About the Folger Shakespeare Library

The Folger Shakespeare Library houses one of the world’s largest and most significant collections of materials pertaining to Shakespeare and the English and Continental Renaissance. The Folger Shakespeare Library editions of Shakespeare’s plays are acclaimed throughout the world by educators, students, and general readers.

The mission of the Folger Library is to preserve and enhance its collections; to render the collections accessible to scholars for advanced research; and to advance understanding and appreciation of the Library and its collections through interpretive programs for the public.

About the Folger Shakespeare Library’s Education Department

“There is much matter to be heard and learned.”
As You Like It

Shakespeare’s audience spoke of hearing a play, rather than of seeing one. The Folger Shakespeare Library’s Education department believes in active learning, using a performance-based and language-centered approach to teaching Shakespeare. Drawing on the Folger’s abundant resources and incorporating opportunities provided by the Web, their activities and workshops present innovative ways to engage children, students, and teachers in Shakespeare’s work.

For a complete selection of curriculum plans from the Folger Shakespeare Library Education department, visit www.folger.com.
**About the Folger Shakespeare Library’s Publishing Program**

For nearly 70 years, the Folger Shakespeare Library has been the most respected resource for the scholarship and teaching of William Shakespeare. Designed with everyone in mind—from students to general readers—these editions feature:

- Freshly edited text based on the best early printed version of the play
- Modern spelling and punctuation
- Detailed explanatory notes conveniently placed on pages facing the text of the play
- Scene-by-scene plot summaries
- A key to famous lines and phrases
- An introduction to reading Shakespeare’s language
- An essay by an outstanding scholar providing a modern perspective on the play
- Illustrations from the Folger Shakespeare Library’s vast holdings of rare books
- Biographical and historical essays

To receive a complete list of available titles, e-mail your request to folger.marketing@simonandschuster.com.

**The Shakespeare Set Free Workshops**

Make meaningful learning fun. Shakespeare Set Free workshops model a fresh approach for teaching Shakespeare in grades 3-12. Based on twenty years of best practices, the Folger method inspires teachers with proven activities that address national and local standards. Schedule a one-day workshop for 20-30 teachers at your school. If you teach in New Jersey, you may be eligible for funding from the Geraldine R. Dodge Foundation. Contact the Folger Shakespeare Library at 202-675-0380 or by e-mail at educate@folger.edu for more information.

Turn the page for sample curriculum plans that you can find at [http://www.folger.com](http://www.folger.com). Additional plans and tools are available on the website.
THE TAMING OF THE SHREW

Dear Colleagues,

Somewhere along the line, most of my students and probably most of yours have heard about William Shakespeare. Maybe they saw the film *Shakespeare in Love* or heard an answer on *Jeopardy*, but somehow, along with the ozone, they’ve breathed in that name: Shakespeare. In fact, to many kids Shakespeare is “sposed to be” a part of high-school education, and they expect to read one of his works. If we don’t give them that exposure, they feel vaguely cheated or assume we think they’re incompetent to meet the challenge of something important.

But when that anticipated moment comes and the teenage eye actually meets the Shakespearean page, then, unfortunately, that early interest too often is followed by . . . “Huh? What is this? Why are we reading this?”

The faces of the bored and defiant can make the best of us dread going into the classroom. It’s happened to me, and maybe it’s happened to you, but it doesn’t have to be that way. Incredibly, teaching Shakespeare can actually invigorate both your class and you. . . . You have an intimate knowledge of your teaching style and of the workings of your class. Use that knowledge to select the exercises [from this packet] that you think will provoke excitement, enhance learning, and help ease your students past the language barrier and into the wonder of the play.

Here’s to the magic in the play and to the magic in your classroom.

Judith Elstein
Adapted from *Shakespeare Set Free: Teaching Romeo and Juliet, Macbeth, and A Midsummer Night’s Dream*

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Each of the five lesson plans in this packet includes:

- Step-by-step instructions
- Materials needed
- Standards covered
- Questions students should be able to answer when the lesson is over
- Suggested related lesson plans with directions on how to find them on the Folger Web site.

Contributing Editors:

Jeremy Ehrlich    Janet Field-Pickering    Julie Kachniasz
Curriculum Plan #1

Fun with Sonnets
(A Lesson in Language)
Developed by Jeff Schober

Because of their structure and brevity, sonnets are a good way to introduce Shakespeare, his language, and iambic pentameter.

Students will read and interpret several of Shakespeare's sonnets. After reading the sonnets, discussing their meanings, examining their form, and practicing the rhythm and meter, students will write and present their own sonnets.

This lesson will take 1-2 class periods.

NCTE Standards Covered:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.
What To Do:

1. Distribute copies of the sonnets, which can be found in the Folger edition of *Shakespeare’s Sonnets* (ISBN: 0-671-72287-5). I suggest sonnets 27, 57, and 116 because they are easy for students to understand, but any sonnet will work. Explain that Shakespearean sonnets are highly structured poems of 14 lines with the ABAB CDCD EFEF GG rhyme scheme. Each line is written in iambic pentameter. Explain that the rhythm resembles a heartbeat, and use the first line of a sonnet to illustrate.

2. Read through the sonnets and discuss the possible meanings for each.

3. Read one sonnet aloud while the students tap their palms against their desks to the iambic pentameter.

4. Once they understand the meter, students should push desks to the corners of the room and sit in a circle on the floor. Explain that everyone will pound out an original iambic pentameter sentence, one at a time. Give an example, such as: "Today I think we'll write some sonnets, great!" Ask for volunteers, and remind students that the lesson is a learning process and no one is expected to be an expert. If someone gets stuck, encourage the class to help out.

5. Ask the students to return to their desks and take out a blank sheet of paper. Have them number lines from 1 to 14. Ask a volunteer to give you a word, and have students write that word on line 1. Ask for another word for line 2. Then, for line 3, solicit a word that rhymes with line 1. Line 4 must likewise rhyme with line 2. Continue this way, rhyming lines 5 and 7, 6 and 8, 9 and 11, 10 and 12. Lines 13 and 14 must rhyme with each other.

6. Students can work on this individually or in pairs, depending on the ability level of your class. They now have an outline for their own sonnet. Allow them to work until they are well on their way, offering guidance as needed. Set a due date and have them prepare to share their work with the class.

7. When students read their sonnets aloud on the due date, encourage raucous applause.

What You Need:

Shakespeare sonnets of your choice. They can be found in the Folger edition of *Shakespeare’s Sonnets* (ISBN: 0-671-72287-5)

How Did It Go?

If the students understand the rhythm of Shakespeare's language and the tight constraints under which sonnets are written, the lesson was a success.
If You And Your Class Enjoyed This Curriculum Plan, You’ll Want To Try:

“It’s Elementary! Stomping and Romping with Shakespeare”: The first part of this lesson will engage children in a number of activities that explore rhythm and meter. In the second part of the lesson, students will create a series of "living pictures" to illustrate a Shakespearean song.

Where Can I Find This Lesson Plan?

1. Go to the Web site address: www.folger.edu
2. Scroll down to “Teachers and Students”
3. In the menu that appears, choose “Resources for Teachers” and then “Teaching Shakespeare”
4. Click on “Archives”
5. Click on “Lesson Plan Archives”
6. Scroll down until you get to “General Lessons”
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas
The Good and the Badde: Are Stereotypes a Perfect Fit? (A Lesson in Character Analysis)
Developed by Maryann Jessup and Jeannie Goodwin

Students will examine stereotypes of women from *The Good and the Badde* (a 17th century primary source) in juxtaposition with the female characters in *The Taming of the Shrew*. Through this exercise, students will locate evidence from the text of the play to support or refute these stereotypes.

The students should have finished Act 2 by the time they begin this assignment. This lesson will take 2 class periods to introduce, and it will be extended as independent work until the play is completed.

NCTE Standards Covered:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

What To Do:

1. After students have reached the end of Act 2, distribute copies of the excerpt from *The Good and the Badde*, London, 1616. Explain that it is a 17th century primary source that describes how women were categorized during Shakespeare’s time.
2. Assign students to partners. Ask the teams to read through all of the descriptions and to select one description to work with. (You might want to make sure that all the descriptions are assigned to at least one set of partners.)

3. Distribute the graphic organizer (see handout included in this set of materials), and model one example on the overhead or chalkboard before the pairs begin the assignment.

4. Ask students to locate lines in the first two acts of the play which support or refute a description from *The Good and the Badde*.

5. Show students how to write the line/s under the appropriate category on the graphic organizer. Be sure to include the act, scene, and line attribution.

6. Ask the partners to work together and record the evidence on the graphic organizer for at least four citations.

7. Next, ask the pairs to present their information to the class.

8. Discuss whether or not the stereotypes fit the characters using evidence from the play.

9. As the students read Acts 3, 4, and 5, they should continue to add evidence to the graphic organizer for homework.

10. Upon completion of the play, ask students to write a character analysis using evidence from the graphic organizer.

**What You Need:**


Handout (attached)

**How Did It Go?**

Did the pairs complete the graphic organizer with at least four items of evidence? Was the evidence cited correctly? Were the lines copied correctly?

In their oral presentation to the class, did the pairs convey a clear understanding of the stereotype and the character?

Did the class engage in active discussion, at times disagreeing with one another about the interpretation of a chosen line?

Did the students complete the organizer independently for Acts 3, 4, and 5? Were their written character analyses well-composed and insightful, with lots of supporting evidence from the text?
Did the students write thoughtful, text-based character analyses?

If You And Your Class Enjoyed This Curriculum Plan, You’ll Want To Try:

“17th Century Pick-up Lines”: Students will examine a chapter from a mid-17th century handbook, *The Mysteries of Love & Eloquence, Or the Arts of Wooing and Complementing*, which offers to “young practioners [sic] of Love and Courtship set forms of expressions for imitation.” Reading 17th century pick-up lines will give students an opportunity to practice reading a 17th century text and perhaps inspire their own success in love.

Where Can I Find This Lesson Plan?

1. Go to the Web site address: [www.folger.edu](http://www.folger.edu)
2. Scroll down to “Teachers and Students”
3. In the menu that appears, choose “Resources for Teachers” and then “Teaching Shakespeare”
4. Click on “Archives”
5. Click on “Lesson Plan Archives”
6. Scroll down until you get to “Romeo and Juliet”
7. Choose the primary source listed above or browse the other titles for more classroom ideas
Metaphors in Shakespeare
(A Lesson in Figurative Language)
Developed by Paul Clark

Although students have probably been taught metaphors since grade school, they often have a difficult time grasping non-literal language. This lesson will enable students to identify metaphors in *The Taming of the Shrew*, understand the metaphorical relationships expressed, and place those metaphors in the context of the play as a whole.

The purpose of this lesson is to deepen students' understanding of what constitutes a metaphor and enhance their understanding of how metaphorical language gives a work of literature depth, unity, and complexity. This lesson also provides students an opportunity to create their own metaphors and apply higher level thinking skills to language analysis.

This lesson should be done after the entire play has been read. The basic lesson can be completed in one class period.

NCTE Standards Covered:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

What To Do:

1. Briefly review what constitutes a metaphor. Provide the class with examples of non-literal and metaphorical language and facilitate a general class discussion on the definition of metaphor.

2. Divide students into small groups of two to four and give each student two 3 x 5 note cards.
3. Assign each group a scene, act or specific number of pages of the play, depending on the size of the class. Ask each group member to identify two metaphors and write them on the cards. They should note the speaker, the line numbers, the two things compared, the speaker's purpose in using this metaphor and the effectiveness of the metaphor on the reader.

4. Students should share and discuss their metaphors within the group. Then, ask each student to choose one metaphor to share with the class.

5. In the class discussion, begin to focus the students' attention to the repeated use of metaphors throughout the play. Encourage the class to identify these patterns and discuss their purpose and effectiveness in the play.

**What You Need:**
3x5 note cards

**How Did It Go?**

To evaluate students' comprehension of the use of metaphorical language, give students examples of metaphors from a Shakespeare play other than *The Taming of the Shrew* and ask students to analyze the examples.

To further check student understanding, ask students to create their own metaphors. Students may simply write out their own metaphorical constructs on paper.

You can extend the assignment by having each student bring an object to class that can be used to clarify or enhance any metaphor they created on their own or found in the play. Finding something concrete and physical may enhance their perceptions of the nature of abstract and concrete uses of language in a non-literal context.

When evaluating their responses consider the following:

Does the student have a basic grasp of the concept of a metaphor? Are the student's examples clear? Is the student analysis incomplete or well-developed and inclusive? Is the analysis superficial or insightful? Can the student differentiate between literal and non-literal language?

**If You And Your Class Enjoyed This Curriculum Plan, You’ll Want To Try:**

“Page to Stage”: This exercise will lead students through a series of steps to help them understand the way Shakespearean language works and prepare them to perform it.
Where Can I Find This Lesson Plan?

1. Go to the Web site address: www.folger.edu
2. Scroll down to “Teachers and Students”
3. In the menu that appears, choose “Resources for Teachers” and then “Teaching Shakespeare”
4. Click on “Archives”
5. Click on “Lesson Plan Archives”
6. Scroll down until you get to “General Lessons”
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas
Curriculum Plan #4

A Boxful of Character
(A Lesson in Motivation and Development)
Developed by Linda G. Wolford

In this lesson students will create life boxes based on the text of *The Taming of the Shrew* and present these boxes to the class. A life box is a container with everyday items that relate to a character. Choosing items to represent elements of a character will necessitate careful reading of the text. Using details from the text to explain their choices will require students to use critical thinking. Sharing their creations will expand all of the students' understanding of the characters.

This lesson plan will take two class periods.

**NCTE Standards Covered:**

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

**What To Do:**

Preparation: students will have read at least halfway through the play.

1. Explain the concept of a character life box. A life box is a container of carefully chosen items that represent a particular character in a play. The box must contain six to eight things the character might use daily or have as a keepsake. A line from the play must be cited to justify each item. The lines can be either spoken by the character or by another character in the play. No photos—items only. A shoebox is a good container, but other appropriate containers are okay (pillowcase, cigar box, purse, etc.), particularly if they support character analysis.

2. Assign students to work in pairs. The students pick a character and gather items to put in their box. They find text to support each item choice and record a description of the
item, an explanation of why it was chosen, and a corresponding phrase or sentence from the play. This list will be handed in.

3. The students bring in the finished projects and present them to the class. They share their items and explanations by holding up and describing each item and reading or telling what lines of text support their choice.

What You Need:


How Did It Go?

Did the students find six to eight items? Did the items represent the character appropriately? Could the students support their choices with text?

A discussion of which items clearly defined each character helps students differentiate and understand character motivation and development. If you choose to start this project when the students are only halfway through a play, you could extend the project by having them add more items to the box as they finish the play.

If You And Your Class Enjoyed This Curriculum Plan, You’ll Want To Try:

“Mapping Shakespeare”: Each student will focus closely on one character in the play and create a visual representation of that character's language, personality, motivation, and relationships.

Where Can I Find This Lesson Plan?

1. Go to the Web site address: www.folger.edu
2. Scroll down to “Teachers and Students”
3. In the menu that appears, choose “Resources for Teachers” and then “Teaching Shakespeare”
4. Click on “Archives”
5. Click on “Lesson Plan Archives”
6. Scroll down until you get to “General Lessons”
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas
Curriculum Plan #5

Shakespeare Wall
(A Lesson in Story Structure)
Developed by Charles West

This activity is designed to enable students to see The Taming of the Shrew both as a whole and as a series of scenes. It will get students who won't read or perform out of their seats, and it gets the play out of the "book."

This lesson will take one class period to introduce but will extend throughout the study of the play.

NCTE Standards Covered:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

7. Students conduct research on issues and interests by generating ideas and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

What To Do:

The overall idea of the "Shakespeare Wall" is to make a bar graph out of The Taming of the Shrew. This activity is a way for students to see all of the play at once in a form that reveals the scene structure and changing rhythms of the play.

1. Take a Folger edition of The Taming of the Shrew (because the text is printed on one side of the page), rip the covers off, and tear out all the pages. Cut off the margins at the top and bottom of each page so that only the lines of the play will show when you tape the pages together. Tape the pages of the play together lengthwise so that each scene is a
separate vertical unit. When each scene is taped together, arrange the scene units (in sequence) on the wall so it looks like an upside-down bar graph.

2. Have students highlight various aspects of the play by using different color markers. Choose a word, theme or motif and highlight all instances where it appears in the play. Ask the students to mark various images or symbols, which recur frequently, or mark different characters’ lines with different colors so that students can count the number of lines each character speaks. Rhetorical devices and rhyming words (both ending and internal) could be also be highlighted.

3. As the students continue to work on the wall over time, make a key to identify what each highlighted color means.

**What You Need:**

Scissors
Tape
Colored markers
A wall

**How Did It Go?**

The easiest way to determine how well the whole thing went is to look at the wall and see how marked up the play is when you are done.

**If You And Your Class Enjoyed This Curriculum Plan, You’ll Want To Try:**

“A Picture Is Worth A Thousand Words”: Students design and create photo albums that tell the story of the play.

**Where Can I Find This Lesson Plan?**

1. Go to the Web site address: [www.folger.edu](http://www.folger.edu)
2. Scroll down to “Teachers and Students”
3. In the menu that appears, choose “Resources for Teachers” and then “Teaching Shakespeare”
4. Click on “Archives”
5. Click on “Lesson Plan Archives”
6. Scroll down until you get to “General Lessons”
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas
Also Available from the Folger Shakespeare Library

Shakespeare wrote more than twenty plays*, and many are terrific for students. Whether tragedy or comedy, all will teach students about the age of Shakespeare, about the subtle manipulation of language and image, and about the dramatic construction of character in a new and exciting way. Additional titles include:

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Romeo and Juliet (ISBN: 0-7432-7711-1)
Othello (ISBN: 0-7432-7755-3)
Julius Caesar (ISBN: 0-7432-8274-3)
The Merchant of Venice (ISBN: 0-7432-7756-1)
King Lear (ISBN: 0-7432-8276-X)

*For a complete list of available titles, please e-mail your request to folger.marketing@simonandschuster.com
Graphic Organizer for STEREOTYPES: ARE THEY A PERFECT FIT?

Students’ names: __________________________________________________

Description chosen from *The Good and the Badde*: ____________________________

______________________________________________________________________

______________________________________________________________________

1. Act/Scene/Line Numbers: _____________________
   Line: “_________________________________________________________
         ___________________________________________________________
   Character: ______________________  Stereotype: _____________________
   Evidence:  Supports / Does not support

2. Act/Scene/Line Numbers: _____________________
   Line: “_________________________________________________________
         ___________________________________________________________
   Character: ______________________  Stereotype: _____________________
   Evidence:  Supports / Does not support

3. Act/Scene/Line Numbers: _____________________
   Line: “_________________________________________________________
         ___________________________________________________________
   Character: ______________________  Stereotype: _____________________
   Evidence:  Supports / Does not support

4. Act/Scene/Line Numbers: _____________________
   Line: “_________________________________________________________
         ___________________________________________________________
   Character: ______________________  Stereotype: _____________________
   Evidence:  Supports / Does not support

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A Virgin.

Virgin is the beauty of Nature, where the Spirit gracious makes the creature Glorious: She is the loue of Vertue, the honour of Reason, the grace of Youth, and the comfort of Age: Her studie is Holinesse, her exercise Goodnesse, her grace Humility, and her loue is Charity: her countenance is Modesty, her speech is Truth, her wealth Grace, and her fame Constancy: her vertue Continence, her labour Patience, her dyet Abstinence, and her care Conscience: Her conversation Heavenly, her meditations Angel-like, her prayers devout, and her hopes Divine: Her parents Joy, her kindreds Honour, her countreys Fame, and her owne Felicity: She is the blest of the Higheft, the praise of the Worthieft, the loue of the Nobleft, and the nearest to the Best: She is of creatures the Rarift, of Women the Chiefeft, of nature the Pureft, and of Wifedom the Choyeft. Her life is a Pilgrimage, her death but a Passage, her description a Wonder, and her name an Honour. In summe, she is the daughter of Glory, the mother of Grace, the sister of Loue, and the beloved of Life.

A wanton Woman.

Wanton Woman is the figure of Imperfection, in nature, an Ape, in quality a Waggard, in countenance, a Witch, and in condition,
A quiet woman is like a still winde, which neither chills the body, nor blowes dust in the face: her patience is a virtue that winnes the heart of love, and her virtue makes her well worthy regarde: she fears God, and flyeth sinne; sheeweth kindness, and loueth peace: her tongue is tied to discretion, and her heart is the harbor of goodness: she is acomform of calamity, and in prosperity a companion, a Physician in sickness, and a Musician in hỗpe: her wayes are the walke toward heaven, and her Guide is the Grace of the Almighty: she is her husbands Downe-bed, where his heart.
and Vnuworthies of this Age.

Iyes at rest, and her childrens Glasse in the notes of her Grace, her servants honour in the keeping of her house, and her neighbours example in the notes of a good nature: She skorns Fortune, and loues Vertue, and out of thrift gathereth Charity: she is a Turtle in her love, a Lambe in her meekenesse, a Saint in her heart, and an Angell in her soule. In summe, she is a Jewell vnprizeable, and a joy vnspakeable, a comfort in Nature incomparable, and a Wife in the world vnmatchable.

An Vnquiet Woman.

A Vnquiet Woman is the misery of man, whose demeanour is not to be described, but in extremities: her voice is the skrieching of an Owle, her eie the poison of a Cockatrice, her hand the clawe of a Crocodile, and her heart a Cabinet of honour: She is the griefe of Nature, the wound of Wit, the trouble of Reason, and the abuse of time: her pride is vnsupportable, her anger unquenchable, her will vn satiable, and her malice vnmatchable: She feares no colours, the cares for no counsaile, she spares no persons, nor respects any time; her command is Must, her Reason will, her Resolution Shall, and her satisfaction So: She looks ano-lawe, and thinks of no Lord, admits no command, and keeps no good order: She is a croffe, but not of Christ, and a word, but not of Grace, a creature, but not of wisedome, and a servant, but not of God. In summe, she is the seede of trouble, the fruit.
Descriptions of the Worthy,
fruit of travaile, the taste of bitteness, and the digestion of death.

A good wife.

A Good Wife is a world of wealth, where just cause of content makes a kingdom in conceit: She is the eye of wariness, the tongue of silence, the hand of labour, and the heart of love: a companion of kindness, a Matriz of Passion, an exercise of Patience, and an example of experience: She is the Kitchin Physician, the Chamber comfort, the Halls care, and the Parlours Grace: She is the Dairies neatness, the Brue-houte wholesomeness, the Gamers provision, and the Gardens plantation: her voice is museke, her countenance meekenesse, her minde vertuous, and her soule gracious: she is her Husbands Iewell, her Childrens joy, her Neighbors loue, and her servants honour; she is Poverties praiser, and Charities praife, Religions loue, and Denotions zeale: she is a care of necessity, and a course of Thrift, a booke of Huswifery, and a mirror of modestie. In summe, she is Gods blessing, and Mans happiness, Earths honour, and Heauens creature.

An Effeminate Ffoole.

An Effeminate ffoole is the figure of a Baby: he loues nothing but gay, to look in a Glasse, to kepe among Wenches, and, to play with trifles, to feed on sweet meats, and to be daunced in Laps, to be imbraced in Armes, and to be killed on

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