HOW TO THINK LIKE SHAKESPEARE

HOW TO THINK LIKE SHAKESPEARE

LESSONS FROM A RENAISSANCE EDUCATION

SCOTT NEWSTOK

PRINCETON UNIVERSITY PRESS

PRINCETON AND OXFORD

Published by Princeton University Press
41 William Street, Princeton, New Jersey 08540
6 Oxford Street, Woodstock, Oxfordshire OX20 1TR

press.princeton.edu

Library of Congress Cataloging-in-Publication Data

Names: Newstok, Scott L., 1973- author.
Title: How to think like Shakespeare : lessons from a renaissance education / Scott Newstok.
Description: Princeton : Princeton University Press, [2020] | Includes bibliographical references and index.
Identifiers: LCCN 2019037256 (print) | LCCN 2019037257 (ebook) | ISBN 9780691177083 (hardback) | ISBN 9780691201580 (ebook)
Subjects: LCSH: Thought and thinking—Study and teaching. | Shakespeare, William, 1564-1616. | Rhetoric, Renaissance.
Classification: LCC LB1590.3 .N52 2020 (print) | LCC LB1590.3 (ebook) | DDC 370.11/2—dc23
LC record available at https://lccn.loc.gov/2019037256
LC ebook record available at https://lccn.loc.gov/2019037257

British Library Cataloging-in-Publication Data is available

Editorial: Anne Savarese and Jenny Tan
Production Editorial: Lauren Lepow
Text and Jacket Design: Lorraine Doneker
Production: Erin Suydam and Danielle Amatucci
Publicity: Jodi Price and Katie Lewis

Jacket image: Shutterstock

This book has been composed in Garamond Premier Pro

Printed on acid-free paper. ∞

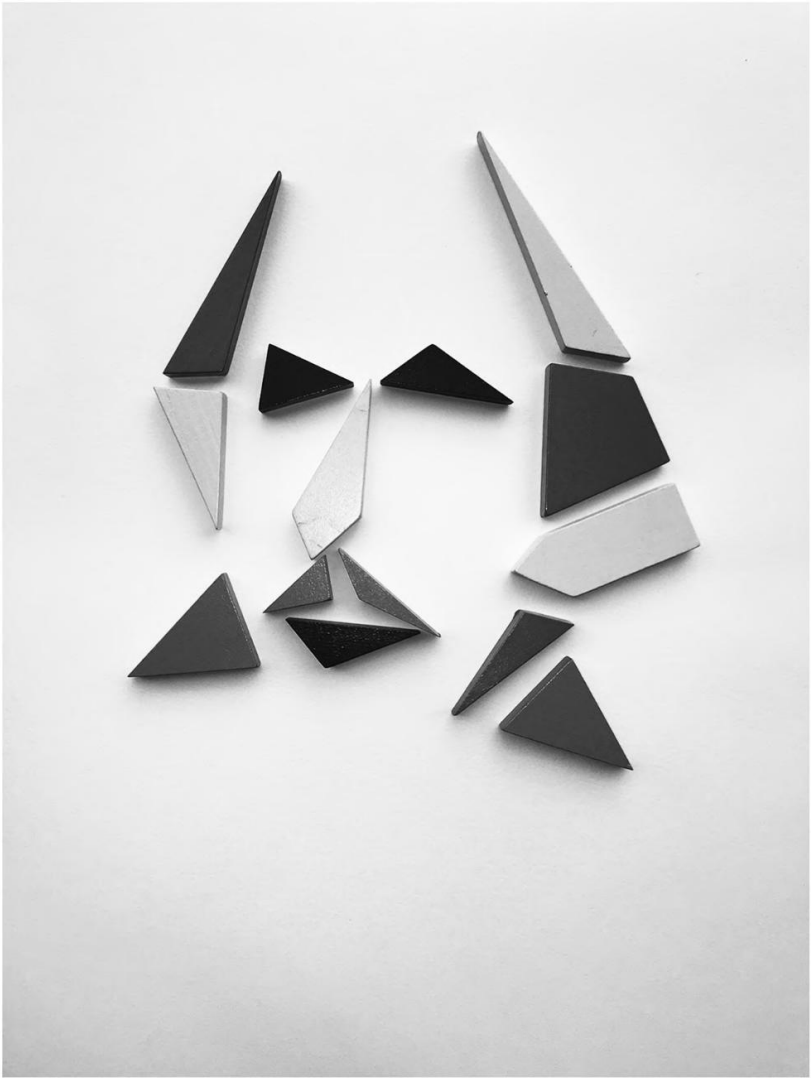
Printed in the United States of America

1 3 5 7 9 10 8 6 4 2

CONTENTS

To have consideration for the claims upon your time, I have appended . . . a table of contents of the several books, and have taken very careful precautions to prevent your having to read the books. You by these means will secure for others that they will not need to read right through them either, but only look for the particular point that each of them wants, and will know where to find it.

—Pliny the Elder, *Natural History* (c. 77 CE)



Archimedes's *ostomachion* puzzle, arranged by Ruth Newstok.

WHAT'S PAST IS PROLOGUE

[Shakespeare] almost every where manifests a perfect knowledge in the anatomy of the human mind.
—Elizabeth Griffith, *The Morality of Shakespeare's Drama Illustrated* (1775)

In this book of short—deliberately short—chapters, I explore what seem to me to be the key aspects of thinking, and how to hone them. As both a teacher and a parent of school-age children, I've become dismayed by the way we think of thinking. While dismay first animated my writing, I'm hopeful that Shakespearean habits of mind can help us hold a mirror up to current dogma.[1]

Anxiety about education suffuses our moment. What's the purpose of education? Who gets access to it? When and where should it take place? How can we measure it? Will it get us a job? And is it even worth it, when it's both expensive and time-consuming?

Our anxieties derive from many urgent sources, and surge along many rivulets. But underlying them all lies a worrisome muddle about what we even mean by "education."

My conviction is that education must be about *thinking*—not training a set of specific skills.

Education isn't merely accumulating data; machines can memorize far more, and far less fallibly, than humans. (Albert Einstein: *The value of an education . . . is not the learning of many facts but the training of the mind to think something that cannot be learned from textbooks.*)[2]

[1] This section's title derives from *The Tempest* (2.1.246)—but reader beware: in its original context, this is an incitement to murder! Unless otherwise noted, all Shakespeare quotations derive from *The Norton Shakespeare*, 3rd ed., edited by Stephen Greenblatt et al. (Norton, 2016).

[2] According to his biographer, this was Einstein's 1921 retort to Thomas Edison mocking

Nor is education merely implementing formulas; machines can execute far more complex algorithms, and at speeds no human can aspire to. (Niels Bohr: *No, no . . . you are not thinking; you are just being logical.*)[3]

Thinking, that elusive yet crucial activity, is different from these. And if humanity has a killer app, this is it. Conversely, the failure to cultivate thinking is a potential killer. Faced with existential crises in the environment, human migration, creeping authoritarianism, and the specter of artificial intelligence, a world without a broadly disseminated capacity for *thinking* is severely exposed.

Who better embodies a fully deployed mind than William Shakespeare, whom we can *almost watch . . . at the task of thinking*?[4] Hence the aim of *How to Think like Shakespeare*. It seeks to offer not only an exploration of thinking, but an enactment of it, for *joy's soul lies in the doing*.[5]

And because the educational assumptions that shaped Shakespeare were at odds with our own, this book explores those assumptions too.

Now, building a bridge to the sixteenth century must seem a perverse prescription for today's ills.[6] If *you* had to be at your desk by 6:00 in the morning, you too would be *creeping like snail / Unwillingly to school*. Raise your hand if you'd like to be beaten for tardiness. What—no takers? OK, how about translating Latin? . . .

---

college as "useless." Philipp Frank, *Einstein: His Life and Times*, trans. George Rosen, ed. Shuichi Kusaka (Knopf, 1947), 185.

[3] As reported by Otto Robert Frisch, *What Little I Remember* (Cambridge University Press, 1979), 95.

[4] E. E. Kellett, "Some Notes on a Feature of Shakespeare's Style," in *Suggestions* (Cambridge, 1923), 57–78. I'll confess: I found this quotation in Sister Miriam Joseph's still-wonderful *Shakespeare's Use of the Arts of Language* (1947; Paul Dry Books, 2008), 169. Her study *The Trivium* (1948) remains a gem as well.

[5] *Troilus and Cressida* (1.3.265).

[6] I've lifted this phrase from Neil Postman's *Building a Bridge to the Eighteenth Century* (2011). His *Amusing Ourselves to Death* (1985) was the most unsettling book I stumbled upon as a teenager in the Duluth Public Library. Among the many publications with the doomsayer title *The End of Education*, my favorite remains Postman's (1996).

for almost twelve hours a day? . . . for six days a week? . . . with no summer vacations? No wonder that when *school broke up* you'd *hurr[y] towards [your] home*.

This education was nasty, brutish, and *long*. Indeed, it was scorned—by Shakespeare himself! Whether it's the huffing Holofernes, the garrulous Gerald, or the schoolmaster Hugh Evans (whose monotone repetition of *William . . . William* anticipates Ben Stein's *Bueller . . . Bueller*), Shakespearean teachers come off as *domineering pedant*s, overstuffed with *bookish theoric*. Even Prospero faults himself for loving *the liberal arts* so much that he neglected *worldly ends*.[7]

You'd have a hard time designing a system more unlike our own student-centered, present-focused, STEM-driven schools. Moreover, the sixteenth-century exclusion of girls, the poor, and cultural minorities affronts our conviction that *truth must be common to all*.[8] We *do not want art for a few, any more than education for a few, or freedom for a few*.[9]

Just to be clear: I'm not proposing that we reinstate corporal punishment, tedious rote memorization, or schools that exclude *anyone*. *Thinking is the common property of all*.[10]

Yet it's blinkered to dismiss Shakespeare's instruction as nothing but oppressive. Thinkers trained in this unyielding system went on to generate world-shifting insights, founding forms of knowledge—indeed, the scientific method itself—that continue to shape our lives. An apparently inflexible program of study induced liberated thinking. And we're far from immune from our own inflexible

[7] Whew! that was *a mint of phrases*: *As You Like It* (2.7.144–46); *2 Henry IV* (4.2.271–72); *The Merry Wives of Windsor* (4.1.14–64); *Love's Labor's Lost* (3.1.163); *Othello* (1.1.22); *The Tempest* (1.2.73, 89); *Love's Labor's Lost* (1.1.163).

[8] Mary Wollstonecraft, "Dedication," in *A Vindication of the Rights of Woman* (James Moore, 1793), vi.

[9] William Morris, "The Lesser Arts," in *Hopes and Fears for Art* (1877; Longman, 1930), 35.

[10] Heraclitus, ξυνόν ἐστι πᾶσι τὸ φρονέειν, cited by Haun Saussy, "A Backstage Tour of the Palace of Culture," *History of Humanities* 4, no. 1 (Spring 2019): 62.

idols: our educational system is too often *rigid where it should be yielding, and lax where it should be rigid*.[11]

Thinking like Shakespeare untangles a host of today's confused—let's be blunt: just plain *wrong*[12]—educational binaries. We now act as if work precludes play; imitation impedes creativity; tradition stifles autonomy; constraint limits innovation; discipline somehow contradicts freedom; engagement with what is past and foreign occludes what is present and native.

Shakespeare's era delighted in exposing these purported dilemmas as false: play emerges *through* work, creativity *through* imitation, autonomy *through* tradition, innovation *through* constraints, freedom *through* discipline.[13] I stand with the contrarian view that *to be a political progressive, one needs to be an educational conservative*. Preserving *the seeds of time* enriches the present—call this heirloom education:

> For out of old fields, as people say,
> Comes all this new grain from year to year;
> And out of old books, in good faith,
> Comes all this new knowledge that people learn.[14]

Each of the following fourteen chapters weighs lessons from Shakespeare's world (and work), aligns them with modern-day analogues, and suggests opportunities for further reading. Dis-

[11] Alfred North Whitehead sounds as if he could just as easily be writing today as a century ago. *The Aims of Education* (1916; The Free Press, 1967), 13.

[12] As Thomas Paine jabbed in 1776: *a long habit of not thinking a thing wrong, gives it a superficial appearance of being right*. *Common Sense, and Other Writings*, ed. Gordon Wood (Modern Library, 2003), 5.

[13] Jeanette Winterson goes so far as to say that *no discipline equals no freedom*. "Ten Rules for Writing Fiction (part two)," *Guardian*, February 19, 2010.

[14] Katharine Birbalsingh, Headmistress at Michaela Community College, 2012 Learning Without Frontiers conference, https://www.youtube.com/watch?v=pJxEM_i3iXo. *Macbeth* (1.3.59); Geoffrey Chaucer, *The Parliament of Fowls* (1:22–25), as modernized by Harvard Law School, and a favorite quotation of British jurist Edward Coke.

tilled here are the ingredients of this manner of thinking—a kind of loose recipe for cooking it up.

Because *the investigation of words is the beginning of education*,[15] we'll often pause to ponder the history of a key term, in hopes of amending the impoverished way we've come to talk about one of the richest human endeavors. A more vibrant vocabulary could help make a better *platform of teaching*, to invoke one seventeenth-century educator's evocative phrase.[16] A platform ought to raise us up, not just sell us stuff: *And here I build a platform, and live upon it, and think my thoughts, and aim high*.[17]

Throughout this book, I've stitched together an *almost endless collection of scattered thoughts and observations*[18] into a kind of patchwork, or *cento*, of passages that have inspired me.[19] Be forewarned: quotations come *"swift as thought," as Homer used to say*.[20] I do this precisely because thinking like Shakespeare means thinking with *each other's / harvest*.[21] And I'm eager for this eclectic chorus of voices to be *the cause that wit is in other[s]*.[22]

Little that I say here is new. But if it's true that *there is nothing worth thinking but it has been thought before*, then it's also true that *we must only try to think it again*.[23] And not just think—but restate

[15] Antisthenes, *Artium scriptores*, ed. L. Radermacher, B.19.6.

[16] Charles Hoole, *The Usher's Duty; or, a Platform of Teaching Lily's Grammar* (1637).

[17] Mary Oliver, *Long Life* (Da Capo Press, 2004), 90.

[18] Jean-Jacques Rousseau, *Emile, or On Education* (1762).

[19] Even saying *that* isn't new—just listen to Michel de Montaigne: *I have gathered a posie of other men's flowers, and nothing but the thread that binds them is mine own. Essays of Michel de Montaigne*, "Of Physiognomy," cited by Willis Goth Regier, *Quotology* (University of Nebraska Press, 2010), 107. As Regier notes, John Bartlett liked this quotation so much that he made it the epigraph to the fourth and subsequent editions of his *Familiar Quotations* (Little, Brown and Company, 1863).

[20] Hannah Arendt, "Thinking and Moral Considerations," *Social Research* 38, no. 3 (Autumn 1971): 431.

[21] Gwendolyn Brooks, "Paul Robeson," in *Family Pictures* (Broadside Lotus Press, 1971), 19.

[22] *2 Henry IV* (1.2.9).

[23] Johann Wolfgang von Goethe, *Maxims and Reflections*, trans. Bailey Saunders (Macmillan, 1893), 59.

for our moment: *We have now sunk to a depth at which the restatement of the obvious is the first duty*.[24]

The chapters return to recurrent notions, trusting that *thought does not progress in a single direction; instead, the moments are interwoven as in a carpet*.[25] Anything more direct would betray *our myriad-minded Shakespeare*.[26]

The reason the chapters are no more than fourteen? To paraphrase King Lear: *Because they are not fifteen* (1.5.31). In other words: it's pretty arbitrary!

But in the spirit of the Renaissance fascination with numerical lore, let's play out a few happy congruences (see chapter 4, "Of Fit"). Fortuitously, fourteen aligns with the number of lines in a sonnet (see chapter 12, "Of Constraint"), the stages in the educational *Progymnasmata* (see chapter 9, "Of Exercises"), and the US constitutional amendment guaranteeing citizenship (see chapter 14, "Of Freedom").

Fourteen years is around the age when a student (see chapter 1, "Of Thinking") left grammar school (see chapter 5, "Of Place") after copying good models (8, "Of Imitation") and building up a storehouse of knowledge (11, "Of Stock"). It was the age to enter an apprenticeship (3, "Of Craft") and start a career (13, "Of Making"). For women in particular, the age stood as benchmark for maturity (2, "Of Ends"), as for Juliet, who we're reminded *hath not seen the change of fourteen years*,[27] or in the case of Pericles's fourteen-years-delayed reunion with his daughter Marina (10, "Of Conversation").

The Greek mathematician Archimedes (7, "Of Technology") invented a puzzle called *ostomachion*, which sharpened your mem-

[24] George Orwell, in a review of Bertrand Russell's *Power: A New Social Analysis*, in *Adelphi*, January 1939.

[25] Theodor Adorno, "The Essay as Form," in *Notes to Literature* (1958; Columbia University Press, 1991), 13.

[26] Samuel Taylor Coleridge, *Biographia Literaria*, ed. J. Shawcross, 2 vols. (Oxford University Press, 1901), 2:13.

[27] *Romeo and Juliet* (1.2.9).

ory (6, "Of Attention") while you rearranged its fourteen pieces into patterns of *infinite variety*.[28] And many religious traditions find the number significant: Jains believe in fourteen levels of spiritual development; Catholics observe fourteen stations of the Cross; the Passover Seder follows fourteen steps.

More poignantly, the Egyptian god Osiris was said to have been cut into fourteen pieces by his murderous brother Set, who scattered the bits in all directions. John Milton transformed this mythological butchery into a parable about the laborious process of reconstructing thought:

> From that time ever since, the sad friends of Truth, such as durst appear, imitating the careful search that Isis made for the mangled body of Osiris, went up and down gathering up limb by limb, still as they could find them.

Milton concedes: *We have not yet found them all . . . nor ever shall do*.[29]

That's all the more reason to think hard about thinking.

[28] *Antony and Cleopatra* (2.2.248).

[29] *Areopagitica* (1644), in *The Complete Poetry and Essential Prose of John Milton,* ed. William Kerrigan, John Rumrich, and Stephen M. Fallon (Modern Library, 2007), 955.

HOW TO THINK LIKE SHAKESPEARE

The Thinker of Cernavodă. National History Museum of Romania, Bucharest: 15906. Photo: Marius Amarie.

1

OF THINKING

"I will not cease from mental fight," Blake wrote. Mental fight means thinking against the current, not with it.
—Virginia Woolf, "Thoughts on Peace in an Air Raid" (1940)

Thinking's tough. We all want shortcuts; you probably picked up this book because you thought it would give you shortcuts. Thinking taxes us, because *our brains are designed not for thought but for the avoidance of thought*.[1] No wonder we dodge it! But don't take my word for it:

- *Nothing pains some people more than having to think.*
  —Martin Luther King Jr. (1963)
- *Most people would die sooner than think—in fact they do so.*
  —Bertrand Russell (1925)
- *Remember how many pass their whole lives and hardly once think and never learned themselves to think.*
  —Walt Whitman (1855)
- *What is the hardest task in the world? To think.*
  —Ralph Waldo Emerson (1841)
- *the very painful Effort of really thinking*
  —Samuel Taylor Coleridge (1811)

[1] Daniel Willingham, *Why Don't Students Like School?* (Jossey-Bass, 2009), 4.

• *A provision of endless apparatus, a bustle of infinite enquiry and research, or even the mere mechanical labour of copying, may be employed, to evade and shuffle off real labour,—the real labour of thinking.*

—Sir Joshua Reynolds (1784)[2]

Thinking about thinking might be easier to caricature than to capture, whether in iconic images of Rodin's *Thinker* or Hamlet holding Yorick's skull. The novelist William Golding relates how he was chastised as a delinquent student:

> "Don't you ever think at all?"
>
> No, I didn't think, wasn't thinking, couldn't think—I was simply waiting in anguish for the interview to stop.
>
> "Then you'd better learn—hadn't you?"
>
> On one occasion the headmaster leaped to his feet, reached up and plonked Rodin's masterpiece on the desk before me.
>
> "That's what a man looks like when he's really thinking."
>
> I surveyed the gentleman without interest or comprehension.[3]

Lewis Carroll mocks the faith that a mere pose will induce insight: when the Dodo can't answer a question

> without a great deal of thought . . . it stood for a long time with one finger pressed upon its forehead (the position in which you usually see Shakespeare, in the pictures of him), while the rest waited in silence.[4]

Even Plato failed to settle upon one apt image for thinking, calling forth, in turn, the sting of a gadfly; the midwifing of a notion; the

[2] King, *Strength to Love* (Harper & Rowe, 1963), 2; Russell, *The ABC of Relativity* (George Allen and Unwin, 1925), 166; Whitman, *Leaves of Grass*, vol. 3, ed. Oscar Lovell Triggs (Putnam's, 1902), 269; Emerson, "The Intellect," in *The Collected Works of Ralph Waldo Emerson*, vol. 2 (Harvard University Press, 1980), 196; Coleridge, *Lectures on Shakespeare (1811–1819)*, ed. Adam Roberts (Edinburgh University Press, 2016), 1:187; Reynolds, *Discourses XII*, in *The Works of Sir Joshua Reynolds*, vol. 1 (1797), 247.

[3] "Party of One: Thinking as a Hobby," *Holiday* 30 (August 1961): 8.

[4] *The Annotated Alice*, ed. Martin Gardner (Norton, 2015), 36.

paralysis induced by an electric ray; an inward conversation; a sudden, invisible wind.

Yet like the famous judge faced with obscenity, we claim to know *thinking* when we see it, despite the difficulty of definition. And if we believe cultivating it is a good thing, then we are often perverse. We've imposed educational programs that kill the capacity to think independently, or even the desire to do so. While we point to thinkers—Leonardo, Galileo, Newton, Darwin, Curie—who model the disciplined, independent, questing intellect we claim to revere, we enforce systems ensuring that our own young people could never emulate them.

Shakespeare earned his place in our pantheon of minds by staging thought in action. Across his works, terms like "think," "thinking," or "thought" outnumber "feel," "feeling," or "felt," by a nearly 10:1 ratio. He raises ideas *into a quasi-physical reality*,[5] vivifying their dynamic power as a palpable force. When staging thinking, Shakespeare adopts images from a craft workshop, whether as thoughts *whirlèd like a potter's wheel*, or *the quick forge and working-house of thought*—as if one were *hammer*ing mental metal on an anvil.

He even coins an adjective for thinking, "forgetive." "Forgetive" looks as though it ought to mean something like, well, "*forget*ful." But the emphasis is instead on the kinetic activity in that root "forge": to make or grasp. We must be ready to *fly like thought* to catch it in the act, *for nimble thought can jump both sea and land*.[6] (When Helen Keller placed her hands on Merce Cunningham to feel him leap, she marveled: *How like thought. How like the mind it is*.)[7]

As Shakespeare's contemporary Michel de Montaigne put it,

[5] Ted Hughes, *Shakespeare and the Goddess of Complete Being* (Faber and Faber, 1992), 153.

[6] *1 Henry VI* (1.6.19); *Henry V* (5.0.23); *Richard II* (5.5.5); *2 Henry IV* (4.2.91); *King John* (4.2.175); sonnet 44, line 7.

[7] As recounted in Martha Graham's memoir *Blood Memory* (Doubleday, 1991), 98.

In December 2001, just as I was stumbling to the close of my first semester of full-time teaching, the No Child Left Behind Act passed Congress with support from both parties as well as educational entrepreneurs—yet with scant input from actual *teachers*. We were promised the act would close the achievement gap, to make all students proficient in reading and math by the year 2014. Perversely, its so-called "skills"-driven focus on literacy and numeracy did *not* lead to greater literacy and numeracy. Instead, the achievement gap widened, as draconian reforms sapped scarce time and resources from course offerings in art, drama, music, history, languages, and even the sciences.

Teachers' autonomy was eroded by external curricular mandates, often directed by corporate vendors eager to advance Bill Gates's vision of standardizing education as if it were *an electrical plug* or *railroad width* [*sic!*].[10] This disempowerment of teachers makes them little more than paraprofessionals. They're present not to model thinking, just to help the machines hoover up a child's "data exhaust" and monitor *learnification*.[11]

Yet the wealthier you are, the more likely you will be to insist that *your* child's school, nanny, and other caretakers *not* expose them to attention-splintering digital fora. John Dewey's exhortation still ought to ring true:

> What the best and wisest parent wants for his own child, that must the community want for all of its children. Any other ideal for our schools is narrow and unlovely; acted upon, it destroys our democracy.[12]

Worse, high-stakes exams narrowed not only *what's* taught, but *how* it's taught. The open-ended joy of reading has too often withered to a soulless dissection of *content* without *context*; the joy of

[10] See Stephanie Simon, "Bill Gates Plugs Common Core," *Politico*, September 24, 2014. *Sic* is the Latin for "thus," as in "Yeah, I can't believe he actually said that, but he really did." But I also like that it's pronounced the same as *sick*!

[11] Gert Biesta's caustic term for the attack on teachers' active role in our classrooms.

[12] *The School and Society* (University of Chicago Press, 1900), 19.

mathematics to arbitrary exercises, drained of the delightful pattern making that generates conjecture in the first place.[13] We've forgotten Mark Twain's insight: *Intellectual "work" is misnamed; it is a pleasure, a dissipation, and is its own highest reward.*[14]

I was a math geek before I finally determined to study literature. I'll never forget how my college calculus professor, renowned for his intimidating personality, would stop in the midst of a proof. He'd step back from the chalkboard. He'd stare, and ponder: "Look at that. Do you see that? We could have done this proof in eleven steps, but we found a more elegant way—we got there in just seven. That's . . . that's *beautiful*." His awe at the grace-filled solution was contagious: *A mathematician, like a painter or a poet, is a maker of patterns*.[15]

All intellectual pursuits are more *qualitative* than any bubble sheet can ever gauge. We ought not to be surprised that in recent decades children have become

> less emotionally expressive, less energetic, less talkative and verbally expressive, less humorous, less imaginative, less unconventional, less lively and passionate, less perceptive, less apt to connect seemingly irrelevant things, less synthesizing, and less likely to see things from a different angle.[16]

This is the real creativity-killer.

Let's return now to seven-year-old Shakespeare, and consider not "how annoying" he might have been to his instructor, but

[13] I commend Paul Lockhart's "A Mathematician's Lament" (2009): https://www.maa.org/external_archive/devlin/LockhartsLament.pdf.

[14] *A Connecticut Yankee in King Arthur's Court* (1889), ed. Bernard L. Stein (University of California Press, 2010), 279.

[15] British mathematician G. H. Hardy, cited in Karen Olsson, "The Aesthetic Beauty of Math," *Paris Review* blog, July 22, 2019: https://www.theparisreview.org/blog/2019/07/22/the-aesthetic-beauty-of-math/.

[16] Kyung-Hee Kim, summarizing the data from the 2011 Torrance Tests of Creative Thinking, cited in Peter Gray, "The Play Deficit," *Aeon*, September 18, 2013. Writing *is not a matter of filling in blanks in workbooks, but rather a joyful form of expression*. Helen Vendler, "Reading Is Elemental," *Harvard Magazine*, September, 2011.

rather how we might reclaim some of the best aspects of his education.

Now, I know what you're thinking: *of course* a Shakespeare professor would say that—we all tend to think the thing that *we* do is right, as in Alexander Pope's observation:

> 'Tis with our judgments as our watches, none
> Go just alike, yet each believes his own.[17]

Shakespeare's contemporary Philip Sidney jested that all people praise their own line of work as essential. Before he defends his own hobbyhorse (poetry), Sidney recounts another man's affection for horsemanship:

> He exercised his speech in the praise of his faculty. He said soldiers were the noblest estate of mankind, and horsemen the noblest of soldiers . . . [and that] no earthly thing bred such wonder to a prince as to be a good horseman. . . . [he nearly] persuaded me to have wished myself a horse.[18]

I don't wish you were a horse! or even another Shakespeare, who *will never be made by the study of Shakespeare*.[19]

Yet Shakespeare was once seven; he did have teachers; and they taught him something about thinking. In turn, our own power of understanding can *expand and become conscious of itself as we watch it at work in Shakespeare*.[20]

I'm not talking about *what* Shakespeare thought. Every word onstage is said through the voice of a character, so wrenching quotations out of context won't reveal how he felt about law or love or leadership. This hasn't prevented management consultants from

[17] *An Essay on Criticism* (1709), lines 9–10.

[18] *The Defense of Poesy* (1595), in *Selected Writings*, ed. Richard Dutton (Routledge, 2002), 102.

[19] Ralph Waldo Emerson, "Self-Reliance" (1841), in *The Prose Works of Ralph Waldo Emerson*, vol. 1 (1870), 259.

[20] John Middleton Murry, "The Process of Creative Style," in *The Problem of Style* (Oxford University Press, 1922), 116.

INDEX

An Author ought to make the Index to his book, whereas
the book itself may be written by any person else.
—Nicolás Antonio, *Bibliotheca Hispana sive Hispanorum* (1672)