

**The 7 ages of man poem**

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According to William Shakespeare's character Jaques in *As You Like It* men go through seven stages in their lives: Infancy Schoolboy Teenager Young man Middle aged Old aged Dotage & death The 'Seven Ages of Man', in detail In Act 2 Scene 7 of *As You Like It*, Jaques speaks his 'Ages of man' monologue (better known as the 'All the world's a stage' speech). In this monologue Jaques starts by explaining that "All the world's a stage, And all the men and women merely players", then goes on to describe these seven stages of life that men go through in some detail: Stage 1, Infancy: A helpless baby, just crying and throwing up. "At first the infant, Mewling and puking in the nurse's arms." Stage 2, Schoolboy: This is where his formal education starts but he is not entirely happy with school. His mother is ambitious for him and has washed his face thoroughly before sending him off to school but he goes very slowly and reluctantly, "the whining school-boy with his satchel And shining morning face, creeping like a snail Unwillingly to school." Stage 3, Teenager: He's grown into his late teens and his main interest is girls. He's likely to make a bit of a fool of himself with them. He is sentimental, sighing and writing poems to girls, making himself a bit ridiculous. "the lover, Sighing like furnace, with a woeful ballad Made to his mistress' eyebrow." Stage 4, Young man: He's a bold and fearless soldier - passionate in the causes he's prepared to fight for and quickly springs into action. He works on developing his reputation and takes risks to that end. "a soldier, Full of strange oaths, and bearded like the pard, Jealous in honour, sudden, and quick in quarrel, Seeking the bubble reputation Even in the cannon's mouth." Stage 5, Middle-aged: He regards himself as wise and experienced and doesn't mind sharing his views and ideas with anyone and likes making speeches. He's made a name for himself and is prosperous and respected. As a result of his success, he's become vain. He enjoys the finer things in life, like good food. "the justice, In fair round belly, with good capon lin'd, With eyes severe, and beard of formal cut, Full of wise saws, and modern instances" Stage 6, Old man: He is old and nothing like his former self - physically or mentally. He looks and behaves like an old man, dresses like one and he has a thin piping voice now. His influence slips away, the lean and slipper'd pantaloen, "With spectacles on nose and pouch on side, His youthful hose, well sav'd, a world too wide For his shrunk shank, and his big manly voice, Turning again toward childish treble, pipes And whistles in his sound" Stage 7, Dotage and death: He loses his mind in senility. His hair and teeth fall out and his sight goes. Then he loses everything as he sinks into the oblivion of death. "A walking shadow, a poor player That struts and frets his hour upon the stage And then is heard no more: it is a tale Told by an idiot, full of sound and fury, Signifying nothing." Images of each of the seven ages of man, based on Jaque's 'Ages of man' monologue and taken from photos of stained glass windows in the Shakespeare Memorial Theatre, Stratford-upon-Avon. The seven deadly sins, the seven sacraments, the seven heavenly virtues, and so on. By the time the Elizabethan age arrived, it was a most familiar idea, and Shakespeare's audience would immediately have recognised the concept of the seven ages of man. Below is the complete 'ages of man' monologue from *As You Like It* - one of Shakespeare's most famous and well liked passages: 'All the world's a stage, And all the men and women merely players. They have their exits and their entrances, And one man in his time plays many parts, His acts being seven ages. At first the infant, Mewling and puking in the nurse's arms. Then, the whining school-boy with his satchel And shining morning face, creeping like a snail Unwillingly to school. And then the lover, Sighing like furnace, with a woeful ballad Made to his mistress' eyebrow. Then, a soldier, Full of strange oaths, and bearded like the pard, Jealous in honour, sudden, and quick in quarrel, Seeking the bubble reputation Even in the cannon's mouth. And then, the justice, In fair round belly, with a good capon lin'd, With eyes severe, and beard of formal cut, Full of wise saws, and modern instances. And so he plays his part. The sixth age shifts Into the lean and slipper'd pantaloen, With spectacles on nose and pouch on side, His youthful hose, well sav'd, a world too wide For his shrunk shank, and his big manly voice, Turning again toward childish treble, pipes And whistles in his sound. Last scene of all, That ends this strange eventful history, Is second childishness and mere oblivion, Sans teeth, sans eyes, sans taste, sans everything.' The idea of the world as a stage was not original but it was a metaphor Shakespeare appreciated, being an actor, stage writer and theatre proprietor. He uses it frequently and, of course, it fits in nicely with the metaphor of human life as a play with actors. Another of Shakespeare's favourite soliloquies is the 'Tomorrow and tomorrow and tomorrow' passage where Macbeth compares his life to that of a short, emotional performance by an actor on a stage (one of many famous Macbeth quotes): "A walking shadow, a poor player That struts and frets his hour upon the stage And then is heard no more: it is a tale Told by an idiot, full of sound and fury, Signifying nothing." Images of each of the seven ages of man, based on Jaque's 'Ages of man' monologue and taken from photos of stained glass windows in the Shakespeare Memorial Theatre, Stratford-upon-Avon. The man widely credited with inventing email passed away over the weekend at the age of 74. Ray Tomlinson invented the system for sending electronic messages between networks back in 1971 while working for Boston-based tech firm BBN Technologies. A graduate of Rensselaer Polytechnic Institute and MIT, Tomlinson's program enabled messages to be sent between computers connected to ARPANET, the government research network that was the forerunner to the Internet we know today. With his invention, the New York-born electrical engineer not only changed forever the way we communicate, but also rescued the "@" sign from relative obscurity, a fact noted by Gmail in a tribute tweet posted on Monday. Thank you, Ray Tomlinson, for inventing email and putting the @ sign on the map. #RIP — Gmail (@gmail) March 6, 2016 "Thank you, Ray Tomlinson, for inventing email and putting the @ sign on the map," the tweet said. The "@" sign Recognizing its importance, the Museum of Modern Art (MoMA) added the "@" sign to its collection in 2010. The museum said that in 1971, "@" was little more than "an underused jargon symbol lingering on the keyboard and marred by a very limited register." However, by October that year, Tomlinson (pictured) had successfully "imbued it with new meaning...elevating it to 'defining symbol of the computer age.'" He reportedly chose the symbol because it turned an email address into a phrase (he called it "the only preposition on the keyboard") and, more simply, because "it was already there, on the keyboard, and nobody ever used it." MoMA said that by choosing the symbol, Tomlinson had "performed a powerful act of design that not only forever changed the @ sign's significance and function," but also made it "an important part of our identity in relationship and communication with others." But his invention wasn't simply all about the "@" symbol. According to the Internet Society, which inducted Tomlinson into the Internet Hall of Fame in 2010, he was also a key player in the development of the structure of the email system, "including defining a place to put inbound email on the user's machine, developing a mail transport agent to move email between machines, creating a protocol for moving email between machines, setting a standard format for email messages, and designing a tool for creating and reading email." First ever email So, what was in the first email ever sent? Speaking in an NPR interview in 2009, Tomlinson confessed that he couldn't actually remember. "Everybody asks that but of course I don't remember every single word of it," the engineer said. "The main thing is there were lots of test messages - these things don't work out of the box because there was no box. Every time you test you have to generate some kind of a message and you might drag your fingers across the keyboard or just type the opening phrase from Lincoln's Gettysburg Address or something else, so technically the first email was completely forgettable and therefore forgotten." Tomlinson, on the other hand, won't be. Editors' Recommendations Shakespeare monologue This article is about the Shakespeare monologue. For the live album by Rush, see *All the World's a Stage* (album). For the television episode, see *All the World's a Stage* (Ugly Betty). The line "all the world's a stage [...]" from Shakespeare's *First Folio*[1] Richard Kindersley's sculpture *The Seven Ages of Man* in London "All the world's a stage" is the phrase that begins a monologue from William Shakespeare's pastoral comedy *As You Like It*, spoken by the melancholy Jaques in Act II Scene VII Line 139. The speech compares the world to a stage and life to a play and catalogues the seven stages of a man's life, sometimes referred to as the seven ages of man. "Text All the world's a stage, And all the men and women merely Players; They have their exits and their entrances, And one man in his time plays many parts, His Acts being seven ages. At first, the infant, Mewling and puking in the nurse's arms. Then the whining schoolboy, with his satchel And shining morning face, creeping like snail Unwillingly to school. And then the lover, Sighing like furnace, with a woeful ballad Made to his mistress' eyebrow. Then a soldier, Full of strange oaths and bearded like the pard, Jealous in honor, sudden and quick in quarrel, Seeking the bubble reputation Even in the cannon's mouth. And then the justice, In fair round belly with good capon lined, With eyes severe and beard of formal cut, Full of wise saws and modern instances; And so he plays his part. The sixth age shifts Into the lean and slippered pantaloen, With spectacles on nose and pouch on side, His youthful hose, well saved, a world too wide For his shrunk shank, and his big manly voice, Turning again toward childish treble, pipes And whistles in his sound. Last scene of all, That ends this strange eventful history, Is second childishness and mere oblivion, Sans teeth, sans eyes, sans taste, sans everything. Origins *The Seven Ages of Man* by William Mulready, 1838, illustrating the speech *World as a stage* The comparison of the world to a stage and people to actors long predated Shakespeare. Richard Edwards' play *Damon and Pythias*, written in the year Shakespeare was born, contains the lines, "Pythagoras said that this world was like a stage / Whereon many play their parts; the lookers-on, the sage".[2] When it was founded in 1599 Shakespeare's own theatre, The Globe, may have used the motto *Totus mundus agit histrionem* (All the world plays the actor), the Latin text of which is derived from a 12th-century treatise.[3] Ultimately the words derive from *quod fere totus mundus exercet histrionem* (because almost the whole world are actors) attributed to Petronius, a phrase which had wide circulation in England at the time. In his own earlier work, *The Merchant of Venice*, Shakespeare also had one of his main characters, Antonio, comparing the world to a stage: I hold the world but as the world, Gratiano; A stage where every man must play a part, And mine a sad one. — Act I, Scene I In his work *The Praise of Folly*, first printed in 1511, Renaissance humanist Erasmus asks, "For what else is the life of man but a kind of play in which men in various costumes perform until the director motions them off the stage."[4] Ages of man *The Ages of Man*, German, 1482 (ten, including a final skeleton) Likewise the division of human life into a series of ages was a commonplace of art and literature, which Shakespeare would have expected his audiences to recognize. The number of ages varied, three and four being the most common among ancient writers such as Aristotle. The concept of seven ages derives from medieval philosophy, which constructed groups of seven, as in the seven deadly sins, for theological reasons. The seven ages model dates from the 12th century.[5] King Henry V had a tapestry illustrating the seven ages of man.[6] According to T. W. Baldwin, Shakespeare's version of the concept of the ages of man is based primarily upon Pier Angelo Manzoll's book *Zodiacus Vitae*, a school text he might have studied at the Stratford Grammar School, which also enumerates stages of human life. He also takes elements from Ovid and other sources known to him.[7] See also *The Seven Ages of Man* (painting series) *Ages of Man Riddle of the Sphinx* References ^ William Shakespeare (1623). *Mr. William Shakespeares Comedies, Histories, & Tragedies: Published According to the True Originall Copies*. London: Printed by Isaac Iaggard, and Ed[ward] Blount. p. 194. OCLC 606515358. ^ Joseph Quincy Adams Jr., *Chief Pre-Shakespearean Dramas: A Selection of Plays Illustrating the History of the English Drama from Its Origin down to Shakespeare*, Houghton Mifflin Company, Boston; New York, 1924, p. 579. ^ Marjorie B. Garber (2008). *Profiling Shakespeare*. Routledge. p. 292. ^ John Masters (1956). *The Essential Erasmus*. The New American Library. p. 119. ^ J. A. Burrow (1986). *The Ages of Man: A Study in Medieval Writing and Thought*. Oxford: Clarendon Press. ^ PROME, 1423 October, item 31, entries 757-797, quoted in Ian Mortimer, 1415 - Henry V's Year of Glory (2009), p. 45, footnote 2. ^ Thomas Whitfield Baldwin (1944). *William Shakspere's Small Latine and Lesse Greeke*. Vol. 1. Urbana, Illinois: University of Illinois Press. pp. 652-673. External links The dictionary definition of all the world's a stage at Wiktionary Retrieved from "

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