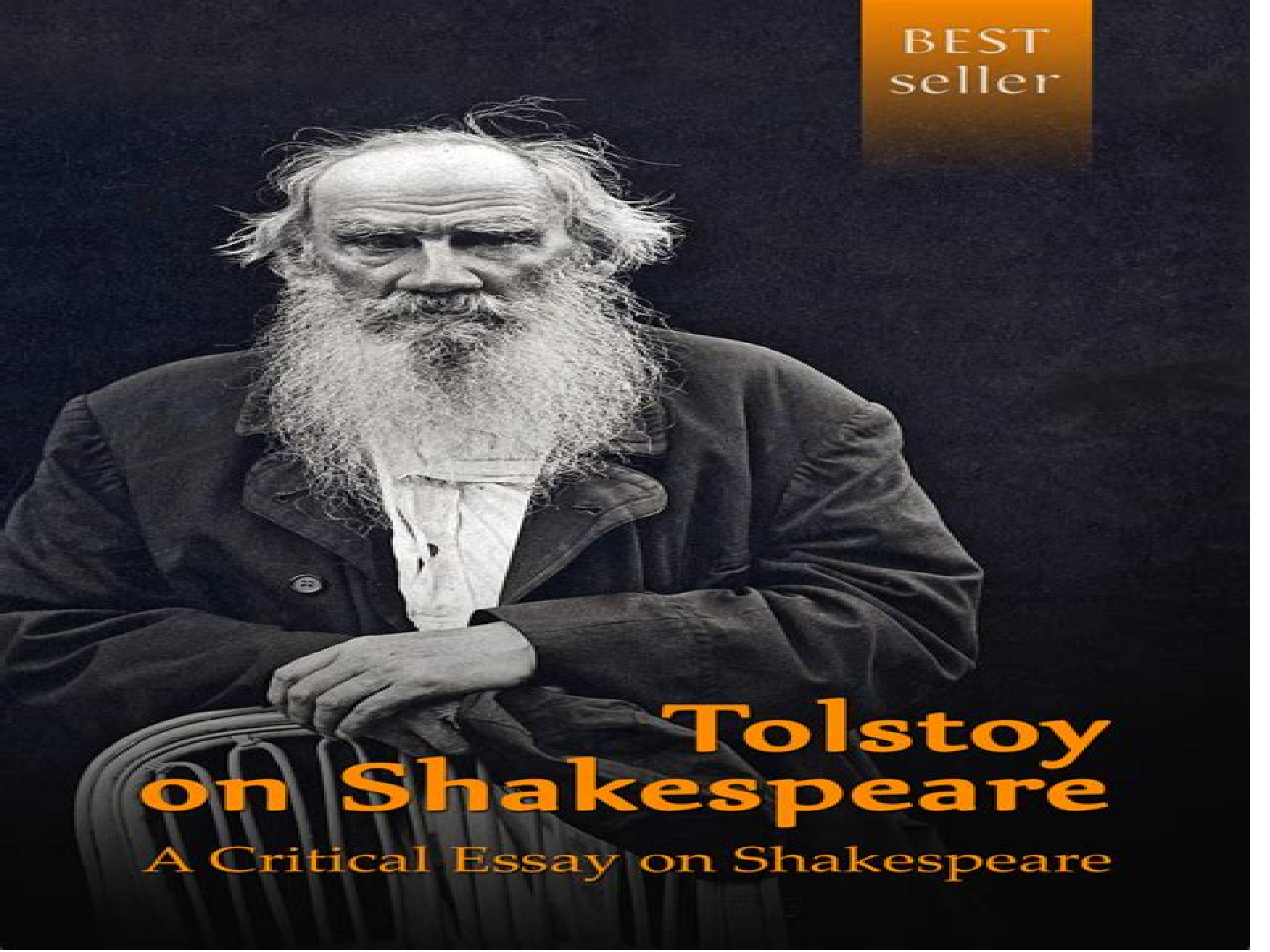




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Tolstoy on Shakespeare

A Critical Essay on Shakespeare

Tolstoy On Shakespeare A Critical Essay On Shakespeare

Leo Tolstoy



Tolstoy On Shakespeare A Critical Essay On Shakespeare:

Tolstoy on Shakespeare graf Leo Tolstoy,1906 *Tolstoy on Shakespeare* graf Leo Tolstoy,1906 *Tolstoy On Shakespeare* Leo Tolstoy,2024-04-03 *Tolstoy On Shakespeare A Critical Essay On Shakespeare* is a non fiction work by the renowned Russian writer Leo Tolstoy published in 1906 In this essay Tolstoy presents a comprehensive critique of the works of William Shakespeare arguably the most celebrated playwright in the English language Tolstoy s assessment of Shakespeare s plays is characterized by both admiration and criticism While he acknowledges Shakespeare s literary genius and the universal appeal of his works Tolstoy also questions their moral and artistic value One of Tolstoy s main criticisms of Shakespeare is centered on what he perceives as the lack of moral clarity and coherence in his plays Tolstoy argues that Shakespeare s characters and plots lack moral integrity and fail to convey a clear moral message He accuses Shakespeare of promoting moral relativism and portraying human behavior in a morally ambiguous light which he views as detrimental to society Furthermore Tolstoy criticizes Shakespeare s portrayal of life as a series of chaotic and meaningless events devoid of any higher purpose or moral order He contrasts this with his own belief in the importance of moral principles and the pursuit of a meaningful life guided by moral ideals In addition to his moral objections Tolstoy also critiques Shakespeare s writing style particularly his use of complex language and intricate plots which he finds excessive and unnecessary Tolstoy advocates for simplicity and clarity in literature arguing that Shakespeare s verbosity and ornate language detract from the true essence of his characters and themes Despite his criticisms Tolstoy acknowledges Shakespeare s immense influence on world literature and culture He recognizes the enduring popularity of Shakespeare s plays and the profound impact they have had on subsequent generations of writers and artists Overall *Tolstoy On Shakespeare* offers a thought provoking analysis of Shakespeare s works from the perspective of one of the greatest writers of the 19th century Tolstoy s essay reflects his own moral and aesthetic principles as well as his profound engagement with the philosophical questions of human existence and the nature of art *Tolstoy on Shakespeare* Leo Nikolayevich Tolstoy,Leo Tolstoy,Ernest Crosby,G. Bernard Shaw,2009-05 Count Lev Nikolayevich Tolstoy 1828 1910 commonly referred to in English as Leo Tolstoy was a Russian writer novelist essayist dramatist and philosopher as well as pacifist Christian anarchist and educational reformer He was the most influential member of the aristocratic Tolstoy family His first publications were three autobiographical novels *Childhood* *Boyhood* and *Youth* 1852 1856 They tell of a rich landowner s son and his slow realization of the differences between him and his peasants As a fiction writer Tolstoy is widely regarded as one of the greatest of all novelists particularly noted for his masterpieces *War and Peace* 1869 and *Anna Karenina* 1877 In their scope breadth and realistic depiction of 19th century Russian life the two books stand at the peak of realist fiction As a moral philosopher Tolstoy was notable for his ideas on nonviolent resistance through works such as *The Kingdom of God is Within You* 1894 During his life Tolstoy came to the conclusion that William Shakespeare is a bad dramatist and not a true artist at all Tolstoy explained his views in a critical

essay on Shakespeare written in 1903 *Tolstoy on Shakespeare* Leo Tolstoy, 2025-06-13 Tolstoy on Shakespeare by Leo Tolstoy is a profound exploration of the works of William Shakespeare examining the playwright's literary merit and legacy through the lens of Tolstoy's philosophical and ethical beliefs. Written as a critical essay, this work reflects Tolstoy's dissatisfaction with the prevailing views of Shakespeare's significance in literature and theater, challenging the notion of artistic greatness based on complexity or popularity. In this incisive analysis, Tolstoy critiques Shakespeare's plays, dissecting their themes, character development, and moral implications. He argues that true art should serve a moral purpose and contribute positively to the human experience. Through this perspective, Tolstoy delves into Shakespeare's characters and narratives, questioning their alignment with his ethical standards and their ability to elevate the human spirit. Tolstoy's examination extends beyond mere literary criticism; it fosters deeper discussions regarding the nature of art, the role of the artist in society, and the impact of theatrical performances on the audience. He advocates for literature that communicates truth and fosters understanding, steering away from works that in his view glamorize vice or moral ambiguity. This critical assessment not only showcases Tolstoy's unique voice and insight but also provides readers with an opportunity to re-evaluate Shakespeare's works from a different perspective. It serves as a bridge between high art and ethical considerations, prompting discussions about the responsibilities of authors and the potential influence of literature on society. Ultimately, *Tolstoy on Shakespeare* is a significant contribution to literary criticism, revealing Tolstoy's passion for art intertwined with his moral philosophy. It remains a thought-provoking read for those interested in the intersections of literature, ethics, and cultural commentary, as well as for admirers of both Tolstoy and Shakespeare. **TOLSTOY ON SHAKESPEARE LEO.**

TOLSTOY, 2018 A critical Essay on Shakespeare By LEO TOLSTOY Leo Tolstoy, 2019-01-04 I remember the astonishment I felt when I first read Shakespeare. I expected to receive a powerful aesthetic pleasure, but having read one after the other works regarded as his best, *King Lear*, *Romeo and Juliet*, *Hamlet*, and *Macbeth*, not only did I feel no delight, but I felt an irresistible repulsion and tedium and doubted as to whether I was senseless in feeling works regarded as the summit of perfection by the whole of the civilized world to be trivial and positively bad, or whether the significance which this civilized world attributes to the works of Shakespeare was itself senseless. My consternation was increased by the fact that I always keenly felt the beauties of poetry in every form; then why should artistic works recognized by the whole world as those of a genius, the works of Shakespeare, not only fail to please me but be disagreeable to me? For a long time I could not believe in myself, and during fifty years, in order to test myself, I several times recommenced reading Shakespeare in every possible form: in Russian, in English, in German, and in Schlegel's translation, as I was advised. Several times I read the dramas and the comedies and historical plays, and I invariably underwent the same feelings: repulsion, weariness, and bewilderment. At the present time, before writing this preface, being desirous once more to test myself, I have, as an old man of seventy-five, again read the whole of Shakespeare, including the historical plays, the *Henrys*, *Troilus and Cressida*, the *Tempest*, *Cymbeline*, and I

have felt with even greater force the same feelings this time however not of bewilderment but of firm indubitable conviction that the unquestionable glory of a great genius which Shakespeare enjoys and which compels writers of our time to imitate him and readers and spectators to discover in him non existent merits thereby distorting their aesthetic and ethical understanding is a great evil as is every untruth

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beauties of poetry in every form then why should artistic works recognized by the whole world as those of a genius the works of Shakespeare not only fail to please me but be disagreeable to me For a long time I could not believe in myself and during fifty years in order to test myself I several times recommenced reading Shakespeare in every possible form in Russian in English in German and in Schlegel s translation as I was advised Several times I read the dramas and the comedies and historical plays and I invariably underwent the same feelings repulsion weariness and bewilderment At the present time before writing this preface being desirous once more to test myself I have as an old man of seventy five again read the whole of Shakespeare including the historical plays the Henrys Troilus and Cressida the Tempest Cymbeline and I have felt with even greater force the same feelings this time however not of bewilderment but of firm indubitable conviction that the unquestionable glory of a great genius which Shakespeare enjoys and which compels writers of our time to imitate him and readers and spectators to discover in him non existent merits thereby distorting their aesthetic and ethical understanding is a great evil as is every untruth

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