 3 note cards. Write #1 ADJ on the first card and copy the word from column one onto this first note card. On the back of this note card, write the modern English translation of this word. Do the same for the second and third words. Write #2 ADJ on the second card and copy the word from column two onto this first note card. On the back of this note card, write the modern English translation of this word. On the third note card, take a highlighter and color it yellow (front and back sides). Then write #3 NOUN and copy the word from column two onto this last note card. On the back of this note card, write the modern English translation of this word.
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**Historical Note:** The image contains a list of Shakespearean insults, arranged in three columns. Each row contains three words that are related in some way. The first column is the assigned Shakespearean word, the second column is another word related to the first, and the third column is the choice for an insult. The image also includes a note at the bottom that reads, "the insult words!"
Be sure to read carefully the first two Arthur Miller chapters, the underlined part of Aristotle's Poetics, and choose what you use of

TRAGEDY

TRAGEDY

and

Theatre

Packet

Tragedy and the Common Man
by Arthur Miller

In this age few tragedies are written. It has often been held that the lack is due to a paucity of heroes among us, or else that modern man has had the blood drawn out of his organs of belief by the skepticism of science, and the heroic attack on life cannot feed on an attitude of reserve and circumspection. For one reason or another, we are often held to be below tragedy—or tragedy above us. The inevitable conclusion is, of course, that the tragic mode is archaic, fit only for the very highly placed, the kings or the kingly, and where this admission is not made in so many words it is most often implied.

I believe that the common man is as apt a subject for tragedy in its highest sense as kings were. On the face of it this ought to be obvious in the light of modern psychiatry, which bases its analysis upon classic formulations, such as the Oedipus and Orestes complexes, for instances, which were enacted by royal beings, but which apply to everyone in similar emotional situations.

More simply, when the question of tragedy in art is not at issue, we never hesitate to attribute to the well-placed and the exalted the very same mental processes as the lowly. And finally, if the exaltation of tragic action were truly a property of the

From The New York Times, February 27, 1949, Sec. 2, pp. 1, 3. The appearance of this essay followed closely upon the opening of Death of a Salesman at the Morosco Theatre on February 10, 1949. Copyright 1949 by Arthur Miller, Copyright © renewed 1977 by Arthur Miller.
high-bred character alone, it is inconceivable that the mass of mankind should cherish tragedy above all other forms, let alone be capable of understanding it.

As a general rule, to which there may be exceptions unknown to me, I think the tragic feeling is evoked in us when we are in the presence of a character who is ready to lay down his life, if need be, to secure one thing—his sense of personal dignity. From Orestes to Hamlet, Medea to Macbeth, the underlying struggle is that of the individual attempting to gain his “rightful” position in his society.

Sometimes he is one who has been displaced from it, sometimes one who seeks to attain it for the first time, but the fateful wound from which the inevitable events spiral is the wound of indignity, and its dominant force is indignation. Tragedy, then, is the consequence of a man’s total compulsion to evaluate himself justly.

In the sense of having been initiated by the hero himself, the tale always reveals what has been called his “tragic flaw,” a failing that is not peculiar to grand or elevated characters. Nor is it necessarily a weakness. The flaw, or crack in the character, is really nothing—and need be nothing—but his inherent unwillingness to remain passive in the face of what he conceives to be a challenge to his dignity, his image of his rightful status. Only the passive, only those who accept their lot without active retaliation, are “flawless.” Most of us are in that category.

But there are among us today, as there always have been, those who act against the scheme of things that degrades them, and in the process of action everything we have accepted out of fear or insensitivity or ignorance is shaken before us and examined, and from this total onslaught by an individual against the seemingly stable cosmos surrounding us—from this total examination of the “unchangeable” environment—comes the terror and the fear that is classically associated with tragedy.

More important, from this total questioning of what has previously been unquestioned, we learn. And such a process is not beyond the common man. In revolutions around the world, these past thirty years, he has demonstrated again and again this inner dynamic of all tragedy.

Insistence upon the rank of the tragic hero, or the so-called nobility of his character, is really but a clinging to the outward forms of tragedy. If rank or nobility of character was indispensable, then it would follow that the problems of those with rank were the particular problems of tragedy. But surely the right of one monarch to capture the domain from another no longer raises our passions, nor are our concepts of justice what they were to the mind of an Elizabethan king.

The quality in such plays that does shake us, however, derives from the underlying fear of being displaced, the disaster inherent in being torn away from our chosen image of what and who we are in this world. Among us today this fear is as strong, and perhaps stronger, than it ever was. In fact, it is the common man who knows this fear best.

Now, if it is true that tragedy is the consequence of a man’s total compulsion to evaluate himself justly, his destruction in the attempt posits a wrong or an evil in his environment. And this is precisely the morality of tragedy and its lesson. The discovery of the moral law, which is what the enlightenment of tragedy consists of, is not the discovery of some abstract or metaphysical quantity.

The tragic right is a condition of life, a condition in which the human personality is able to flower and realize itself. The wrong is the condition which suppresses man, perverts the flowing out of his love and creative instinct. Tragedy enlightens—and it must, in that it points the heroic finger at the enemy of man’s freedom. The thrust for freedom is the quality in tragedy which excites. The revolutionary questioning of the stable environment is what terrifies. In no way is the common man debarred from such thoughts or such actions.

Seen in this light, our lack of tragedy may be partially accounted for by the turn which modern literature has taken toward the purely psychiatric view of life, or the purely sociological. If all our miseries, our indignities, are born and bred
within our minds, then all action, let alone the heroic action, is obviously impossible.

And if society alone is responsible for the cramping of our lives, then the protagonist must needs be so pure and faultless as to force us to deny his validity as a character. From neither of these views can tragedy derive, simply because neither represents a balanced concept of life. Above all else, tragedy requires the finest appreciation by the writer of cause and effect.

No tragedy can therefore come about when its author fears to question absolutely everything, when he regards any institution, habit or custom as being either everlasting, immutable or inevitable. In the tragic view the need of man to wholly realize himself is the only fixed star, and whatever it is that hedges his nature and lowers it is ripe for attack and examination. Which is not to say that tragedy must preach revolution.

The Greeks could probe the very heavenly origin of their ways and return to confirm the rightness of laws. And Job could face God in anger, demanding his right and end in submission. But for a moment everything is in suspension, nothing is accepted, and in this stretching and tearing apart of the cosmos, in the very action of so doing, the character gains "size," the tragic stature which is spuriously attached to the royal or the highborn in our minds. The commonest of men may take on that stature to the extent of his willingness to throw all he has into the contest, the battle to secure his rightful place in his world.

There is a misconception of tragedy with which I have been struck in review after review, and in many conversational with writers and readers alike. It is the idea that tragedy is of necessity allied to pessimism. Even the dictionary says nothing more about the word than that it means a story with a sad or unhappy ending. This impression is so firmly fixed that I almost hesitate to claim that in truth tragedy implies more optimism in its author than does comedy, and that its final result ought to be the reinforcement of the onlooker's brightest opinions of the human animal.

For, if it is true to say that in essence the tragic hero is intent upon claiming his whole due as a personality, and if this struggle must be total and without reservation, then it automatically demonstrates the indestructible will of man to achieve his humanity.

The possibility of victory must be there in tragedy. Where pathos rules, where pathos is finally derived, a character has fought a battle he could not possibly have won. The pathetic is achieved when the protagonist is, by virtue of his wittleness, his insensitivity or the very air he gives off, incapable of grappling with a much superior force.

Pathos truly is the mode for the pessimist. But tragedy requires a nicer balance between what is possible and what is impossible. And it is curious, although edifying, that the plays we revere, century after century, are the tragedies. In them, and in them alone, lies the belief—optimistic, if you will, in the perfectibility of man.

It is time, I think, that we who are without kings, took up this bright thread of our history and followed it to the only place it can possibly lead in our time—the heart and spirit of the average man.

Arthur Miller was born and grew up in New York. His first play, No Villain, which he wrote in six days while on spring vacation from the University of Michigan, won the Hopwood Award in Drama for 1936. This was the first of many awards Miller was to receive for the plays which have placed him at the forefront of American Dramatists. These plays include All My Sons, Death of a Salesman (for which he was awarded the Pulitzer Prize for Drama in 1949), The Crucible, A View from the Bridge, After the Fall, Incident at Vichy, The Price, The Creation of the World and Other Business, and, most recently, The Archbishop's Ceiling, which premiered at the Kennedy Center for the Performing Arts in the spring of 1977. Mr. Miller and his wife, photographer Inge Morath, have collaborated on two nonfiction books. They live in Connecticut.
The Nature of Tragedy

by Arthur Miller

There are whole libraries of books dealing with the nature of tragedy. That the subject is capable of interesting so many writers over the centuries is part proof that the idea of tragedy is constantly changing, and more, that it will never be finally defined.

In our day, however, when there seems so little time or inclination to theorize at all, certain elemental misconceptions have taken hold of both critics and readers to a point where the word has often been reduced to an epithet. A more exact appreciation of what tragedy entails can lead us all to a finer understanding of plays in general, which in turn may raise the level of our theater.

The most common confusion is that which fails to discriminate between the tragic and the pathetic. Any story, to have validity on the stage, must entail conflict. Obviously the conflict must be between people. But such a conflict is of the lowest, most elementary order; this conflict purely between people is all that is needed for melodrama and naturally reaches its apogee in physical violence. In fact, this kind of conflict defines melodrama.

The next rung up the ladder is the story which is not only a conflict between people, but at the same time within the minds of the combatants. When I show you why a man does what he does, I may do so melodramatically; but when I show why he almost did not do it, I am making drama.

Why is this higher? Because it more closely reflects the actual process of human action. It is quite possible to write a good melodrama without creating a single living character; in fact, melodrama becomes diffused wherever the vagaries and contradictions of real characterizations come into play. But without a living character it is not possible to create drama or tragedy. For as soon as one investigates not only why a man is acting, but what is trying to prevent him from acting—assuming one does so honestly—it becomes extremely difficult to contain the action in the forced and arbitrary form of melodrama.

Now, standing upon this element of drama we can try to reach toward tragedy. Tragedy, first of all, creates a certain order of feeling in the audience. The pathetic creates another order of feeling. Again, as with drama and melodrama, one is higher than the other. But while drama may be differentiated psychologically from melodrama—the higher entailing a conflict within each character—to separate tragedy from the mere pathetic is much more difficult. It is difficult because here society enters in.

Let me put it this way. When Mr. B., while walking down the street, is struck on the head by a falling piano, the newspapers call this a tragedy. In fact, of course, this is only the pathetic end of Mr. B. Not only because of the accidental piano, the newspapers call this a tragedy. In fact, of course, this is only the pathetic end of Mr. B. Not only because of the accidental nature of his death; that is elementary. It is pathetic because it merely arouses our feelings of sympathy, sadness, and possibly of identification. What the death of Mr. B. does not arouse is the tragic feeling.

To my mind the essential difference, and the precise difference, between tragedy and pathetic is that tragedy brings us not only sadness, sympathy, identification and even fear; it also, unlike pathetic, brings us knowledge or enlightenment.

But what sort of knowledge? In the largest sense, it is knowledge pertaining to the right way of living in the world. The manner of Mr. B.'s death was not such as to illustrate any principle of living. In short, there was no illumination of the ethical in it. And to put it all in the same breath, the reason we confuse
the tragic with the pathetic, as well as why we create so few tragedies, is twofold: in the first place many of our writers have given up trying to search out the right way of living, and secondly, there is not among us any commonly accepted faith in a way of life that will give us not only material gain but satisfaction.

Our modern literature has filled itself with an attitude which implies that despite suffering, nothing important can really be learned by man that might raise him to a happier condition. The probing of the soul has taken the path of behaviorism. By this method it is sufficient for an artist simply to spell out the anatomy of disaster. Man is regarded as essentially a dumb animal moving through a preconstructed maze toward his inevitable sleep.

Such a concept of man can never reach beyond pathos, for enlightenment is impossible within it, life being regarded as an immutably disastrous fact. Tragedy, called a more exalted kind of consciousness, is so called because it makes us aware of what the character might have been. But to say or strongly imply what a man might have been requires of the author a soundly based, completely believed vision of man's great possibilities. As Aristotle said, the poet is greater than the historian because he presents not only things as they were, but foreshadows what they might have been. We forsake literature when we are content to chronicle disaster.

Tragedy, therefore, is inseparable from a certain modest hope regarding the human animal. And it is the glimpse of this brighter possibility that raises sadness out of the pathetic toward the tragic.

But, again, to take up a sad story and discover the hope that may lie buried in it, requires a most complete grasp of the characters involved. For nothing is so destructive of reality in literature as thinly motivated optimism. It is my view—or my prejudice—that when a man is seen whole and round and so characterized, when he is allowed his life on the stage over and beyond the mould and purpose of the story, hope will show its face in his, just as it does, even so dimly, in life. As the old saying has it, there is some good in the worst of us. I think that the tragedian, supposedly the saddest of citizens, can never forget this fact, and must strive always to posit a world in which that good might have been allowed to express itself instead of succumbing to the evil. I began by saying that tragedy would probably never be wholly defined. I end by offering you a definition. It is not final for me, but at least it has the virtue of keeping mere pathos out.

You are witnessing a tragedy when the characters before you are wholly and intensely realized, to the degree that your belief in their reality is all but complete. The story in which they are involved is such as to force their complete personalities to be brought to bear upon the problem, to the degree that you are able to understand not only why they are ending in sadness, but how they might have avoided their end. The demeanor, so to speak, of the story is most serious—so serious that you have been brought to the state of outright fear for the people involved, as though for yourself.

And all this, not merely so that your senses shall have been stretched and your glands stimulated, but that you may come away with the knowledge that man, by reason of his intense effort and desire, which you have just seen demonstrated, is capable of flowering on this earth.

Tragedy arises when we are in the presence of a man who has missed accomplishing his joy. But the joy must be there, the promise of the right way of life must be there. Otherwise pathos reigns, and an endless, meaningless, and essentially untrue picture of man is created—man helpless under the falling piano, man wholly lost in a universe which by its very nature is too hostile to be mastered.

In a word, tragedy is the most accurately balanced portrayal of the human being in his struggle for happiness. That is why we revere our tragedies in the highest, because they most truly portray us. And that is why tragedy must not be diminished through confusion with other modes, for it is the most perfect means we have of showing us who and what we are, and what we must be—or should strive to become.
Summary

1-5. General introduction to poetry

1. Poetry, like the other arts, is a mode of imitation (mimesis). The function of the poet or artist is to imitate, through media appropriate to the particular art, not particular historical events, characters, emotions, but the universal aspects of life (form, essence, idea) impressed on his mind by observation of real life. Poetry is an act of creation, for it imitates mental impressions; it is therefore an idealization, not a direct copy of human life. It is closer to reality than the concrete situation, since the universal is truer than the particular. All arts, e.g., poetry, music, differ from one another in 1) the media they employ; 2) the objects they imitate; 3) their manner of interpretation; 4) their proper function (and muse).

Media of imitation. (Greek) poetry employs language, rhythm, and harmony (music). It is not the use of meter that makes the poetry, but rather the element of imitation of the universal.

2. Objects of imitation. Human beings in action, their characters, acts, emotions. The persons imitated will be either higher than average (idealism), average (realism), lower than average (caricature). Tragedy imitates persons better than average, comedy those worse than average.

3. Manner of imitation. 1) completely indirect imitation, as in narrative; 2) partly indirect and partly direct, as in epic, which contains both narrative and speeches of character; 3) entirely direct action, as in the drama, where the entire incident is acted out before the audience. "Dram." means "action."

4. Psychology of artistic creation and enjoyment of art. Works of art are created because it is instinctive in man to imitate, and because of the human instinct for rhythm and harmony. People enjoy observing works of art for various reasons: 1) there is pleasure in seeing imitated certain things and events (e.g., murder, death, body, operation) which would be painful to observe in real life; 2) from art we often learn something new, and people take pleasure in learning; 3) if there is nothing new to be learned from the imitation, there can be pleasure in recognition of what we know; 4) there is pleasure in observing the technical perfection of a work or art.

(3) Comedy.

Epic vs. tragedy

6. Definition of tragedy: 1) objects: imitation of serious action, complete in itself so far as size is concerned; 2) media: rhythm, language, and melody (Greek tragedy is poetic drama, employing alternation of dialogue and choral odes); 3) manner: direct action, not narrative; 4) purpose: to arouse pity and fear and effect a pleasurable catharsis (purging) of those two emotions.

Interpretation of "catharsis": 1) Plato rejects tragedy on the ground that it arouses pity and fear and makes men emotionally weak; Aristotle believes that tragedy purges away these emotions and makes men stronger;
Aristotle's Poetics.

2) medical (or "vaccination") theory - pity and fear are often present in persons to excess; by applying more of the same there will be a pathological release which will be pleasant and benefit persons by restoring proper emotional balance; 3) vicarious experience theory - we take pleasure in experiencing the emotions involved in such a fictitious scene without being personally harmed; 4) sadistic theory - we enjoy seeing others suffer, and there is added pleasure because we know it is only a play, not real life; we feel superior to the characters who suffer; 5) we tend to identify ourselves (empathize) with one of the characters in the play; when the drama is over, we take pleasure both because it has not really happened, and because we realize that our own troubles are minor as compared with that which has happened in the tragedy.

Six elements of tragedy: 1) spectacle (scenery, costumes); 2) music; 3) diction; 4) characters; 5) thought; 6) plot. Order of importance of these elements: 1) plot (for tragedy is not mere character study, but a dynamic portrayal of life; good plot is necessary to produce the tragic effect of pity and fear) 2) character (must be subordinated to the action); 3) thought; 4) diction; 5) music; 6) spectacle. The last two are the least important, since the tragedy may be read.

7. Proper construction of plot. It must be completely whole, having a beginning, middle, and end. It must be neither too short nor too long, so that we may grasp both the separate parts and the unity of the whole in a single memory span. The natural limit in size is one that provides a change in the hero's fortunes with proper dramatic causation.

8. Unity of action (the only one of the "three unities" which Aristotle insists upon; the others are of time and place.) A unified plot does not consist of disconnected events about the same hero, but rather of organically unified events which all the parts are absolutely necessary and in perfect order.

9. Philosophical nature of poetry. The poet imitates not what actually happens, but what might happen, what is probable, and would befit a particular type of individual. The poet therefore imitates ideal truth, the universal and typical. Hence "poetry is something more philosophical and of greater import than history." Hence, too, plot, not verse form, is the heart of tragedy.

The worst plot are episodic ones, in which the sequence of events has no dramatic causation, since they are neither probable nor necessary. The best plot is one that arouses pity and fear, in the most powerful manner, through incidents that are unexpected but necessary and probably and linked together in sequence by cause and effect.

10. Mechanism of the tragic plot: 1) simple plot - single continuous movement of events without reversal or discovery; 2) complex plot - in which a change in the hero's fortune is attended by reversal or discovery both.

11. Parts of plot:
   A. Reversal (peripety) - change that occurs when opposite of what was intended turns out.
   B. Discovery (anagnorisis) - change from ignorance to knowledge, from love to hate, or vice versa. The best form of discovery is that which arouses pity and fear most, namely that associated with peripety, being necessary or probable, dramatically caused, effecting love or hate, involving reversal which brings unhappiness or misery.
   C. Suffering & murder, torture, injury, etc.
Aristotle's Poetics

12. Quantitative elements of tragedy: prologue, episode, exodos, parodos, stasimon.

13. Ideal tragic character and plot.
   A. Plot
      1. Complex
      2. Must arouse pity (what we feel when someone suffers more than he deserves for his faults and mistakes) and fear (what we feel when suffering happens to someone like ourselves.)
   B. Character
      1. Must pass from happiness to misery (not the reverse).
      2. Must not be perfectly virtuous and just.
      3. His downfall must not result from vice or baseness.
      4. His downfall must come about because of a flaw of character (tragic flaw) and error in judgement.
      5. Must belong to distinguished family, so that the fall will be all the greater.

The simple unhappy ending is best in tragedy. The double ending, happiness for the good and unhappiness for the evil, is less desirable, an is a concession to popular taste.

14. Methods of arousing pity and fear. It is not artistic to effect this by staging (as a story). The best means is through the incidents of the plot - when a murder or other horrible deed is about to be perpetrated by a person on a blood relative who is unknown to him and whose identity he discovers just in the nick of time.

15. Character: There are four things to aim at: 1) good in performing the proper functions of that character; 2) true to type; 3) true to life; 4) consistent and unified throughout. All acts and words should be the probable or necessary outcome of the inner character. It is necessary to portray character flaws naturally, but the character as a whole must be made better than average (idealized).

16. Types of discovery: There are six types of discovery: 1) by signs, tokens, or marks on the person; 2) by arbitrary direct discoveries invented by the poet; 3) through awakened memory; 4) through logical reasoning; 5) through wrong sophistical reasoning which reaches the correct result; 6) discovery that grows in a probably manner out of the incidents themselves.

17. Practical hints for composition: 1) visualize the scenes as they would be when performed; 2) get outside yourself, feel the emotions personally; act out the story yourself (the poet must be a good actor and have a touch of madness in him); 3) first make an outline of the plot (universal form), then fill in the necessary episodes.

18. Complication and denouement. The complication is all that precedes the crisis, the change in the hero's fortune; the denouement (unravelling) is all that follows the crisis to the end of the drama.

There are four types of tragedy (viewed from the major emphasis): 1) complex; (involving peripety and discovery); 2) of suffering; 3) of character; 4) of spectacle. All four should be properly combined to achieve the best effect. Tragedy should not be too long or attempt to cover
Aristotle's Poetics

an epic story. The chorus should be an integral part of the play, almost one of the actors, and not perform mere unessential musical interludes.

19... General observations on thought and diction.

20. Diction - parts of speech

21. Types of words in poetry: from the point of view of structure, simple or complex; in meaning, ordinary, foreign, metaphor, ornamental; in form, coined, lengthened, shortened, altered (poetic)

22. Use of diction in poetry. There must be clarity without vulgarity, achieved by combination of the ordinary and the unfamiliar. It is bad to make excessive use of metaphors and foreign words, nor must the language be entirely prosaic. Moderation is necessary, otherwise the effect will be ludicrous. (The most important element is mastery of metaphor.)

23-24. Tragedy and epic compared.

25. Solutions of problems of literary criticism.

A. The poet should not be expected to be scientifically correct. Apparent faults and impossibilities are permissible if they serve the ends of poetry and create a desired effect. They are not morose if the poet in describing something makes a technical error through ignorance.

B. We must not attribute to the poet errors that he puts into the mouths of his characters, for such error may be true to the character's type.

C. Our impression of an impossibility or error may be wrong, for the poet may be treating things ideally or realistically, or vice versa.

D. As for language, it must be remembered that the poet is permitted greater license.

E. We cannot criticize a supposed error, unless we know what the poet really intended.

F. POETRY OFTEN DEALS WITH PROBABLE IMPOSSIBILITIES.

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Aeschylus (525-456 B.C.)
Sophocles (ca. 479-405 B.C.)
Euripides (480-406 B.C.)
Aristophanes (ca. 446-385 B.C.)

Nemesis-Divinity, representing the anger of the gods, sent to punish human beings who are excessively proud, insolent, arrogant. The gods are conceived of by human beings as jealous, ready to punish those who commit the sin of hybris, pride, intemperate actions, insolence, arrogance. Hybris is usually thought of as stemming from prosperity, or good fortune.

Adapted for Instruction Purpose
Greek and Roman Classics
Meyer Reinhold
"HAMLET," TRAGEDY, AND REVENGE

HAMLET is a tragedy. Everybody knows that. And, indeed, the publishers of the pirated first edition of the play, which appeared in 1603, titled it "The Tragedie of Hamlet, Prince of Denmark," but we have no clear evidence that Shakespeare himself designated his plays as tragedies, comedies, or histories. In fact, he seems to poke fun at people who are overly fond of assigning categories to plays when he has Polonius divide them into "tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral. . . ."

Nevertheless, HAMLET is a tragedy—and, what is more, a Shakespearean tragedy. Although there is rich variety among Shakespeare's tragic plays, a simple definition might go something like this: in Shakespeare's tragedies we see a noble, heroic central character who is destroyed because a defect in his character either causes him to enmesh himself in circumstances which overpower him or makes him incapable of dealing with a destructive situation caused by another character or by circumstances. He achieves insights which make him a more perceptive human being than he was when the play began.

How does Hamlet fit this definition? He is noble in birth and person, a prince of extraordinary intelligence: and, as the action of the play proves, he is heroic. His defect (call it indecision, excessive imagination, irrationality, madness, or what you will) prevents him from seizing control of the world Claudius has created. His death closes the play, but only after he experiences (and expresses) illuminations about human life and death which have made him a figure of fascination for almost 400 years.

One modern critic, Maynard Mack, has suggested that our experience of the hero of a Shakespearean tragedy normally occurs in three phases. In the first, he is introduced to the audience and his character is revealed to us. In the second, as he tries to cope with the conflict he faces—the hero changes so greatly that he becomes almost his own opposite. Hamlet, who was a student and a deliberate thinker, goes "mad" (whether in actuality or in "antic disposition"). Once the "glass of fashion," as Ophelia says, he now wanders around the court with his clothes in disarray; he acts brutally toward the girl he once loved; and there is a new kind of serenity in his reflections about fate: "There is special providence in the fall of a sparrow. If it be now, 'tis not to come; be not to come, it will be now; if it be not now, yet it will come. The readiness is all."

In one important way, however Hamlet is different from most of Shakespeare's other tragic heroes. Almost all the others create the situation which destroys them. King Lear gives his kingdom to his evil daughters; Macbeth murders his king; Romeo and Juliet persist in their love even though they know it is fraught with danger; Brutus helps to assassinate Caesar. But Hamlet is in no way responsible for the state of affairs which brings about his downfall; it already exists when the play begins, and it is entirely the work of Claudius.

HAMLET is usually classified as a "revenge tragedy." Revenge tragedies were very popular in Elizabethan times, and we know that a play similar to HAMLET, possibly by Thomas Kyd, the playwright whose "Spanish Tragedy" helped establish the form, was performed in the 1560's and 1590's.

Exactly as the name suggests, a revenge tragedy was a bloody, violent play dramatizing a detailed, bloodcurdling scheme to avenge some wickedness—frequently the murder of a close relative or loved one. The hero of a revenge tragedy does not cause the situation which begins the play. The villain, on whom the hero will eventually take vengeance, does.

HAMLET is a typical revenge tragedy in many ways. For one thing, its hero delays before working out his vengeance. Many reasons have been suggested for Hamlet's delay, including the simple fact that there would not be much of a play without it. We might also do well to remember that the hero of a revenge tragedy sometimes took the extra trouble to make sure that the soul of his victim would be eternally damned. This extra measure of vengeance suggests an explanation for one of the most-discussed moments in HAMLET: the scene in which Claudius is praying because he believes that the King's soul would go to heaven.

In recent years, a number of scholars have pointed out that Elizabethan Christians might have questioned Hamlet's assumption that revenge is a sacred duty; they would have recalled the Biblical injunction for private citizens to leave vengeance to God. Hamlet considers the possibility that the Ghost may be an agent of Hell, but he never questions the rightness of the Ghost's command to avenge the murder of his father. Hamlet. How we view his situation depend on how we view his situation depend on large measure on whether we think he should become an avenger.

THE SHAKESPEARE PLAYS

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Introduction to Drama

Drama was defined by Aristotle as "imitated human action." Here is a more complete definition of drama.

A play has three parts. They are:
1. a story
2. told in action and dialogue
3. by actors who pretend they are the characters in the story.

Every civilization has found a way to dramatize human beliefs, emotions and desires. In earliest times, this action took the form of dances and lyrics. Following this, the ancient Greeks developed ritualistic ceremonies into the form of literature known as drama. Drama arose, then, from ancient religious ceremonies.

Greek Comedies and Tragedies - 500 B.C.

Comedies and tragedies were performed in ancient Greece. Comedy came from the fertility rites and revels of Dionysus, the Greek god of wine. These fertility rites, celebrated in the spring, recognized the rebirth of the earth. The period was a joyous time.

Tragedy came from the life and death rites of Dionysus. At a great festival held each year in honor of this god, competing playwrights presented their comedies and tragedies, and the winner was awarded a goat. Perhaps it was this prize itself that gave tragedy its name, for the word literally means goat-song.

To many people a tragedy is merely an unhappy sort of play in which one or more characters have a run of bad luck, eventually meeting a sad end. The ancient Greeks had no such simple idea, however, and to understand what tragedy was to the Greeks, it is necessary to review some basic concepts about which Greek culture centered.

Fate and Personal Flaw

First of all, the Greeks believed that every person's life was ruled by a predetermined fate—a natural force set in motion by the gods and one that could not be altered under any circumstances.

Furthermore, it was believed that every person's fate held in store a personal allotment of unavoidable misery that would come about naturally. Misery in itself was not tragic but was something that every person expected.

The Greeks also believed, however, that people possess a certain freedom of will and action. Through proper exercise of this personal freedom, a person could live out his fate with dignity, bringing upon himself no more than his allotted share of grief. On the other hand, a person always stood in danger of misusing this freedom. Through some tragic flaw in his own character, he might tempt fate in such a way that he would come to lose all personal dignity and bring upon himself more pain and suffering than his fate had originally held in store for him. A Greek tragedy, then, is the story of the downfall of a basically good and noble individual who tempts fate because of some personal flaw in character, bringing upon himself extraordinary amounts of sorrow and suffering.

The Chorus

The chorus is an important feature of Greek drama. Often the chorus takes on the role of an actor and assumes an active part in the action of the play. The chorus was also used to interpret and retell past events, to comment on present actions, and to foretell the future. At other times, the chorus acted simply as spectators. In later periods of drama, the chorus faded out of use.
The Three Unities of Classical Drama

Time - The elapsed time of the play should be the same as the time it would take for these actions to transpire in daily life.

Place - The entire play should take place in one locale. Some believed it should all take place in one room.

Action - There should be only one plot taking place—no minor entanglements.

Sophocles is the name of a great Greek playwright who wrote

Oedipus the King

Antigone

Drama of the Middle Ages - 1500's

The Christian church had groups that acted out the life of Christ. These were called mystery plays.

Miracle plays were about lives of saints and martyrs.

The other religious plays were called morality plays. These plays provided people with moral lessons they could apply to their lives.

Elizabethan Drama 1600's Shakespeare

The Elizabethans brought back and translated Greek drama, then added their own ideas and traditions. Shakespeare towers over the age as the most important playwright. He broke away from the formal Greek ideal. He did not follow the three unities.

Time - His plays had action that may have taken years take place in two hours on stage.

Place - His plays that were set in different cities, with his actors traveling from place to place.

Action - He had sub plots within his plays.

He wrote in poetry, using very refined and elegant language. He was considered barbaric by some at the time, but is now recognized as being a great playwright.

The theatres were closed by the Puritans in 1642 when they took over the government. They thought theatres were evil.

Restoration Drama 1700's

King Charles II was then returned to his throne, and theatres flourished again. Some authors went back to the old ideas of Greek drama and tried to follow them. This is called neo-classicism. They even rewrote Shakespeare to try to make his plays fit. Others were writing light comedies about life in the court.
The Shakespeare Plays: Mirrors of An Age

In his entire career, William Shakespeare never once set a play in Elizabethan England. His characters lived in medieval England (Richard II), France (As You Like It), Vienna (Measure For Measure), fifteenth-century Italy (Romeo and Juliet), the England ruled by Elizabeth’s father (Henry VIII) and elsewhere--anywhere and everywhere, in fact, except Shakespeare’s own time and place. But all Shakespeare’s plays—even when they were set in ancient Rome—reflected the life of Elizabeth’s England (and, after her death in 1603, that of her successor, James I). When Brutus in Julius Caesar puts on his gown and searches through pockets for a book he has been reading, we are in England, not in Rome; togas had no pockets and Rome had no printed books; they wrote primarily on scrolls.

Like all art, Shakespeare’s plays mirror the life, language and ideas of the age in which they were created. They are extraordinary plays and they reflect an extraordinary world. Certain things about them will be easier to understand if we know a little more about Elizabethan England.

Elizabeth’s reign was an age of exploration—exploration of the world, exploration of man’s nature, and exploration of the far reaches of the English language. This sudden flowering of the spoken and written word gave us two great monuments—the King James Bible and the plays of Shakespeare—and many other treasures as well. Shakespeare made full use of the adventurous Elizabethan attitude toward language. He employed more words than any other writer in history—more than 21,000 different words appear in the plays—and he never hesitated to try a new word, revive an old one, or make one up. Among the words which first appeared in print in his works are such everyday terms as critic, assassinate, bump, gloomy, suspicious, and hurry, and he invented literally dozens of phrased which we use today: such un-Shakespearean expressions as "catching a cold," "the mind’s eye," "elbow room," and even "pomp and circumstance."

Elizabethan England was a time for heroes. The ideal man was a courtier, an adventurer, a fencer with the skill of Tybalt, a poet no doubt better than Orlando, a conversationalist with the wit of Rosalind and the influence of Richard the Second, and a gentleman. In addition to all this, he was expected to take the time, like Brutus, to examine his own nature and the causes of his actions and—perhaps unlike Brutus—to make the right choices. The real heroes of the age did all these things and more.

Despite the greatness of some Elizabethan ideals, others seem small and undignified to us: marriage, for example was often arranged to bring wealth or prestige to the family, with little regard for the feelings of the bride. In fact, women were still relatively powerless under the law.

The idea that women were "lower" than men was one small part of a vast concern with order which was extremely important to many Elizabethans. (Obviously, not all Elizabethans believed the same thing, any more than all modern people do.) Most people, however, believed that everything, from the lowest grain of sand to the highest angel, had its proper position in the scheme of things. This concept was called "the great chain of being." When things were in their proper place, harmony was the result; when order was violated, the entire structure was shaken.

This idea turns up again and again in Shakespeare. The rebellion against Richard II brings bloodshed to England for generations; Romeo and Juliet’s rebellion against their parents contributes to their tragedy; and the assassination in Julius Caesar throws Rome into civil war.

Many Elizabethans also perceived duplications in the chain of order. They believed, for example, that what the sun is to the heavens, the king is to the state. When something went wrong in the heavens, rulers worried; before Julius
Caesar and Richard II were overthrown, comets and meteors appeared, the moon turned the color of blood, and other bizarre astronomical phenomena were reported. Richard himself compares his fall to a premature setting of the sun; when he descends from the top of Flint Castle to meet the conquering Bolingbroke, he likens himself to the driver of the sun's chariot in Greek mythology: "Down, down I come, like glistining phaeton..."

All these ideas find expression in Shakespeare's plays, along with hundreds of others--most of them not as strange to our way of thinking. As dramatized by the greatest playwright in the history of the world, the plays offer us a fascinating glimpse of the thoughts and passions of a brilliant age. Elizabethan England was a brief skyrocket of art, adventure and ideas which quickly burned out; but Shakespeare's plays keep the best parts of the time alight forever.
When parents learn it's time to let go

By Ellen Goodman
Boston Globe

BOSTON - "I like to think of it as the empty drawer syndrome," says my friend, reaching for the right, light touch.

She and her husband have just delivered their youngest to college and returned to a home that seems as neat as a stage set for a life they are no longer leading. Suddenly, storage space.

They have been transformed by time into a household the census bureau describes as a married couple with adult children. But is that still a family? What kind?

I tell her about the television ad in which a husband and wife dance around the kitchen, phone unhanked, deliriously happy to be making stir-fry dinner for two, now that the kids are gone. But for every moment of emancipation my friend feels, there is another moment or three when life seems abruptly downsized.

Last week, the Clintons followed my friend's well-worn route from home to dorm. This tightknit trio flew from D.C. to Stanford, from the nation's capital to the Farm, across three time zones and one phase of life.

Their Air Force One is not the average minivan, chock full of college clothes and computers. Nor is it the big White House on Pennsylvania, the average, or emptiest of nests.

But it's their turn now for this rite of passage. It's their turn to move from full-time to part-time parenting. This mother and father will now go from hands on to hands on and off.

Chelsea Clinton, the freshman, seems by any stretch of the imagination, ready. The awkward 17-year-old who came to fame with a spotlight gleaming off her braces has become a gracious 17-year-old praised for, of all the abnormal things, her normalcy.

Her parents, criticized for every public move they make, are praised for this job well done. Privacy protected, a child unspoiled, a life as balanced as the ritual breakfasts they ate together, the time protected from pry ing or politics.

Now, right on schedule, these proud partners in her upbringing are expected to be accomplices in her leave-taking. Indeed the experts, lined up in fine formation to comment on the First Family, all warn about "letting go." They talk about the loosening of strings, apron and otherwise, of parental ties that might bind. Too tightly. Suddenly, too tightly.

How odd this rite is. In the newspaper this month, a scientific study of the obvious, a ponderously named National Longitudinal Study of Adolescent Health, said the teenagers who stay out of trouble are those who stay connected to their parents. It was: parents, not peers, who mattered the most. The muted message was to stay involved, to stay the course.

Those of us who knew it all along, did it all along. Up to the last school play, the final admissions essay. But then the 12-year-old is a 17-year-old, the teenager in her gown: becomes the student in her dorm. And now we are told to let go.

The president-father facing a separation as wide as the country said: "Planes run 'em out there and phones work out there. E-mail works there, so we'll be all right." And they will.

But this is not some one-day transfer of power. It's a long and ambiguous phase of family life; a time when the young adult wants to be on her own, until the inner child calls home. A time when parents are expected to be on call, but cannot put their lives on hold.

My friend laughs about the possibility of opening a detox center for parents going through withdrawal. What do you do with the part of you that still listens for the car in the driveway? What happens to the expertise acquired, not easily or quickly, in the subject of your own child?

What about the fierce responsibility that began the moment an infant's cry pierced your sleep? And then of course, there is love.

This rite of passage is part of the great American balancing act between independence and connection. Between the culture and the psyche. Between the expectations that we raise our children to lead their own lives wherever that takes them — and the unavoidable hope that it won't take them truly away.

It is a tricky act to perform and there is no net that promises safety.

As a veteran of this rite, I tell my friend lightly that Thanksgiving comes sooner than you think; that sleep comes easier than it did. There is indeed e-mail, the phone does work out there.

And at the end of the long process, if it goes well, parents and children are adults connected by choice as well as history. It's only the drawer that's empty.
It may be tougher than ever to be a teenager

In my view

The world is so different now than when I was growing up. (And worrying is, after all, an occupational hazard of motherhood.)

— First Lady Hillary Rodham Clinton

My daughter is 16. She can’t wait to get her driver’s license. She’s thinking about college. And she is already a pro at talking on the phone.

To mark the occasion of her 16th birthday, Bill and I had a celebratory dinner for her at home and then took her to see “Les Misérables,” one of her favorite musicals.

I look upon all of these developments with a mixture of joy and relief, and also a measure of maternal pride and humility in the young woman Chelsea is becoming. Still, the idea of my only child growing up and going out into the world fills me with more than a little anxiety.

As I write these words, I can see Chelsea rolling her eyes and saying, “Mom, have some faith.”

It’s just that the world is so different now than when I was growing up. (And worrying is, after all, an occupational hazard of motherhood.)

When I turned 16, my parents didn’t have to feel anxious about my safety every time I ventured out in our suburban neighborhood or even to see a movie in Chicago. Television was limited to three networks, and “The Patty Duke Show” was about the racist programs we ever saw.

To be sure, girls today have more opportunities than they did 30 years ago. I remember how disappointed I was when, as a teenager, I wrote to NASA to inquire about my future prospects as an astronaut and received a letter back saying that women weren’t allowed in the space program. (It didn’t help to learn that my terrible eyesight would have disqualified me anyway.)

Now, girls can dream realistically of flying in space, piloting jet fighters and running Fortune 500 companies. They can be Supreme Court justices, network television anchors and big-city police chiefs. Or they can choose full-time motherhood and homemaking. The point is, it’s now a choice. But for all the changes we’ve seen, it’s still tough to be a teenager today — maybe tougher than ever.

Destructive signals

In her best-selling book, “Reviving Ophelia,” psychologist Mary Pipher warns that we live in a “girl poisoning” culture that demeans the intelligence and creative spirit of teenage girls. Young women are not rewarded for having brains, strength or character but for their looks, sex appeal, popularity and even submissiveness.

Girls are bombarded with messages about what society expects of them and are taught to measure themselves against an impossible standard of physical perfection. They’re supposed to be thinner, sexier and prettier.

No wonder so many adolescent girls develop substance abuse problems, eating disorders or other self-destructive behavior. Like Ophelia in Shakespeare’s “Hamlet,” who inspired the title of Pipher’s book, many girls reach adolescence and lose a sense of who they are and what they can be.

A wise friend once counseled me that teenagers need as much time and attention from their parents as toddlers. In different ways, both are seeking independence. It was about the best child-rearing advice I ever got.

Like all parents of teenagers, I’ve learned that there are times when my daughter is eager to talk and times when she doesn’t want to say a word. And while it’s not always easy to read signals from an adolescent, I’ve found that the most important thing a parent can do is keep the lines of communication open, no matter how distant or detached a teenager may seem.

Pipher recommends that parents look for things to praise and respect in a teenage girl’s behavior — her insight, maturity or good judgment. Most important, parents need to resist feeling hurt when an adolescent girl gives off signs of rejection. I know how hard this is: There have been times in the past when I’ve felt lucky my daughter was willing to be seen in my presence.

Parents also need to remember that as hard as it is to raise a child in today’s world, it’s much harder to be a child.

We never stop worrying about our children. But we can try, as Pipher says, to “stay reasonably calm through the storms” of adolescence.

The writer Elizabeth Stone once wrote that deciding to have a child is to decide forever to have your heart go walking around outside your body.

For my part, when my daughter jumps behind the wheel of the car and takes off on her own soon, I’m sure I’ll be filled with excitement at her newfound independence.

I’ll also take a deep breath — and hope for the best.
College near, dad ponders Last Summer

An old jelly jar sits in my office window, filled with water, packed with a few pebbles and lots of broken glass. Catching summer sun, the shards steam as if still along the shore of Lake Superior.

The contents were gathered over several summers, from the end of the lawn at Glensheen mansion to the harbor at Grand Marais. Rounded by tumbling in waves and rocks and sand, each fragment shone like a gemstone when we picked it from the gravel, my son and I - emeralds from wine jugs, diamonds from pickle jars, topaz from beer bottles flung from boats.

A little tap water preserves that luminescence and, in a way, those moments. On winter afternoons I hold the jar up in thin sunlight and turn it in my hands like a kaleidoscope. It makes the sound of beach gravel rolling in surf. Summer in a jar.

It has been a few summers now since I walked the shore with Ben, watching him stuff the pockets of his floppy shorts with glass, dodging the waves on skinny rubber legs, soaking his enormous basketball shoes. He became a teenager with summer jobs and his own friends and a diminished interest in going camping with his dad.

These June mornings I watch him drive off to work before I've finished my coffee and paper; when I come home he is napping with a workingman's enthusiasm. I wake him for dinner and we talk a little while and then he has somewhere he needs to be. I watch him go and I think, this is the Last Summer. He's off to college in the fall. When he returns, it will be to visit.

I do not like to think of this. Paradoxically, of course, because I so like having him close enough to hug, my chin at his shoulder now. Also because it makes me think of my last summer before college and how out of place I felt at home, how I couldn't wait to get away from everything that was small and tired and empty there, how many of my holiday breaks and vacations I spent elsewhere. I am fairly confident that things are different for Ben, but how can I be sure?

I don't remember ever camping with my dad, or walking a lakeshore. My folks worked hard at being parents, in their way, and they showed me many useful things. But mostly they taught me how to act, as opposed to how to live — the rules but not the reasons, the manners more than the meaning — and our connections grew distant and dry.

With Ben, I've tried to let life be the instructor while I provided narration and encouragement. In our summer trips to camp and beach jobs on the North Shore, we spent hours scanning the wet pebbles together or gathering handfuls of dry gravel to sluice, like gold panners, in that bone-numbing water. We talked about being patient and staying focused on what you're doing, about trusting your instincts on where the good things are likely to be, about how rushing things can ruin them. We were quiet a lot, too.

In camp we would go over the fundamentals of knots and fires and outdoor cooking and taking care of gear. We hiked in the dark, in drizzling rain, at the rims of cliffs, tainting risk and caution. We rode mountain bikes down a ski run (not my idea). We would sit up at night and listen to the animals until he stopped being afraid. He was learning how to camp but I hoped he was also learning how to live.

Usually I think I've given him most of what he needs, but how can I be sure? The tests of that are yet to come.

I do know that Ben has a solid sense of self and his own ideas of what he wants, of what he will and won't do. He takes pretty good care of himself and his gear. He can work a hard when he wants to or needs to; like his father, he can fret and fiddle until a deadline bears down on him and then meet it. He invests little effort in sucking up to authority (including mine). He gives respect and kindness and generosity to other people (including me). The call of the outdoors is reaching him again; it's a big reason he's going to school in Montana.

When I finished college, my parents gave me luggage - a two-suitcase and a hanging bag that they imagined me toting into a career of distant business meetings. This week I gave Ben two tough backpacks that convert to suitcases, depending on the kind of trip he's making. In one I placed a little jar of beach glass.

We'll drive to Missoula at the end of August, taking our time, but other than that I don't know when we'll travel together again. Maybe his job and mine will leave us a chance to walk along Superior before he leaves, maybe not. It's not the most important thing. The summer stretches out before us: two more months of having dinner, talking awhile, staying in touch, getting ready to say goodbye.

— Ron Meador is a Star Tribune editorial writer.
Thoughts of a daughter soon to move on

My little girl graduates from high school this year. Off she goes, into the wild, blue world.

Lucky kid. She has her father’s brains and her mother’s knee-jerk compassion. An intellectual with a heart; now, there’s an interesting combination.

The financial aid award letter made clear which was more valuable, however. It wasn’t her heart that made her college career possible. It was her upper-level brainpower and my under-class income that opened the door to at least one year of liberal arts at the college of her choice.

As she would say, “Whatever.” Enough talk about the hard work and our family’s grim financial past. What matters now is her future.

And so, on the day of the good news, a little celebration is in order. She grabs a few friends and heads for Blue Monday for chocolate chip cookies and vanilla steamers. I snuggle alone into my living room sofa with a glass of cheap chablis and count my blessings.

And I think to myself, well done. And not easily, either. Tough business, raising kids at the genesis of the 21st century. Especially daughters.

For over a decade and a half, I presented my girl with as many female role models as possible. It wasn’t always easy, rising above the 1980s glorification of Madonna and Christie Brinkley. But

Kristine Holmgren

I dump the sour wine in the kitchen sink and head for bed. Tomorrow is another workingday and someone has to pay the mortgage, save for tuition, smile, glad I still have a part to play.

But I know she carves her future with another generation. I know I am no longer necessary. She doesn’t need me to kiss her good night, stuff her purse with a five-dollar bill or make certain her white blouse is ironed.

Like all good mothers, I withdraw from her life in silence. If I do my job well, she won’t notice my absence.

I leave the hall light lit, the garden gate unlocked for my 21st-century daughter.

I don’t mind being left behind with the rest of her role models. All things considered, the company’s pretty darn good.

— Kristine Holmgren is a writer, Presbyterian minister and coordinator of advocacy for Children’s Home Society of Minnesota.
Is It September Yet?

Even the best kids can get ugly as senior year ends. All that fighting about curfews and car privileges is really just separation anxiety—yours and theirs.

BY JOAN LIEBMAN-SMITH

Until recently, Kate Zuckerman, a New York City high-school senior, followed her parents' rules, mostly without complaint. But now, says her mother, Carol, it's almost like when she was in seventh grade. One minute she loves me and then she finds me the most annoying person in the universe." Kate won't say where she's going when she heads out the door, and she has even skipped school a few times. Carol doesn't know how to handle her. "She says she has to live her own life and make her own mistakes, but she also sends me mixed messages by coming to me and asking for my help and advice." Kate agrees there's a problem right now, and she's as bewildered about it as her mother. "We're really close," she says. "But at the same time, there are times where I feel like I just want her to leave me alone, like she oversteps her bounds.

It's a problem that should be familiar to many members of the class of 2001—and their parents. Mood swings and erratic behavior are normal for adolescents on the verge of moving out, says Michael G. Thompson, a Boston clinical psychologist and author of "Raising Cain: Protecting the Emotional Life of Boys." "This is the most important and most difficult transition in life," he says. "It's very hard to leave home feeling sad and dependent. Many kids handle the transition by driving their parents off; it's a way of saying, 'I declare my adulthood.'"

But knowing that difficult behavior is a healthy declaration of independence doesn't make it any easier to live with, and the last summer at home can be stormy. Marvin and Patty Fabrikan of Washington, D.C., have been through it three times, with Jason, Jeffrey and Heather. (Next year they'll be in the firing line again, with their youngest, Michael.) "The oldest one was disobedient, the second one reckless and the third temperamentally," says Marvin. He still remembers the night Jason climbed out of his bedroom window and drove his girlfriend all the way from Washington, D.C., to her school in Florida. After that, says Patty, an empty nest begins to look good. "You're relieved when they finally leave," she says.

Leaving home is actually the last of a series of major milestones during senior year. The biggie is getting into college. Students who apply for early decision hear in December; just about everyone else finds out sometime in April.

"Once the kids are accepted, they not only feel a great sense of relief, but a sense of entitlement," says Anthony Miserandino, principal of Harrison High School in Harrison, N.Y. By now, they know exactly how many miles away from home they'll be and how many—if any—of their friends will be with them. Even good students justify skipping school in order to spend just a little more quality time with kids they've known for years and may not see for months when summer ends.

Legally, many seniors are adults, and they're beginning to wrestle with what that means for them. Eighteen-year-olds can vote and make their own medical decisions. If society considers them adults, why can't their parents? They're annoyed at how infantilized their parents make them feel, explains Thompson. But they still need their parents and hate the fact that they do, so they attack them. Fights over curfews and other autonomy-related issues are common. Aaron, a Madison, Wis., high-school senior, who does not want his last name to be used, constantly complains that he is one of the few seniors still with a curfew, says his mother, Elizabeth. "He said to us the other day, 'I have to get used to taking care of myself and to know when to come home. What will I do..."
next year when I'm all on my own? I really
need to have the practice.”

At least Aaron talks to his parents, al-
though not as often as he used to. Bruce Ba-
ley, director of Upper School and College
Counseling at Lakeside School, in Seattle,
says that one of the biggest complaints from
parents in the senior spring is that their kids
seem to have taken a vow of silence. “The
parents don’t know what’s going on,” he
says. “They want to talk to their kids, but
their kids don’t want to talk to them.” In fact,
many seniors see even the simplest ex-
changes as a threat to their independence.

Says Sharon Gomez about her son, Miguel,
a senior at a private school in New York City:
“He prefers me not to be in his way, not to
ask him anything about anything anymore.”
Miguel says he’s especially annoyed when
he does something wrong and his mother
keeps lecturing him about it. “She keeps
telling me the same things over and over,
and I really don’t like to listen to it,” he says.

Although they don’t admit it, many sen-
iors are worried about what will happen at
home after they leave. Kids whose parents
have rocky marriages are especially anxious
because they suspect—and they’re not al-
ways wrong—that they’re the glue holding
the family together. Sibling relationships
can also become strained because seniors
may feel guilty about “abandoning” their
younger brothers and sisters. They may also
be jealous that their siblings will get more
parental attention or maybe even take over
their bedroom.

How can parents survive senior
spring with both their sanity and
their relationship with their kids
intact? Although they may de-
cide to ease up on some restric-
tions, they shouldn’t give up be-
ing parents in the spring of
senior year, warns Bailey. Talk to
other parents of seniors so you
don’t feel isolated. Volunteer for
class activities; it gives you something
to talk about with your kids. Finally, try to
relax a little. “By the senior year they have
the basic values we’ve instilled in them, and
we have to let them go,” says Patty Fab-
rikant. Adds Marvin: “You really don’t want
to keep the strictures so tight senior year
that they break when they go to college
from all that freedom.” So how did their
kids turn out? Jason graduated from the
University of Pennsylvania and is applying
to law school. Jeffrey graduated from Van-
derbilt last year and is working in New
York. And Heather is an honor student at
Penn. There is life after Orientation Day:
Just hang on.
(Whilst ploughing on a November day, Burns ruined the nest of a field mouse. He ponders why the creature runs away in such terror)

"To A Mouse"

Robert Burns

1. Oh, tiny timorous forlorn beast,
2. Why the panic in your breast?
3. You need not dart away in haste
4. To some corn-rick
5. I'd never run and chase thee,
6. With murdering stick.
7. I'm truly sorry man's dominion
8. Has broken nature's social union,
9. And justifies that ill opinion
10. Which makes thee startle
11. At me, thy poor earth-born companion,
12. And fellow mortal.
13. I do not doubt you have to thieve;
14. What then? Poor beastie you must live;
15. One ear of corn that's scarcely missed
16. Is small enough:
17. I'll share with you all this year's grist,
18. Without rebuff.
19. Thy wee bit housie too in ruin,
20. Its fragile walls the winds have strewn;
21. And you've nothing new to build a new one.
22. Of grasses green;
23. And bleak December winds ensuing,
24. Both cold and keen.
25. You saw the fields laid bare and waste,
26. And weary winter coming fast,
27. And cozy there beneath the blast,
28. Thou thought to dwell,
29. Till crash; the cruel ploughman crushed
30. Thy little cell.
31. Your wee bit heap of leaves and stubble,
32. Had cost thee many a weary nibble.
33. Now you're turned out for all thy trouble
34. Of house and home
35. To bear the winter's sleety drizzle,
36. And hoar frost cold.
37. But, mousie, thou art not alone,
38. In proving foresight may be in vain,
39. The best laid schemes of mice and men,
40. Go oft astray,
41. And leave us nought but grief and pain,
42. To rend our day.
43. Still thou art blessed, compared with me!
44. The present only touches thee,
45. But, oh, I backward cast my eye
46. On prospects drear,
47. And forward, though I cannot see,
48. I guess and fear.

1. Wee, sleeket, cowrin, tim'rous beastie,
2. Oh, what a panic in thy breastie!
3. Thou need na start awa sae hasty
4. Wi' bickerin' brattle!
5. I wad be laith to rin an' chase thee
6. Wi' murd'ring' pattle!
7. I'm truly sorry man's dominion
8. Has broken Nature's social union,
9. An' justifies that ill opinion
10. Which makes thee startle
11. At me, thy poor earth-born companion,
12. An' fellow-mortal!
13. I doubt na, whyles, but thou may thieve:
14. What then? poor beastie, thou maun live!
15. A daimen icker in a thrawe
16. 'S a sma' request;
17. I'll get a blessin' wi' the lave,
18. An' never miss 't!
19. Thy wee bit housie, too, in ruin!
20. Its silly wa's the win's are strewin!
21. An' naething, now, to big a new ane,
22. O' foggage green!
23. An' bleak December's winds ensuin
24. Baith snell an' keen!
25. Thou saw the fields laid bare an' wast,
26. An' weary winter comin' fast,
27. An' cozie here beneath the blast
28. Thou thought to dwell,
29. Till crasht the cruel coulter past
30. Out thro' thy cell.
31. That wee bit heap o' leaves an' stubble
32. Has cost thee monie a weary nibble!
33. Now thou's turn'd out for a' thy trouble
34. But house or hald,
35. To thole the winter's sleety dribble
36. An' cranreuch cauld!
37. But, Mousie, thou art no thy lane
38. In proving foresight may be vain:
39. The best laid schemes o' mice an' men
40. Gang aft agley,
41. An' lea'e us nought but grief an' pain
42. For promis'd joy.
43. Still thou art blest, compar'd wi' me!
44. The present only toucheth thee;
45. But, och! I backward cast my e'e
46. On prospects drear
47. An' forward, tho' I canna see,
48. I guess an' fear!
All I Ever Really Needed To Know I Learned In Kindergarten

by Robert Fulghum
Reprinted from Kansas City Times, Sept. 17, 1986

Most of what I really need to know about how to live, and what to do, and how to be, I learned in kindergarten. Wisdom was not at the top of the graduate school mountain, but there in the sandbox at nursery school.

These are the things I learned: Share everything. Play fair. Don't hit people. Put things back where you found them. Clean up your own mess. Don't take things that aren't yours. Say you're sorry when you hurt somebody. Wash your hands before you eat. Flush. Warm cookies and cold milk are good for you. Live a balanced life. Learn some and think some and draw and paint and sing and dance and play and work every day some.

Take a nap every afternoon. When you go out into the world, watch for traffic, hold hands, and stick together. Be aware of wonder. Remember the little seed in the plastic cup. The roots go down and the plant goes up and nobody really knows how or why, but we are all like that.

Goldfish and hamsters and white mice and even the little seed in the plastic cup — they all die. So do we.

And then remember the book about Dick and Jane and the first word you learned, the biggest word of all: LOOK. Everything you need to know is in there somewhere. The Golden Rule and love and basic sanitation. Ecology and politics and sane living.

Think of what a better world it would be if we all — the whole world — had cookies and milk about 3 o'clock every afternoon and then lay down with our blankets for a nap. Or if we had a basic policy in our nation and other nations to always put things back where we found them and cleaned up our own messes. And it is still true, no matter how old you are, when you go out into the world, it is best to hold hands and stick together.
Ladies and gentlemen of the class of ___:

Wear sunscreen.

If I could offer you only one tip for the future, sunscreen would be it. The long-term benefits of sunscreen have been proved by scientists, whereas the rest of my advice has no basis more reliable than my own meandering experience. I will dispense this advice now.

Enjoy the power and beauty of your youth. Oh, never mind. You will not understand the power and beauty of your youth until they've faded. But trust me, in 20 years, you'll look back at photos of yourself and recall in a way you can grasp now how much possibility lay before you and how fabulous you really looked. You are not as fat as you imagine.

Don't worry about the future. Or worry, but know that worrying is as effective as trying to solve an algebra equation by chewing bubble gum. The real troubles in your life are apt to be things that never crossed your worried mind, the kind that blindsides you at 4 pm on some idle Tuesday.

Do one thing every day that scares you.

Sing.

Don't be reckless with other people's hearts. Don't put up with people who are reckless with yours.

Floss.

Don't waste your time on jealousy. Sometimes you're ahead, sometimes you're behind. The race is long and, in the end, it's only with yourself.

Remember compliments you receive. Forget the insults. If you succeed in doing this, tell me how.

Keep your old love letters. Throw away your old bank statements.

Stretch.

Don't feel guilty if you don't know what you want to do with your life. The most interesting people I know didn't know at 22 what they wanted to do with their lives. Some of the most interesting 40-year-olds I know still don't.

Get plenty of calcium. Be kind to your knees. You'll miss them when they're gone.

Maybe you'll marry, maybe you won't. Maybe you'll have children, maybe you won't. Maybe you'll divorce at 40, maybe you'll dance at your funky chicken on your 75th wedding anniversary. Whatever you do, don't congratulate yourself too much, or berate yourself either. Your choices are half chance. So are everybody else's.

Enjoy your body. Use it every way you can. Don't be afraid of it or of what other people think of it. It's the greatest instrument you'll ever own.

Dance, even if you have nowhere to do it but your living room.

Read the directions, even if you don't follow them.

Do not read beauty magazines. They will only make you feel ugly.

Get to know your parents. You never know when they'll be gone for good. Be nice to your siblings. They're your best link to your past and the people most likely to stick with you in the future.

Understand that friends come and go, but with a precious few you should hold on. Work hard to bridge the gaps in geography and lifestyle, because the older you get, the more you need the people who know you when you were young.

Live in New York City once, but leave before it makes you hard. Live in Northern California once, but leave before it makes you soft. Travel.

Accept certain inalienable truths: Prices will rise. Politicians will philander. You, too, will get old. And when you do, you'll fantasize that when you were young, prices were reasonable, politicians were noble and children respected their elders.

Respect your elders.

Don't expect anyone else to support you. Maybe you have a trust fund. Maybe you'll have a wealthy spouse. But you never know when either one might run out.

Don't mess too much with your hair or by the time you're 40 it will look 85.

Be careful whose advice you buy, but be patient with those who supply it. Advice is a form of nostalgia. Dispensing it is a way of fishing the past from the disposal, wiping it off, painting over the ugly parts, and recycling it for more than it's worth.

But trust me on the sunscreen.
Lessons through loss

Tell loved ones they’re cherished—while they are here on earth

As some of you know, my father and sister recently died within one week of each other. Dad’s passing was caused by a massive stroke, while my sister’s death occurred after a four-year battle against bone cancer. Although different emotions sprang from each, my family and I have been dealing with one issue — loss. This journey through loss is providing some valuable learnings.

**Lesson 1:** People do not belong to us. Have you ever noticed how we use possessive pronouns to describe the people in our lives? For example, we say “our” friends; “our” family; “my” boss; “my” children, etc. Because of the loss of two special people, I am realizing that although they were a vital part of my life, they never belonged to me. Instead, each belonged to God who graciously loaned them to me. What precious gifts!

**Lesson 2:** Tell people what they mean to you while they are living. Following a death you will hear people say, “I never told them,” or “I wish I had said this to them.” Due to the death of a dear friend earlier this year, I have decided to tell people specifically how I value them. NOW if you appreciate your wife’s beautiful spirit — tell her. If your husband is a great listener — tell him. If your friend touches your life with joy — tell her. If a colleague contributes to your success — tell him. I am very grateful that I had clearly told both my father and sister what they meant to me. Now there is no unfinished business to work through.

**Lesson 3:** Our legacy is left in people, not in our performance. My dad was an excellent carpenter. However, not once did I hear a person comment on his excellent workmanship. Instead, they said things like, “We loved his sense of humor; our kids liked having him around during the project; we missed visiting with him when the project was over.” So much of our emphasis today is placed upon “doing” a great job. But our most important work rises from “being” a great person.

**Lesson 4:** Gratitude may be a grief’s best healing agent. At 4 a.m. on the morning of my sister’s funeral, my brother, mother and I sat in a darkened living room crying softly together. Before returning to bed, my mom asked for some orange juice. As Keith went to pour her a glass, I said, “You know, since we Meenderings are such ‘heavy drinkers,’ why don’t you pour us all a glass and we’ll share a toast.” A few minutes later, we lifted our glasses to honor “the two special people who had touched our lives and helped make us who we are!” Amazing how simple acts of gratitude bring so much healing to our souls.

**Lesson 5:** Surprise plays an important role through grief. It is so interesting to see who steps forward during loss. A next-door neighbor watches for cars in the driveway and slips in the back door to quietly prepare coffee and snacks for our guests. A couple sits with Shirley during the week of my father’s funeral and not only brings a meal but also does the dishes and cleans. Dozens of piles of food and bundles of cards — some coming from people whom you don’t even know. Wow, what wonderful gifts of support!

**Lesson 6:** Laughter finds its way into grief and is a welcome guest. Imagine a man who had worked the last 20 years as a carpenter, carrying a newspaper article whose headline read, “Carpenters Build Sexy Image.” As we sorted through clothes and dresser drawers and as we cleaned out a work van and garage, we found jokes, articles, sayings, cartoons or evidences of character traits that made us roar with laughter. Funny how aching sides heal broken hearts.

**Lesson 7:** God’s grace is known. A week before my dad’s stroke, he said to a visitor, “I’m going to be in heaven in three days.” The statement drew a curious reaction, to which Dad replied, “Well, it won’t be longer than three weeks.” On the day of his stroke, Dad went into Shirley’s room (she had moved in with my parents during her final years) and said, “We’re both going to be in heaven soon!” My sister smiled and said, “Maybe we can ride together.”

Friends, when your heart is right with God and your spirituality is built upon a faith in the grace of God shown to us through His Son, Jesus Christ, then you can KNOW with certainty what the future holds, because you personally know Who holds the future.

I would like to thank my dear friends Gaye Pope and my precious wife, Bonnie, for their help with this article. Gaye’s beloved husband Peter died at the beginning of this year. Their empathy and understanding have been like salve to my wounds.

To my fellow sojourners … life is not a destination; it is a journey. Enjoy each and every day, celebrate each and every person along the way.
GRIEF

Hamlet TOPICS

Grieving can teach us what really matters

by Jeffrey V. Burnoeld

"Every relationship ends in loss," a teacher once said. The longer one lives and the more one loses, the more one realizes the truth of that statement. Indeed, time deprives us of the things we love.

But grief can deepen our lives and teach us what truly matters. No one likes to grieve, yet the grief process probably opens more doors, enlarges our world and teaches us more about the central things of life than anything else.

A man whose teenage son died last year mentioned how irritating it used to be for him to hear the youth slam the back screen door. The father often complained about the noise.

Now, visiting his son's grave, that man would give anything to hear that back door slam one more time.

What a strange power grief has that it can change noise into music. When the father thinks of the slamming screen door now, it seems to be one of the sweetest sounds on earth. Now the man has a new perspective on the irritating habits of his wife and his other children. He realizes how large his love is, how inclusive it is.

The grief process is a process of emotions. Sometimes people are afraid of their feelings. One of the things that people look for in mood-altering substances is a reprieve from strong feelings. Grief feelings are often included in the category of "feelings to be avoided." In one of his poems, Robert Frost asks, "When was it even less than a reason to say good-bye to a love or a season?"

People who have taken chemicals over many years report that their feelings have become anesthetized. They note that they feel numb, disconnected from their families and the people they love. But to de-

Spirituality & recovery

prive ourselves of feelings is to deprive ourselves of the sensation of being alive.

Our feelings tell us about meaning, about what's important. One of the consequences of chemical dependency is that the emotional self becomes a sealed vault. People become strangers to themselves.

It is no surprise that people who have been denied their emotional selves through chemicals or through any other means may have a backlog of grief feelings.

One of the gifts we can give ourselves is the gift of our grief. We can say "yes" to those feelings that may be sealed in a back room of our heart.

Taking the first of the 12 Steps, "admitting powerlessness over chemicals or another's addictive behavior," signals a willingness to accept the grieving process. The 12 Steps help people heal, to address the denial, anger and disappointment and move on to acceptance.

The process of honoring our losses, we may realize how wonderful the people in our lives are. We may realize we cherish not only the lovely things about them, but even their faults and their irritating habits. Our griefs can show us how encompassing our love is, not only for those we have lost, but also for those still with us.

— Jeffrey V. Burnoeld is a staff chaplain at Hazelden Foundation, a nonprofit organization based in Center City, Minn., that provides chemical dependency information and recovery services. For more on grief and other recovery issues, see Hazelden's web site at www.hazelden.org
Beware the 5 Stages of "Grief"

Editorial - TLC Group, Dallas Texas

Few concepts have insinuated themselves into the popular culture as thoroughly as the so called "5 Stages of Grief": Denial, Anger, Bargaining, Depression, Acceptance. We've heard it from professionals in all areas of the healthcare system (who should know better) as well as from lay persons of all ages (who shouldn't). There is even a lengthy comedy routine about it by Dustin Hoffman playing Lenny Bruce in the movie Lenny. The time has now come to ditch it as the concept has done more harm than good.

Three Common Myths about the 5 Stages:

1. The 5 Stages of Grief were defined by Elsabeth Kubler-Ross in her book "On Death and Dying", Macmillan Publishing Company, 1969, she presents 5 stages terminally ill persons may go through upon learning of their terminal illness. She presents them as "an attempt to summarize what we have learned from our dying patients in terms of coping mechanisms at the time of a terminal illness". These stages were not originally the 5 stages of Grief but better: The 5 Stages of Receiving Catastrophic News. Over the next 28 years, healthcare professionals, clergy, nurses, doctors, caregivers, students, and other readers of the book somehow mutated the stages into the 5 stages of Grief.

2. The 5 Stages define the process a bereaved person must go through in order to resolve their grief. Grief is a complicated, multi-dimensional, individual process that can never be generalized in 5 steps. In fact, as will be shown, a person will generally have to go through the 5 stages before true grieving can even begin.

3. A person who isn't progressing through the 5 stages in sequence and in a timely manner needs professional help. This common belief has caused a lot of problems and misunderstandings. One researcher has shown that some caregivers have actually gotten angry at the bereaved person for not following the stages in order! The person shouldn't be angry yet because they haven't been through Denial.

All of the above points to a basic misunderstanding about what grief is to begin with so it's not surprising that myths continue to propagate. This is most likely because the pervasiveness and impact of grief wasn't really recognized by the psychological community until around the 1980s and even then it was slow in coming.

For example, in 1974 "The Handbook of Psychiatry" defined grief as "...the normal response to the loss of a loved one by death." Response to other kinds of losses were labeled "Pathological Depressive Reactions".

In 1984, Dr. Terese Rando---a noted grief specialist, researcher and author---defined grief as "...process of psychological, social and somatic reactions to the perception of loss".
In 1991, the Grief Resource Foundation of Dallas, Texas found that, for them, a good working and practical definition of Grief as "the total response of the organism to the process of change".

Today, in December 1996, we at TLC Group have come to accept the Grief Response as the Unified Field Theory of All Mental Illness (a subject of another Tip of The Month!)

Curiously, most non-grief specialists commonly accept the definition of grief given in 1974. So what is grief and what produces it? A helpful equation, which proves itself daily in all instances is: Change=Loss=Grief.

This means that:

1. A change of circumstance of any kind (a change from one state to another) produces a loss of some kind (the stage changed from) which will produce a grief reaction.
2. The intensity of the grief reaction is a function of how the change-produced loss is perceived. If the loss is not perceived as significant, the grief reaction will be minimal or barely felt.
3. Significant grief responses which go unresolved can lead to mental, physical, and sociological problems and contribute to family dysfunction across generations.

So, are the 5 Stages without value? Not if they are used as originally intended, as The 5 Stages of Receiving Catastrophic News. One can even extrapolate to The 5 Stages of Coping With Trauma. Death need not be involved.

As an example, apply the 5 stages to a traumatic event most all of us have experienced: The Dead Battery! You're going to be late to work so you rush out to your car, place the key in the ignition and turn it on. You hear nothing but a grind; the battery is dead.

1. DENIAL --- What's the first thing you do? You try to start it again! And again. You may check to make sure the radio, heater, lights, etc. are off and then...try again.
2. ANGER --- "$@#$! & car!", "I should have junked you years ago." Did you slam your hand on the steering wheel? I have. "I should just leave you out in the rain and let you rust."
3. BARGAINING --- (realizing that you're going to be late for work)... "Oh please car, if you will just start one more time I promise I'll buy you a brand new battery, get a tune up, new tires, belts and hoses, and keep you in perfect working condition.
4. DEPRESSION --- "Oh God, what am I going to do. I'm going to be late for work. I give up. My job is at risk and I don't really care any more. What's the use?"
5. ACCEPTANCE --- "OK. It's dead. Guess I had better call the Auto Club or find another way to work. Time to get on with my day; I'll deal with this later."

This is not a trivial example. In fact, we all go through this process numerous times a day. A dead battery, the loss of a parking space, a wrong number, the loss of a pet, a job, a move to another city, an overdrawn bank account, etc. Things to remember are:

- Any Change Of Circumstance can cause us to go through this process.
- We don't have to go through the stages in sequence. We can skip a stage or go through two or three simultaneously.
- We can go through them in different time phases. The dead battery could take maybe 5 to 10 minutes, the loss of a parking space 5 to 10 seconds. A traumatic event which involves the Criminal Justice System can take years.
- The intensity and duration of the reaction depends on how significant the change-produced loss is perceived.

It was mentioned above that Grieving only begins where the 5 Stages of "Grief" leave off. Grief professionals often use the concept of "Grief Work" to help the bereaved through grief resolution. One common definition of Grief Work is summarized by the acronym TEAR:

T = To accept the reality of the loss
E = Experience the pain of the loss
A = Adjust to the new environment without the lost object
R = Reinvest in the new reality

This is Grief Work. It begins when the honeymoon period is over, the friends have stopped calling, everyone thinks you should be over it, the court case is resolved, "closure" has been effected, and everything is supposed to be back to normal. It's at this point that real grieving begins.

Notice that the first step of Grief Work is ACCEPTANCE, the last stage of the 5 Stages of Grief. Let's throw out the 5 stages of grief and replace it with a greater understanding of Grief Recognition and Resolution.

This article came from

http://www.counselingforloss.com/article8.htm

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What about our everyday masks?
How genuine is our face, when we face others?

When I was a child, I loved Halloween. Apart from the opportunity to temporarily satisfy an insatiable sweet tooth, my fondest memories surround the game of hiding behind masks — not being discovered by my neighbors and friends. For one magical day, it was all pretty innocent fun.

Now, years later, what am I to make of the masks that I wear on those days that are not Halloween? Are the mask games I play so innocent?

On the one hand, I think it is misguided reasoning to create a false idea of "transparency" — the casting off of outward appearances altogether. There is some talk in religious circles about "just being ourselves" or "letting God love the real us." We are encouraged to think that the outward appearance that we show others — what they see and not what is hidden inside — is somehow less important and quite different than the inner substance we are. However, I believe that our presentations to the world may not be so false to begin with.

Paul Tournier once wrote, "The personage we put on (external appearance) is not as artificial as we think, and it expresses our real person all the more faithfully because we are less on our guard with respect to it." In other words, like it or not, there is a lot of us in our appearance. "You prepare a face to meet the faces that you meet. The manner in which we display ourselves, including our masks, are still an aspect of self-expression. They are the result of real decisions that we make. Let us not be deceived. What we do is as much an expression of who we are — perhaps more so — than some inner, hidden values that have no expression of themselves.

In fact, doubt in the existence of my so-called "values" or "commitments" when there is no outward expression of them on my face or lifestyle. For instance, consider my commitment to know God's will (internal) when I am bitter toward another man (external). My outward nature is a true expression of my identity rather than my inner commitments. To take

Rev. Matt Marzluf
Spiritually Speaking.

off the mask of bitterness is missing the mark. True substance is lacking. I could learn from the anger I show him. It is a true reflection of who I am.

For others, however, there is no question of substance. They have integrity. Still, they hang onto their masks. They play games of identity cover-up with others. It is unfortunate, too; they hurt themselves the most.

Here is a trap we can all fall into. On Sunday mornings, we attend worship, but we hide the pain and hurt that goes with our marriages, our kids or our lack of time to do anything during the week. When someone catches us by the sleeve, we throw our effort into putting up a front, lest we be caught out as quickly as possible.

These masks are extremely difficult to wear, and anyone who knows us well can see through them in a minute. So when church rolls around next week, it's a question whether we will attend at all. But don't we really want to know and be known?

Again, Tournier is helpful: "It is not a case of casting off the personage, but of being in accord with oneself." Yet, I'll always have to prepare a face to meet the other faces that I meet — we all do. But I can make a choice, adopt "a line of conduct" that will be as genuine as possible. It's a process of harmonizing my inner and outward selves in revealing who I am. It's a life-long pursuit. And it's a desire we all share.

Remember the best part of Halloween? It happened when your neighbors said, "Ah ha!" and recognized you behind the mask. Then they complimented you on your choice of costume. We all have the power to show one another the people that we are. We all have a choice of costumes.
The autobiography of a face

Private reflections on a public taboo

By Patricia Mclaughlin
Universal Press Syndicate

I know a woman who went trekking for a couple of weeks in the mountains of Nepal. She said it cleared her head: two weeks of nothing but mountains and sky and putting one foot in front of the other. By the end, she said, she'd nearly forgotten what her own face looked like. She hadn't seen it. The only face she'd been seeing was her trekking companion's, so she'd begun to assume that maybe she looked like that.

Not that it mattered. In the mountains, away from everyone and everything she knew, her appearance had become inconsequential.

Lucy Grealy might have had an easier time of it if she'd grown up in Nepal. Except that she would have died. When she was 10, doctors told her parents that Lucy's toothache was caused by a tumor called Ewing's sarcoma. Years later, sifting through library books, she flipped through a medical text and found it had a cure rate of about 5 percent.

She was lucky.

They removed half her jaw, radiation and chemotherapy took up most of the next two years of her life, and she's still here to tell the tale of what it's like to live in America with a face that isn't right, that scares strangers to look away quickly — or worse, ask what happened to you — and that inspired the boys in the junior high lunchroom to say, "Hey girl, take off that monster mask — OOOOPS, she's not wearing a mask!" and double over with laughter.

"We're living in a time that is setting ugliness up as one of its fundamental taboos," Bernard-Henri Lévy remarks in "Men and Women: A Philosophical Conversation." In "Autobiography of a Face," Grealy, a poet, offers an exquisitely drawn view of some of the subtle punishments that await those who — however unwillingly — break that taboo.

Even she, clearly a fiercely intelligent child, hadn't noticed how her ruined face had diminished her until Halloween, when she put on a mask and went trick-or-treating: "I felt wonderful. It was only as the night wore on . . . that I began to realize why I felt so good. No one could see me clearly. No one could see my face.

"...I felt such freedom: I waited up to people effortlessly and boldly; I asked questions and made comments the rest of my troupe were afraid to make. I didn't understand their fear. I hadn't realized just how much I'd become, how self-conscious I was about my face until now that it was obscured."

She longed to be beautiful: "When I tried to imagine being beautiful, I could only imagine living without the perpetual fear of being alone, without the great burden of isolation, which is what feeling ugly felt like." Over the next 18 years, she had 30 operations. "When my face gets fixed, then I'll start living," she thought.

The disease that disfigured Lucy Grealy's face is rare, but her feelings are oddly familiar. How many women have never imagined that being beautiful would transform their lives and solve all their problems? Or that their real lives would start only after they triumphed over fat or acne or an unacceptable nose or impossible hair?

That first happy Halloween, Lucy wondered: "My sister and her friends never had to worry about their appearance, or so it seemed to me, so why didn't they always feel as bold and happy as I felt that night?"

But of course they had to worry. We teach girls that how they look is who they are, and we teach them to worry about it, and we do it very well. Can any other nation boast that, at any given time, two out of three of its teenaged girls are dieting, along with nearly half of its 9-year-olds? Can any nation match the number of different hairdressing available to us, or the money we spend on makeup and "treatment" products, or our variety of weight-loss programs, or the number of cosmetic surgical procedures we pay for?

The carefully cultivated worries of girls and women, from 9-year-olds who are afraid they're fat to grown women who despise their breasts or noses or hips or thighs, support a personal appearance industry that's probably bigger than the industrial output of some Western nations.

Somehow, looking at it from inside the experience Lucy Grealy so persuasively re-creates in this book makes it seem even crueler and stupider and more wasteful than usual.

"Men and Women: A Philosophical Conversation" is published by Little, Brown.
"Autobiography of a Face" is published by Houghton Mifflin.

Paint Brush
I keep my paint brush with me
Wherever I may go,
In case I need to cover up
So the real me doesn't show.
I'm so afraid to show you me,
Afraid of what you'll do - that
You might laugh or say mean things.
I'm afraid I might lose you.
I'd like to remove all my paint coats
To show you the real, true me.
But I want you to try and understand,
I need you to accept what you see.
So if you'll be patient and close your eyes,
I'll strip off all my coats real slow.
Please understand how much it hurts
To let the real me show.
Now my coats are all stripped off.
I feel naked, bare and cold,
And if you still love me with all that you see,
You are my friend, pure as gold.
I need to save my paint brush, though,
And hold it in my hand,
I want to keep it handy
In case someone doesn't understand.
So please protect me, my dear friend
And thanks for loving me true,
But please let me keep my paint brush with me
Until I love you, too.

By Bettie B. Youngs
"The Women In Hamlet"
Decision at Park Square Theatre
April 8, 1997

The following quotes are from research material used in developing the role of Ophelia. They are all drawn from the book "Reviving Ophelia" by Mary Pipher, Ph.D.

1 New York Times Bestseller
Ballantine Books, New York Copyright 1994
Currently available in paperback.

From "Reviving Ophelia":

"...there has always been a pressure on young women to deny their true selves and assume false selves to please their parents. Now this pressure to put aside their authentic selves and to display only a small portion of their gifts comes not from parents but from the culture, from the society in which they live. They sense the pressure to become someone they are not, they fight back, but they are fighting a problem with no name."

The beginning of adolescence: "when girls stop being and start seeming"

"Girls who were the subjects of their own lives become the objects of others' lives. They experience a conflict between their authentic selves and their need to be feminine, between their status as human beings and their vocation as females." (This carries into their adult lives)

"Women often know how everyone in their family thinks and feels except themselves. They are great at balancing the needs of their co-workers, husbands, children and friends, but they forget to put themselves into the equation. They struggle with adolescent questions still unresolved. How important are looks and popularity? How do I care for myself and not be selfish? How can I be honest and still be loved? How can I achieve and not threaten others? How can I be sexual and not a sex object?"

"Our deepest fear is not that we are inadequate. Our deepest fear is that we are powerful beyond measurement. It is our light, not our darkness, that most frightens us. We ask ourselves, who am I to be brilliant, gorgeous, talented and fabulous? Actually, who are you not to be? Your playing small doesn't serve the world. There is nothing enlightened about shrinking so that other people won't feel insecure around you. We were born to make manifest the glory that is within us. It's not just in some of us, it's in everyone. And as we let our own light shine, we unconsciously give other people permission to do the same. As we are liberated from our own fear, our presence automatically liberates others."


How do you see Ophelia? Gertrude? Yourself?

More on Reviving Ophelia

Women in HAMLET
Does Ophelia Really Need Reviving?

by Karen Lewis

Young women have gotten a bad rap in the past several years; once in high school, math and science scores drop, interest in varied subjects from sports to church to comic books dies, and even IQ scores are reported to drop from previous tests' results. Reviving Ophelia: Saving the Selves of Adolescent Girls by Dr. Mary Pipher is a close-up examination of the lives of adolescent girls. Before I read the book, I had formed a picture in my mind that the book stereotyped adolescent girls, describing them as weak and unsure individuals. Once I was halfway through the often-somber but inspiring book, I had changed my picture dramatically. Most girls at this time of life do lose touch with their inner self, and only by pointing the spotlight on the causes of this diversion from themselves can we help.

Using the story of Ophelia from Shakespeare's Hamlet, she weaves the tie that binds through each case. In Hamlet, Ophelia is a free and happy child who loses herself at adolescence. When she falls in love with Hamlet, her only objective in life becomes living for his approval. Torn apart by her efforts to please both her Hamlet and her parents, she loses the fight when Hamlet spurns her for being an obedient daughter. Overwhelmed [. . .], and without any inner direction, Ophelia [. . .]. Dr. Pipher wrote this book largely motivated by her need to understand the young women in therapy with her. She describes the overall changes that adolescent girls experience, and then quickly evolves into an analysis of each case study and compares the troubled girls with the ones who are well-adjusted and sure in themselves. I personally found the assessment of how and why many girls change from out-going and unafraid children into reserved, shy, and even sullen teenagers very interesting. Once girls reach a certain age, they are expected to act "ladylike" and chided for being a tomboy if she showed an interest in sports. A girl who loves sports is suddenly excluded by her boy pals and her romance-and-makeup crazy girlfriends, leaving her hung in the middle with no sense of belonging. Dr. Pipher points out, also, that the issues adolescents are faced with today are not the same as thirty years ago. Today's American culture gives the girls "on the fencepost" the idea that how you appear is everything, forcing them to bury the girls that they were before puberty. They are not just burying the body, Pipher says, they are burying everything that is unique and true to the person who they are. The "junk values of mass culture" are referred to often, and certainly not in a positive manner.

The author highlights the differences between the ways girls and boys are treated in those two stages of life; one main theme is how the girls are caught between their physical, mental, and emotional development. Many girls appear to be "grown-up," in that their body resembles that of an adult. That may be true, but one's body is certainly not the only component of one's personality. She stresses emotional maturity strongly. In many of the case studies, the girls who are having difficulty with their parents, peers, or school is due to their inability to display and/or control their emotions. I was surprised to find many of my friends and acquaintances in the girls whose stories are told. I found myself in many different parts of various cases, which surprised me even further. Pipher has a unique perspective in this subject, for she is privy to the inner feelings of both the girls and their parents. Reading this as a teenager, it certainly is an eye-opener as far as what happened to me in middle school, and what is still happening, and I can see how difficult it must have been to be my parents. I would certainly recommend this to any older teen or parent of an adolescent.
A Review of
'Reviving Ophelia' Saving the Selves of Adolescent Girls
By Mary Pipher, Ph.D.

Why are more American girls falling prey to depression, eating disorders, addictions, and suicide attempts more than ever before? Why do so many teenage girls hate their parents? Mary Pipher, Ph.D., a psychologist with a private practice in Lincoln, Nebraska, attempts to explain the problems and pressures on teenage girls in her groundbreaking book, 'Reviving Ophelia.'

Pipher contends that we live in a look-obsessed, media-saturated, 'girl poisoning' culture. A culture that encourages girls to stifle their creative spirit and natural impulses. Pipher believes the danger is instead of blaming the culture, girls blame themselves or their parents. To correct this problem, Pipher believes we must begin to build a culture that is less complicated, more nurturing, less violent and sexualized and more growth-producing. Before reaching young womanhood, girls go through a marvelous age. Heroines of girl's literature - from Anne of Green Gables to Heidi to Pippi Longstockings and Caddie Woodlawn - are this age.

Then, around ages 11 or 12, these once confident little girls crash and disappear. "They lose their resiliency and optimism and become less curious and inclined to take risks. They lose their assertive, energetic and 'tomboyish' personalities and become more deferential, self-critical and depressed. They report great unhappiness with their own bodies," Pipher wrote.

She named the book after the story of Ophelia, from Shakespeare's Hamlet. As a girl, Ophelia is happy and free, but with adolescence she loses herself. When she falls in love with Hamlet, she lives only for his approval. She has no inner direction; rather she struggles to meet the demands of Hamlet and her father. Her value is determined utterly by their approval. Ophelia is torn apart by her efforts to please. "Most girls choose to be socially accepted and split into two selves, one that is authentic and one that is culturally scripted. In public they become who they are supposed to be," Pipher writes.

Girls learn to be nice rather than honest. "Girls are trained to be less than they truly are," she writes. Girls who have recently learned to bake cookies and swan-dive aren't ready to handle the offers for diet pills. Girls who are reading Pippi Longstocking aren't ready for the sexual harassment they'll encounter at school. Girls who love to practice the piano and visit their grandparents aren't ready for the shunning by cliques.

Girls feel enormous pressure to be beautiful. "Appearance was important when I was in junior high, but it's even more important today. Girls who lived in smaller communities were judged more holistically - for their character, family background, behavior and talents. Now, when more girls live in cities full of strangers, they are judged exclusively by their appearance. Often the only information teenagers have about each other is how they look," she said.

Our culture sends messages that to grow up one must break free from parents, even loving parents. They are still young enough that they expect their parents to protect them and keep them happy. When they crash into larger forces and find themselves miserable, they blame their parents and not the culture.

Pipher encourages girls to:

- Develop a 'hate it but do it' center in their brain that will help them meet long-term goals.
- Imagine themselves on good dates with respectful guys who are interested in where they wanted to go and what they wanted to do. The date should last all evening and include compliments, talk and fun.
- Learn positive ways to be independent.
- Keep diaries. Write poetry.
- Observe the culture with the eyes of an anthropologist in a strange society. What kinds of women and men are respected in this culture? What body shapes are considered ideal?
- Learn how to manage pain. Mixed up behavior often comes from unprocessed pain. She teaches girls to sit with their pain, listen to it rather than run from it.
- Learn the joy of altruism. Do good deeds for neighbors.
- Learn how to be independent from parents and stay emotionally connected to them.
- Develop passions and stress-relieving habits, like reading, playing piano, sports.

Overall, this is a book that has been long needed and will now begin to explain what some parents consider 'the terrible teens.'

What do you think? What has your experience been with these issues?

Is this a book that it seems men should read? Why or why not?
The following is from the text of a lecture prepared by Ian Johnston of Malaspina University-College, Nanaimo, BC, and delivered in LBST 402 on April 10, 1997. This document is in the public domain, released June 1999.

With Stoppard's play at first we seem to be in quite a different world. A common reaction to a script like that of Rosencrantz and Guildenstern Are Dead is confusion. Where are we? What are the rules of this world we are in? How am I supposed to understand exactly what is going on and why, when I'm not sure at any particular moment about what's going on, what sort of reality I'm dealing with, and why characters are behaving the way they are. Too much of this seems either incomprehensible or just a silly game, the point of which escapes me. So what's going on? Where is the horizon of significance that I'm used to confronting?

[...]

The play itself is full of references to that fact that it is a play (from the opening comment during the initial coin flipping "There is an art to the building up of suspense") Thus, as we watch a play, we see within that fiction a professional seller of fictions offering something that is lacking in the main represented fiction. Much of the intellectual delight we get from the play comes from this tension–what exactly is real here? Stoppard's treatment of this aspect of the play is dazzling, entertaining, and very thought-provoking (for some people at least).

What thoughts were provoked in you as you worked your way through the play? Describe your personal response. What messages does the play hold for you? Has it revealed anything new to you about Hamlet?

R&G (R and G Are Dead) #2: Choose a Theme

Several important themes in the play:

- **Existentialism** - why are we here? Why should Rosencrantz and Guildenstern do anything unless someone asks them to? They find themselves as pawns in a gigantic game of chess, yet make no effort whatsoever to escape.

- **Free will vs. determinism** - is it their choice to perform actions, or are they fated to live the way they do? The implication the play gives is that it doesn't matter what choices Rosencrantz and Guildenstern make, they are trapped within the logic of the play, and cannot escape, being fated to follow a destiny determined by the plot. Hamlet ends with the news of their deaths, so they have to die.

- **Search for value** - what is important? What is not? Does anything matter? If we are all going to die, why do we continue to live?

Explore one of these themes in a well-organized essay making specific reference to the play.

R&G (R and G Are Dead) #3: 4 Critical Opinion

Roger Ebert
From a 1991 review of the movie adapted and directed by Tom Stoppard

The rewrite would play just as successfully on the stage as the original, I suspect, and the anachronisms did not bother me, and the direction is competent and the casting defensible on the grounds that Oldman and Roth have been interesting before and will be interesting again. No, I think the problem is that this material was never meant to be a film, and can hardly work as a film.

What do you think of Ebert's point? What aspects of the play make it difficult to move it to the screen? Do you agree or disagree with Ebert's contention? (support your answer)

R&G (R and G Are Dead) #4: Extra Credit or Required?

Take up the idea of this being an extra credit option during our study of Hamlet, not a required assignment. After reading Rosencrantz & Guildenstern are Dead, thinking about it, and doing 2 of the aforementioned journals, do you think this should be extra credit or required? Give a full account as to why it should be required or extra credit.
To the memory of my beloved,
The AUTHOR
Mr. William Shakespeare.

And what he hath left us.

Of all that insolent Greece, or long desirous Rome
Profit such or fame did from them—after them
To show big 

I had seen the Roman, you had seen the 

To them all sounds of Marcus Aurelius.

Being not of an age, but for all ages;
And all his Muses fell in a drier prime,
When like Apollo he came forth to 

One cares, or like a Mercury to 

Nature her self was proud of his 

And by his were the designing of his lines

which were so richly flow, and were so fit.

As since, he will wound first in after Wits.

The merry Greece, thus Aristophanes,

Next Terence, lusty Plautus, now not please,
But antiquated, and deflected by

As they were not of Nature's family.

Yet must I, we give Nature all: Thy Art,

My gentle Shakespeare, must envy a part

For though the Poets matter, Nature be

Eliot Art, doth give the fashion. And, that be,

Who softs to write a charming line, must fasten

Sooth as thine are and strike the second last

Poes from the Muses amuse a turne the name,

(And himself with it) that he thinks to frame.

Nor for the laurel, he may gain a fame,

For a good Poet's made, as well on horns,

And such were then. Look how the fates face

Lines in his issue, even so, the race

Of Shakespeare's minds, and manners brightish lines

In his well turned, and true skilld lines.

In each of which, he seems to make a Lence,

As brandish'd in the eyes of augurance.

Sweet time of August! what a sight is seen!

To fix thee in our waters yet appear,

And make thyself flights upon the banks of Thames.

That is dedicated Eliza, and our James!

But hey! I for thee in the Hemisphere

Admire'd, and made a Combatant since there!

Shine forth, thou Star of Poets! and with might,

Or influence, child, or ober the shapen stars

which, since thy flight, is hence, both marvel'd like might,

And desirous day, but for thy Colours light.
English Oxfordian finds Southampton, De Vere in the Sonnets

A simple albeit unepistemological cipher has been discovered in the dedication to Shakespeare's Sonnets that states that "EVER" was the author.

The discovery was made by John M. Rollin, a retired academic in England, who published his findings in the autumn 1997 issue of the Journal of the Elizabethan Society. His article, "Rollin's cipher," examines the layout of the awkward and obscure text, all in capital letters, led him to the cipher.

For no less reason reasons separate the words and initiate the deduction, and the lines are printed in three blocks, each an inverted pyramid (See illustration). The layout seemed to Rollin to involve coding. The top block has six lines, the next has two and the bottom one has four. If 5-2-4 is the key to the cipher, the message could be revealed by the sixth word, followed by the second after that, and the fourth after that, and the sixth after that, etc., counting each initial as a word and hypenized words as two. The hypen is unusually low, almost like a period. This 6-2-4 counting yields: "THESE SONNETS ALL BYEVER THE FORTH." And, as it happens, 6-2-4 also describes the number of letters in "Edward de Vere." Cryptographers would consider this cipher as relatively unepistemological: it simply takes words at regular intervals and the key is found in the format. This unepistemological can be seen as a virtue or a weakness.

Oxfordians, of course, find "ever," or a variant, in passages from Shakespeare's plays where it seems to identify the author as "E. Ver." Indeed, Edward de Vere, the 17th Earl of Oxford. For example, in sonnet 76 Shakespeare says: "That every word doth almost tell my name."

Rollin has also found "HENRY" and "WR. ROTH. ESEY." in the text of the dedication when it is written in two "arrays." An array is a rectangle similar to a crossword puzzle layout but without blacked squares. The name of Henry Wriothesley, the third Earl of Southampton, who many suggest was "Mr. W. H. of the dedication," appears in an array with lines of fifteen letters across and one with eighteen letters. Such arrays are standard methods of encrypting messages. To judge the likelihood that his method would produce a hidden message Rollin consulted books of cryptography. He calculated the odds in the millions or billions for a cryptic message that is specific to the authorship controversy and the identity of Mr. W. H.

In a similar article in The De Vere Society Newsletter (February 1998) Rollin says he discovered the 6-2-4 cipher in 1967. If so, he knew about Edward de Vere as a possible author of Shakespeare's works. No, until the book that is to be written by John Rollin, The Mysterious William Shakespeare:

The eighth and the Readie two decades later he saw the signed licence of his finding and of the word

The rather simple, elegant solution to the Sonnets dedication discovered by Rollin is based on the layout of the three segments of the dedication ending in a single word (which yields 6-2-4. The same count as the number of letters in the name Edward de Vere). Rollin then counted the words in the dedication, selecting the sixth word, the second word after that, then the second word after that, and so forth.

"EVER" years earlier. Then he went on to test various arrays of the 144 letters in the dedication. The Times of London, in a major article on New Year's Eve, reported on Rollin's work with arrays.

Since the Baconian cipher was largely and loudly discredited earlier in the century, authorship scholars have been wary of ciphers and cryptography. Rollin's method of investigation, however, seems to have been quite cautious and thorough. He says four specialists in cryptography reviewed his manuscript. His published work will probably require independent testing and validation by recognized authorities before Shakespeareans (and some Oxfordians) will take it seriously. One difficulty is that his cipher notation requires reversing the initials "W. H." and taking "EVER" as standing for "E. Ver." the seventeenth Earl of Oxford. John Oglivie has suggested in the same De Vere Newsletter, that the "THE FORTH" could refer to Oxford as the fourth in his family (the Boltons crest, a lion smashing a broken spear.)

Even Stratfordians profess to recognize the possibility of ciphers in Shakespeare. Sonnets. In her edition of the Sonnets Professor Katherine Duncan-Jones notes that "Shakespeare" mentions a cipher in his dedication to Philip Henslowe. She quotes from the Earl's letter to Henslowe (1608): "It is to William Herbert, the 1st Earl of Pembroke. Duncan-Jones notes that his own epigrams are not dangerous and that he had nothing on his conscience "to expressing of which I did need a cipher." Duncan-Jones suggests that "Shakespeare" may be alluding to "some other, more compromising or "dangerous" form of poetry, which had indeed required use of a cipher." She thinks the passage might refer to Shakespeare's Sonnet of 1609, but carries the thought no further.

Professor Helen Vendler also notes ciphers. In her study of Shakespeare's Sonnets she says, "There is always something cryptic in Shakespeare's Sonnets—sometimes literally so, as in the anagram of "O." in "in the play on "neat" and "naive" in 2.12, but more often merely an address that catches the eye and beguiles explanation." She does not, however, even mention the enigmatic dedication.

Rollin is not alone in finding a cipher in the dedication. John Mitchell, in his 1996 book Who Wrote Shakespeare? states flatly that "Thope knew the author was and conveyed it in a poem as an anagram on the phrase "our ever-living" in the dedication. The letters in the phrase cannot be rearranged to read "Vere" or "Verbon" but "Vere" has been substituted for "Nihil." Oxford's family motto is usually written "Vero Nihil Verbum," although Mitchell says it was written with "NIL." (He also notes for a William Hall as being Mr. W. H.)

Mitchell's anagram has only thirteen letters and one of them is changed. Usually cryptologists require a longer phrase if the anagram, which must use all the letters in no more, is to be considered valid. In their book The Shakespeare Ciphers Exposed (1955), generally considered quite authoritative, William F. and Elizabeth S. Friedman cite approvingly a mathematician who says the minimum length for an anagram should be about twenty-five letters in order to eliminate the possibility of a chance solution or of alternate solutions. That's twice the length of Mitchell's anagram.

Friedman also notes that if a text begins to yield more than two or three hidden messages, the chance that the author is actually encoded several messages in the same text begins to diminish rapidly. If someone finds a third seemingly valid cipher in the sequence of 144-letter cryptic dedication to Shakespeare, there will be serious doubt about the validity of any of them.