THE DEVELOPMENT OF SHAKSPEREAN FORM THROUGH THE PERIOD OF THE PLAYS.

A THESIS

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by

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INTRODUCTION.

In the following discussion my purpose has been to consider, in addition to the technical development of verse form and character grouping, the euphuistic and classical elements of Shaksperean drama.

The first division has been discussed in a general way, incidental to a more specific study of Love's Labour's Lost. I have thought it advisable not to enter into a more detailed discussion for the reason that Fleay, in his "Shakspeare Manual" has treated this subject exhaustively, while other able critics have given it no little study.

The character grouping and euphuism in Shakspere, while not treated exhaustively, have received as much consideration as could be allowed to them in a treatise of this length, and I have endeavored to present such illustrations from the plays as may serve to elucidate any views expressed.

The classical element, to the consideration of which a large proportion of my time and attention has been devoted, is one feature of Shaksperean study to which the critics generally have given comparatively little attention. The common belief is that by far the larger proportion of classic references occur in the earlier plays. This statement is positively made by Frederick S. Boas in his book, Shakspere and his Predecessors, published by Scribners, in February, 1896. On page 134 of his book, Mr. Boas says: "Other immaturities besides those of versification, cling to the earlier plays; they abound in conceits, puns, overwrought imagery, and excessive classical allusions". This statement is in accordance with the
prevalent opinion, which I am convinced is erroneous, and the fallacy of which I have attempted to show in my discussion of this element.

The plays have been considered according to the chronological tabulation of Mr. F. G. Furnivall.

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THE DEVELOPMENT OF SHAKSPEREAN FORM.

Verse-Form.

Assuming "Love's Labour's Lost" to be the earliest of the comedies that are certainly Shakspere's, it is naturally the first to be considered as to general form. The style of composition seems to have been considered rather than the forcible expression of thought. The author seems to have been influenced more by other dramatists in this play and the second and third Henry VI. than in any others. We find a much greater proportion of rhymed verses than in any subsequent play, there being according to Fleay, a ratio of six-tenths rhymed verses to blank verse in rhyme scenes. I find in five scenes; viz., sc. 1 of Act I., Act II., sc. 1 of Act III., sc. 3 of the same act, and sc. 2 of the fifth act, that the ratio is nearer nine-tenths for the entire scenes, being more accurately, nine-hundred-fifteen thousandths.

In the entire play the ratio is much smaller, there being three scenes, the second of Act I., the second of Act IV., and the first of Act V., which contain no blank verse. Of the rhymed verses the number of couplets is nearly equal to that of alternating rhymes. The only entirely prose scene is scene 1. of Act V. in which Shakspere has presented the pedants at their best.

In addition to the sonnets of Biron, the king, Longaville, and Dumain, there are a few bits of verse by Holofernes, Møth, Don Armado, and others which bear evidence of careful composition. The sonnet of Biron is in iambic hexameter, which is not at all uncommon in other parts of the play but is less abundant here than in "The Two Gentlemen of Verona" or
Comedy of Errors. The sonnets of the king and Longaville respectively are in the iambic pentameter, the former containing sixteen verses, the latter the conventional fourteen. The ode of Dumain contains twenty verses of trochaic tetrameter, catalectic, of the same form as some of the songs in As You Like It and Ariel's song in The Tempest. This form of verse seems to have been popular in masks and plays, as we encounter it frequently. The verse by Holofernes in the second scene of Act V. is worthy of mention on account of its peculiar form, its parallel not occurring elsewhere in the plays. It consists of a stanza of six heptameter verses all of iambic feet except the last foot in each line which is an amphibrach.

In the first scene of Act I., there are in the verses but few deviations from the iambic pentameter, the percentage of hexameter being 5.58%, of which six-tenths are catalectic.

In the second act, the variety of verse deserves mention. Here we find seventeen dimeter, nine trimeter, and six hexameter catalectic verses, while the variety of accent is no less, there being pyrrhic, spondaic, iambic, trochaic, anapestic, dactylic, and near the end of the scene, no fewer than twenty verses of amphibrach feet.

That the care bestowed upon the verse form weakens the dramatic effect will readily be seen from a comparison of scenes somewhat parallel in several of the plays.

Biron. "Your wit's too hot, it speeds too fast, 'twill tire".

Rosaline. "Not till it leave the rider in the mire".

Biron. "What time o' day?"

Rosaline. "The hour that fools should ask".
Biron. "Now fair befall your mask!"

Rosaline. "Fair fall the face it covers!"

Biron. "And send you many lovers!"

Rosaline. "Amen, so you be none".

Biron. "Nay, then will I be gone."

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Biron. "I would you heard it groan."

Rosaline. "Is the fool sick?"

Biron. "Sick at the heart."

Rosaline. "Alack, let it blood."

Biron. "Would that do it good?"

Rosaline. "My physic says ay."

Biron. "Will you prick't with your eye?"

Rosaline. "No point, with my knife."

Biron. "Now, God save thy life!"

Rosaline. "And yours from long living!"

Biron. "I cannot stay thanksgiving."

Romeo. "It is my soul that calls upon my name:

How silver-sweet sound lover's tongues by night.

Like softest music to attending ears!"

Juliet. "Romeo!"

Romeo. "My dear?"

Juliet. "At what o'clock to-morrow shall I send to thee?"

Romeo. "At the hour of nine."

Juliet. "I will not fail; 'tis twenty years till then.

I have forgot why I did call thee back."

Romeo. "Let me stand here till thou remember it."

Juliet. "I shall forget, to have thee still stand there,

Remembering how I love thy company."

Romeo. "And I'll still stay, to have thee still forget,

Forgetting any other home but this."

Romeo and Juliet; Act II. sc. 2, 167-80.

Juliet. "Will thou be gone? It is not yet near day:

It was the nightingale, and not the lark,

That pierced the fearful hollow of thine ear;

Nightly she sings on yon pomegranate tree:

Believe me, love, it was the nightingale."
Romeo. "It was the lark, the herald of the morn,
No nightingale: look, love, what envious streaks
Do lace the severing clouds in yonder East:
Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain tops.
I must be gone and live, or stay and die."

Juliet. "Yon light is not day-light, I know it, I:
It is some meteor that the sun exhales,
To be to thee this night a torch-bearer,
And light thee on thy way to Mantua:
Therefore stay yet, thou needst not to be gone."

Rom. and Jul.; Act III. sc. 5. 1 - 16.

Bassanio. "Let me choose;
For, as I am, I live upon the rack."

Portia. "Upon the rack, Bassanio! then confess
What treason there is mingled with your love."

Bassanio. "None but that ugly treason of mistrust,
Which makes me fear the enjoying of my love.
There may as well be amity and league
'Tween snow and fire, as treason and my love."
Portia. "Ay, but I fear you speak upon the rack,
   Where men enforced do speak anything."
Bassanio. "Promise me life and I will speak the truth."
Portia. "Well then, confess and live."
Bassanio. "Confess and love
   Had been the very sum of my confession."

Mer. of Ven.; Act III.sc.2. 25 - 37.

Orlando. "Can you remember any of the principal evils
   that he laid to the charge of women?"
Rosalind. "There were none principal: they were all like one another as
   half-pence are; every one fault seeming most monstrous till his
   fellow fault came to match it."
Orlando. "I pr'ythee, recount some of them."
Rosalind. "No, I will not cast away my physic but on those that are sick.
   There's a man haunts the forest, that abuses our young plants with
   carving "Rosalind" on their barks; hangs odes upon the hawthornes,
   and elegies upon the brambles; all, forsooth, deifying the name of
   Rosalind. If I could meet that fancy-monger, I would give him
   some good counsel, for he seems to have the quotidian of love upon him."
Orlando. "I am he that is so love shaked: I pray you, tell me your remedy."
Rosalind. "There is none of my uncle's marks upon you: he taught me how to know a man in love; in which cage of rushes I am sure you are not a prisoner.

Orlando. "What were his marks?"

Rosalind. "A lean cheek,— which you have not; a blue eye and sunken,— which you have not; an unquestionable spirit,— which you have not; a beard neglected,— which you have not;— but I pardon you for that; for simply your having in beard is a younger brother's revenue:—"

As You Like It; Act III., sc. 2. 337–350.

Antony. "You'll heat my blood! no more!"

Cleopatra. "You can do better yet, but this is meetly."

Antony. "Now, by my sword,—"

Cleopatra. "And target,— Still he mends;

But this is not his best: look, prythee, Charmian,

How this Herculean Roman does become

The carriage of his chafe."

Antony. "I'll leave you, lady."

Cleopatra. "Courteous lord, one word.

Sir, you and I must part,— but that's not it:

Sir, you and I have loved,— but there's not it:
That you know well: something it is I would,-
0, my oblivion is a very Antony,
And I am all forgotten."

Antony. "But that your royalty
Holds idleness your subject, I should take you
For idleness itself."

Cleopatra. "'Tis smearing labor
To bear such idleness so near the heart
As Cleopatra this."

Antony and Cleopatra; Act I. sc. 3, 80-95.

Miranda. "Alas, now, pray you,
Work not so hard: I would the lightning had
Burnt up those logs that you're enjoined to pile!
Pray, set it down and rest you. My father
Is hard at study; pray now, rest yourself:
He's safe for these three hours."

Ferdinand. "O most dear mistress,
The sun will set before I shall discharge
What I must strive to do."
Miranda. "If you'll sit down,
   I'll bear your logs the while: pray, give me that,
   I'll carry it to the pile."

Ferdinand. "No, precious creature;
   I'd rather crack my sinews, break my back,
   Than you should such dishoner undergo,
   While I sit lazy by."

Miranda. "It would become me
   As well as it does you: and I should do it
   With much more ease; for my good will is to it,
   And yours it is against."

   * * * * *

"You look meanly."

Ferdinand. "No, noble mistress; 'tis fresh morning with me
   When you are by at night. I do beseech you,-
   Chiefly that I might set it in my prayers,-
   What is your name?"

The Tempest; Act III, sc.1, 16 - 31 & 33 -35.
The strong, natural expressions of sentiment in the dialogues between Romeo and Juliet, Bassanio and Portia, and Ferdinand and Miranda, are representative of the love scenes between youthful persons such as we find in the plays written in the periods in which the author's surroundings seem to have been pleasant and his mind most tranquil. In this respect, "The Tempest" may be classed with the earlier romantic comedies although produced more than twelve years later. The contrast between these and "Love's Labour's Lost" is clearly evident.

Character Grouping.

Notwithstanding the fact that much care was bestowed upon the mechanical form of Love's Labour's Lost, there must be perceived here in rudimentary form, a general plan of dramatic arrangement which was followed in later plays. The general grouping of characters is similar in nearly all the plays to a greater or less extent. We have presented as one group the king, Biron, Dumain and Longaville; as another, the princess, Rosaline, Maria, and Katherine; in a third, Don Armado and Jaquenetta; besides Holofernes and Sir Nathaniel; Dull and Costard. Moth seems to have been created for the purpose of pointing out the absurdities of the pedants, as we find no character in a later play of whom he may be regarded as a prototype, unless, perhaps, Richard, Duke of York, son of Edward IV., in Richard III., who resembles him only in keenness of wit and able repartee.

To illustrate the parallelism in grouping of characters, one play from each period may be considered. In the early history, Richard III. are: Henry VI., Edward IV., Rich-
and III., and Henry VII.; Queens, Margaret, Elizabeth, Anne, and Princess Elizabeth who is mentioned in the play; Catesby, Buckingham, Ratcliffe, and Stanley.

In the early tragedy, Romeo and Juliet are: Romeo and Paris; Mercutio and Benvolio; Tybalt and Escalus; Montagu and Capulet, Juliet, Nurse, Lady Capulet, and Lady Montague.

In the middle history of King John, are: King John, Prince Arthur, Hubert de Burgh, and Philip the bastard; King Philip, Louis the Dauphin, Archduke of Austria, and Pandulf; the Dowager Elinor, Lady Falconbridge, Blanche and Constance.

In the middle comedy, the grouping is similar, but more complex. The same is true of the later comedy and later history to some extent; in one of the latter, however, the first part of Henry IV., as in some of the later tragedies and middle tragedies, the number of female characters is less. In the period from 1596 to 1600, more attention seems to have been paid to the character grouping than at any other time, although the grouping with less complexity is evident in some of the earliest as well as some of the latest plays.

One very noticeable feature in Shakspere is the tendency to revise and rewrite plays. This tendency is very apparent in certain characteristic scenes of different plays in which the conditions are similar. To illustrate; a comparison of the dialogue between Julia and Lucetta in the second scene of Act I., of Two Gentlemen of Verona and the one between Portia and Nerissa in Act I., scene 2, of Merchant of Venice may be considered.

In the earlier play, the mistress, Julia, names her suitors and requests her maid to express her opinion of each in turn, after having asked the maid's counsel regarding the ad-
The greater maturity of judgment is apparent in the fact that in the latter play, the mistress herself describes her suitors, while in the former the maid expresses opinions that we may infer conform to her mistress' views. In this scene, moreover, most of the verses are rhymed and the real dramatic strength is sacrificed to the form, while in the other, which is prose, the dramatic effect is forcibly sustained.

A second illustration is seen in the same play, in the third scene of Act II. of Two Gentlemen and the second scene of Act II. of Merchant of Venice. The soliloquies of Launce and Launcelot Gobbo respectively, are somewhat similar, but the dialogue between Launcelot Gobbo and his father in the latter play, is stronger as a humorous scene than the one between Launce and Speed in the earlier play. The superiority of Launcelot over Launce as a humorous clown is readily demonstrated by comparing the fifth scene of Act III. of the latter play, with the fifth scene of Act II. of the earlier. While Launce is a humorous character, he is coarser and less witty than Launcelot.

A third illustration is seen by comparing the first scene of Act I. of The Two Gentlemen of Verona with the fourth scene of Act I. of Romeo and Juliet in the discussions of
the subject of love between Valentine and Proteus, and Mercutio and Romeo, respectively. The attitude of the characters and the general trend of discussion are very similar in the two plays.

The parallelism of arrangement in different plays is apparent in a comparison of certain local features where there is a decided resemblance. There are scenes in which the principal actors, female as well as male, meet in the forest or park, in no fewer than five plays; viz., Love's Labour's Lost, Two Gentlemen of Verona, Mid-summer Night's Dream, Merry Wives of Windsor, and As You Like It.

The parallelism of characters is more prominent than that of either scene or local features. The characters, Launce and Launcelot Gobbo, already mentioned, present one of the earliest illustrations of this character development.

Julia, in Two Gentlemen of Verona, masquerading in the attire of a page, Sebastian, is employed by the one whom she loves, to sue for him in an endeavor to win the affection of Silvia, who does not reciprocate. In a similar manner, Viola, in Twelfth Night, in the character of page to Duke Orsino, and under the name Caesario, sues for the hand of Countess Olivia for the Duke with no better success as far as the Duke's interests are concerned, than attended Julia's suit. The characters of Silvia and Countess Olivia in the two plays are very similar, except that Olivia seems the more perfect woman of the two, just as Viola is more attractive than Julia.

The attractive young lady in male attire must have been popular in Shakspere's time, since in five of the plays, at least one of the leading female characters is presented in such
role; viz., Julia, in Two Gentlemen of Verona; Portia and Nerissa, in Merchant of Venice; Viola, in Twelfth Night; Rosalynde, in As You Like It; and Imogen, in Cymbeline. This may have been due to the popularity of Italian and French romances at that time.

A further parallelism in relations of characters may be observed in Two Gentlemen of Verona, Mid-Summer Night's Dream, and All's Well That Ends Well. In each of these plays an attractive and affectionate woman is eager for the love of the man to whom she has given her heart, and he, in turn, is as eager to escape from the ardor of her suit. Julia, scorned by Proteus, follows him and eventually, through the intervention of auspicious fate and good friends, is rewarded for her constancy. Helena, in Mid-Summer Night's Dream, weeping and pining for the love of Demetrius who commands her to cease following him since he loves another, through the friendly offices of the fairy king, Oberon, and his jovial sprite, Puck, wins the love of the man whom she has so persistently hunted. Helena, in All's Well, pursuing her recreant husband and scheming to bring about the conditions which he has sworn must exist before he will acknowledge her as his wife, eventually wins him, although he is unworthy of one-tenth the effort she expended.

Of the three men, Proteus, Demetrius, and Bertram, the last two are alike in that they never pretended to be lovers of the woman who pursued them. Proteus resembles Claudio, in Much Ado About Nothing, in having been an avowed lover and then scorning the woman who loves him. Valentine, in Two Gentlemen of Verona, and Sebastian, in Twelfth Night, are presented in circumstances almost parallel. Each is beloved of a fair woman who is wooed by a
beautiful young woman masquerading in the character of page to the man whose suit she presses, and who, in turn, is the object of her own love. The climax is similar in the two plays, but minor relations differ in several respects.

The spirited repartee of Biron and Rosaline, in Love's Labour's Lost, is brought to mind by the lively encounters between Benedick and Beatrice, in Much Ado About Nothing. In the earlier play, while the word combats are animated, the sallies are less effective than in the later play on account of the observance of meter and rhyme, which circumscribes the choice of words.

The fervor of passion illustrated in the dialogues between Romeo and Juliet is apparent in the scenes between Antony and Cleopatra, but in the scenes between the latter pair, the beautiful yearning affection of youth is wanting, and the fiery animal passion lacks the softening influence which beautifies the passion of the former, and the exquisite, lyric form of composition which is a strong feature in the earlier play, is almost wholly wanting in the latter one.

The rollicking "honest" Sir John Falstaff of Henry IV., and Merry Wives, whose shrewd intellect, unparalleled impudence, and able dissembling have made him one of Shakspere's most famous humorous characters, is followed in Twelfth Night by Sir Toby Belch, whose environment alone prevented his equaling Sir John in any of his favorite vices.

Parolles, in All's Well, having a better opportunity to develop the traits of the pusillanimous braggart than was the privilege of Pistol in the earlier play, Henry V., is a
source of much more amusement to his fellow soldiers than Pistol is to his companions, but their characters in general are so similar that it is very evident that the author intended Parolles as a more developed type of Ancient Pistol.

The ranting Queen Margaret, in Richard Third, whose fondness for anathematizing the Yorkists rendered her an enemy formidable because of her scolding tongue, is almost paralleled by that of Lady Constance, in King John, whose son, Prince Arthur, was the only Plantagenet that she did not despise. These two French princesses who had married English princes and whose sons were wronged and eventually murdered by their English kinsmen are presented by Shakespeare in these plays as very similar characters.

The silent suffering of Desdemona in Othello is very like that of Cordelia in King Lear, and her unfortunate fate as the victim of unprincipled villains who have combined to destroy her good name, is very like that of Hero, in Much Ado About Nothing, while her trying position as the wife of a jealous husband who believes her to be untrue to him, has a parallel in The Winter's Tale, in the case of Queen Hermione.

Phoebe, in As You Like It, possesses the same coquettish manners that are possessed by Jaquenetta, in Love's Labour's Lost, so much so, in fact, that it is very reasonable to assume that she is a later development of that young woman. Each scorns the persistent suitor and looks with favor upon another who is less demonstrative.

Touchstone, in As You Like It, and Feste, in Twelfth Night, are "fools" who are much alike except that Feste is less talkative. Both possess the capacity for fully enjoying a
joke, and in each there is a strain of sound sense. They are wiser and less verbose than either Launce or Launcelot Gobbo.

That the melancholy philosopher, Jaques, in As You Like It, may be a prototype of the melancholy philosopher Hamlet, in Hamlet, Prince of Denmark, seems quite plausible. True, Hamlet was a younger man but the "philosopher" was undoubtedly as old a man as Jaques, and the general love for melancholy, and indifference, nay, antipathy for the rest of mankind and the world generally is a characteristic of each.

EUPHUISM.

The euphuistic element which was so pronounced a feature in the literary productions of Shakspere's time, but which was less noticeable in the dramatic productions of the period than in the romances is more apparent in Love's Labour's Lost than in any other of Shakspere's plays. The eminent disciple of Euphues, Don Adriano de Armado, who may have been intended by Shakspere as a caricature of his contemporary, John Lyly, is an adept in the use of the highly artificial style of conversation affected by courtiers of the period. The purpose may have been to ridicule the fashion itself rather than any of its followers. At any rate, Don Armado is presented in a ridiculous light and his highly artificial, studied speeches are almost always presented in sharp contrast to the bright, natural wit of little Moth.

There is a possibility that Shakspere did not intend Don Armado as a wholly ludicrous character, or that the studied in conversation was not objectionable at all times, for the euphuistic element is presented in other plays where we have no reason to assume that it was
meant by the dramatist to be accepted in an absurd sense. Melancholy, real or assumed, is one of Don Armado's marked traits. (Act I., sc. 2.). The reason for his melancholy is that he is in love and fails to receive encouragement. In Romeo and Juliet, Romeo is melancholy because he is in love, and the fair Rosalind does not return his love. (Romeo and Juliet, Act I., sc. 1.). Hamlet is melancholy, in part, no doubt, because he suffers, "The pangs of disprized love". (Hamlet, Act III., sc. 1.). Still we never think of Hamlet as a ridiculous character, nor are there many readers who will regard Romeo in any such light. Of the three, Don Armado's speeches are always studied and affected merely with a design of appearing in the light of a fashionable courtier. Romeo speaks as a young man possessed of one idea which is so firmly fixed as to render him rather abstracted as far as other matters are concerned. Hamlet is a man of several parts. He is free and natural in conversation with his fellow student, but his manner is studied in conversation with all others. His customary attitude is abnormal but he does not, even in his conversation with courtiers, use the pseudo-polished style of Don Armado. For Don Armado's "I do beseech thee, apparel thy head," (Love's Labour's Lost, Act V., sc.1. v. 84.); Hamlet says: "Put your bonnet to his right use, 'tis for the head." (Hamlet, Act V., sc. 2., v. 93.).

Don Armado's mission being to present the style of Euphues, he performs that duty admirably. He does not scruple to use a broad metaphor if there be occasion for doing so. Being pleased with one of Math's sallies he says; "Sweet smoke of rhetoric, He reputes me a cannon; and the bullet, that's he, I shoot at the swain." (Act III., sc.1., vs. 58-9.)
Immediately afterward, amused by the obtuseness of Costard, he says; "By virtue, thou enforces laughter; thy silly thought my spleen; the heaving of my lungs provokes me to ridiculous smiling.- O, pardon me, my stars! Doth the inconsiderate take salve for l'envoy, and the word l'envoy for a salve?"

There can be no question as to the author's motive in presenting the pedantic speeches of Don Armado and Holofernes in the first scene of Act V. It was his intention to ridicule the disgusting pedantry of the period. Almost the entire scene is made up of stupid speeches of which the following are illustrations:

Armado. "Sir, it is the king's most sweet pleasure and affection to congratulate the princess at her pavilion in the posteriors of this day, which the rude multitude call the afternoon."

Holofernes. "The posterior of the day, most generous sir, is liable, congruent, and measurable for the afternoon; the word is well culled, choice, sweet, and apt, I do assure you, sir, I do assure."

This pedantic element is presented in a less marked degree in the characters of Feste in Twelfth Night, Dogberry in Much Ado About Nothing, and Evans in Merry Wives of Windsor.

In Mid-Summer Night's Dream, the influence of the romantic ideas regarding wild beasts is apparent; due, possibly, to the presence of these ideas in the source from which the plot was drawn as in As You Like It, Twelfth Night, and Winter's Tale. There are four such references in Mid-Summer Night's Dream, three of which occur in the second, and one in the fifth
Oberon. "The next thing then she waking looks upon,-
Be it upon lion, bear, or wolf, or bull,
On meddling monkey or on busy ape,-
She shall pursue it with the soul of love."
Act II. sc.1., v. 179-82.

Helena. "The dove pursues the griffin; the wild hind
Makes speed to catch the tiger,- bootless speed,
When cowardice pursues and valor flies."
Act II. sc.1., v. 232-4.

Oberon. "Be it ounce, or cat, or bear,
Pard or boar with bristled hair;"
Act II. sc.2, v. 30-1.

Lysander. "This lion is a very fox for his valor."
Theseus. "True; and a goose for his discretion."
Act V. sc.1., v. 226 - 7.

The source of the plot of Mid-Summer Night's Dream, Chaucer's Knyghtes Tale, which as an abridgement of Boccaccio's "Teseide", containing such representations of the characteristics as were supposed to be possessed by wild animals, presents material for a much more extensive use of this element, but, here, as in most of his other plays, the original was not at
all closely followed.

In As You Like It, where the source of the plot, Lodge's Rosalynde, is much more closely followed than are the originals of most of the other comedies, the euphuistic element is more apparent. The sonnet writing lover, the melancholy philosopher, the lion and palm-tree out of their geographical range, are all features of this romantic influence. Further indications are evident in the remarks of various characters. In the second act, there are several places in which such influence is apparent. In sc.1., v. 12 - 13, Duke Senior speaks of the precious jewel in the head of the ugly and venomous toad. In the same scene, one of the lords says in speaking of Jaques:

"To-day my lord of Amiens and myself
Did steal behind him as he lay along
Under an oak, whose antique root peeps out
Upon the brook that brawls along this wood:
To the which place a poor sequestered stag,
That from the hunter's aim had ta'en a hurt,
Did come to languish; and, indeed, my lord,
The wretched animal heaved forth such groans,
That their discharge did stretch his leathern coat
Almost to bursting; and the big round tears
Coursed one another down his innocent nose
In piteous chase: and thus the hairy fool,
Much markéd of the melancholy Jaques,
Stood on th'extremest verge of the swift brook,
Augmenting it with tears."

Touches of euphuism are also present in speeches of Orlando in the third scene of Act II., and in the latter part of the sixth scene; and in the speech of Jaques, v. 86 - 7 of the seventh scene. In Oliver's description of his own rescue by Orlando, v. 103 - 119 of scene 3., Act IV., is the last euphuistic touch in the play.

In Twelfth Night, touches of euphuism occur in the speeches of Viola, Act II., sc. 4. v. 110-14; of Olivia, Act III., sc. 1., v. 125-6; and of Duke Orsino, Act V., sc. 1., v. 125., presenting, however, ideas similar to passages previously noted.

The euphuistic features in Hamlet are probably Shakspere's own and presented as perfectly natural in the ordinary conversation of persons dwelling in the court of a powerful and educated monarch of the early seventeenth century. The language of nearly all the courtiers is permeated with euphuism. This is especially noticeable in the speeches of Polonius in addressing the King and Queen. His forced style is illustrated in the second act, where in attempting to convey to them the proof for substantiating his theory concerning Hamlet's supposed madness, he says:-

"My liege, and madam, to expostulate
What majesty should be, what duty is
Why day is day, night night, and time is time,
Were nothing but to waste night, day, and time.
Therefore, since brevity is the soul of wit,
And tediousness the limbs and outward flourishes,
I will be brief. Your noble son is mad:
Mad call I it; for, to define true madness,
What is't but to be nothing else but mad?
But let that go."

sc.2, v. 86-95.

Then in reply to the Queen's
"More matter with less art," he says:
"Madam, I swear I use no art at all.
That he is mad, 'tis true: 'tis true 'tis pity,
And pity 'tis 'tis true: a foolish figure;
But farewell it, for I will use no art.
Mad let us grant him then: and now remains
That we find out the cause of this effect,
Or rather, say, the cause of this defect,
For this effect defective comes by cause:
Thus it remains and the remainder thus."  sc.2, v. 96-104.
Although Polonius is more given to using the euphuistic style than any other character in Hamlet, the King himself is not wholly free from its influence. In speaking of Hamlet he says:

"To bear all smooth and even,
Deliberate pause: diseases desperate grown
By desperate appliance are relieved,
Or not at all."

Act IV., sc.3, v. 7-11.

Laertes, in speaking of the friends of his deceased father says:

"To his good friends thus wide I'll ope my arms;
And like this kind, life-rendering pelican,
Repast them with my blood."

Act IV., sc.5, v. 124-6.

The King speaking of Hamlet in the dialogue with Laertes in which Hamlet's destruction is plotted, says:

"The other motive,
Why to a public count I might not go,
Is the great love the general gender bear him;
Who, dipping all his faults in their affection,
Would, like the spring that turneth wood to stone,
Convert his gyves to graces; so that my arrows,
Too slightly timber'd for so loud a wind,
Would have reverted to my bow again,
And not where I had aimed them."


Hamlet in conversation with the courtier Osric, in order to ridicule his affected manner, takes his cue and addresses him thus: "Sir, his defamation suffers no perdition in you; though, I know, to divide him inventorially would dizzy the arithmetic of memory, and yet but yaw neither, in respect of his quick sail. But, in the verity of extolment I take him to be a soul of great article; and his infusion of such dearth and rareness, as to make true diction of him, his semblance in his mirror, and who else would trace him, his umbrage, nothing more."

Shakspere wrote, not for the amusement of courtiers, lords and ladies who might choose to read his productions, but rather for the amusement of the theater going public; hence, the feature in fiction which had a strong hold on the prejudices of the nobility and many of the scholars of the day, has been given comparatively little place in his dramas except when he sees fit to ridicule this folly as a general defect in would be gallants, or to hold up naked before the public gaze the follies of some individual who may be benefit ed by such treatment. It is sufficiently apparent, however, to demonstrate the fact that even though he did ridicule the excess of studied form of language of Lyly, Lodge, and Greene, he also avoided the plain, strong, heavy style of Ben Jonson, presenting strong scenes in which thought and expression
combine in beautiful lyric or forcible prose in such a manner as to render him the prince of dramatists.

THE CLASSIC ELEMENT.

The question of Shakspere's actual scholastic acquirements is one that men are prone to theorize about to an indefinite extent without really proving their theories. That he must have possessed at least a reading knowledge of French, and possibly of Italian, few will deny. That he was a philosopher whose conceptions of human nature were clear and well defined, no one will dispute. That, as a dramatic artist he stands unparalleled, all will agree. As to the extent of his knowledge of the classics, however, the opinions of critics and commentators are somewhat at variance. Most of them quote Ben Jonson's remark to the effect that Shakspere was a man of small Latin and less Greek; and, basing their opinions largely upon this assertion of Jonson, conclude that his knowledge was rather meager. Elze, however, is inclined to the opinion that the "small Latin and less Greek" from Ben Jonson's point of view may have a widely different significance than from the standpoint of one less pedantic. Jonson desired to pose as a man of great learning, and was disposed to regard superciliously a degree of scholarship inferior to his own.

Elze is of the opinion that Shakspere entered the Stratford Grammar School at the age of seven years, and is inclined to think that he remained in school until the time of his marriage, eleven years later. The general opinion is that he was removed from school by his
father in 1578, as Rowe reports that John Shakspere was compelled to such action by reason of his straightened means. This may or may not be true. At any rate, it was customary for parents to remove their sons from the grammar schools in order to send them to the university at as early an age as twelve years. Elze thinks that the Stratford school may have had a better curriculum than some of the other grammar schools. This was a free school, supported by the guild, so financial embarrassments need not have induced his removal from it.

Since boys commenced studying Latin at eight years of age, a precocious boy would have been able to acquire a fair degree of classical learning by the time he had arrived at the age of fourteen. At any rate, it is evident that Shakspere possessed a fair knowledge of the classics, but where or when he obtained it will doubtless remain a mystery. He may have learned something from his friends, Marlowe and Jonson; he may have read translations of the Iliad and Aeneid which were in existence at that time, the former entire, and four books of the latter, as he is known to have done in the case of North's Plutarch; he may have reviewed his earlier book lore and have read the classics in the original Latin and Greek.

Elze thinks that there is nothing unreasonable in the assumption that Titus Andronicus was written while Shakspere was still at Stratford, and indeed the fact that he was probably engaged as an attorney's apprentice and would thus have a fair opportunity to develop his literary tastes during unemployed hours lends weight to the opinion. This play is one of those which undoubtedly were influenced by Marlowe; therefore, it is unsafe to take it into consideration in an attempt to arrive at definite conclusions regarding Shakspere's classic
knowledge and his use of classic terms. However, during the two years following its appearance, he was undoubtedly at work on other plays, Love's Labour's Lost, Mid-Summer Night's Dream and probably the first drafts of Hamlet and Romeo and Juliet. This being the case, it is rather improbable that he could have devoted much time to the study of the classics as it is evident that about this time he acquired a reading knowledge of French. The plays produced at this period contain as many classic references as those of later years. It seems improbable that he could have devoted the first three years of his life in London to study, for it is evident that he had no means of his own, and his father at this time was the victim of financial reverses. Be this as it may, he presents the persons and places mentioned in classic lore as if he were thoroughly familiar with them. Whether he obtained his information at first hand or through the medium of contemporaries is immaterial so long as his use of the knowledge is faultless; for, faultless we may regard it since there is an appropriateness throughout. He does not drag in a dead weight of classic mythology with an apparent design of merely displaying his learning, but refers to it rather in a graceful, illustrative style, or in a manner which tends to render his production more in keeping with the prevailing style of the period in which they were written.

Of the plays that I have examined for classic references, no system is evident as to an increase or decrease of the prevalence of this element. Fourteen plays have been considered; viz., Love's Labour's Lost, Comedy of Errors, Two Gentlemen of Verona, Mid-Summer Night's Dream, Henry VI., 1 and 2, Romeo and Juliet, Twelfth Night, Hamlet, Macbeth, Antony and Cleo-
patra, Cymbeline, Tempest, and Winter's Tale. The number of periods represented, being, according to Furnivall, seven. Those plays the plot of which would suggest classic mythology in the greatest as well as in the least degree being considered. Of these fourteen plays, Love's Labour's Lost, in which we would expect to find few if any classic references, since the plot is probably original and the location, France, there are twenty-four such references, a number greater than in any other of these plays excepting Mid-Summer Night's Dream and Cymbeline. Of the twenty-four, Cupid has the distinction of being mentioned seven times; Hercules, six; and Jove, Mars, and Hector, twice each; thus indicating that these were favorites with Shakspere at this period, as the number of references to the first two especially is out of proportion, being greatly above the average, as in the fourteen plays Cupid is mentioned but twenty-two times and Hercules but fourteen. Jove on the contrary, who is mentioned here but twice, is referred to no less than twenty-nine times in the plays mentioned above. Juno and Venus are mentioned in this play but once each.

In Mid-Summer Night's Dream, the number of classic references is thirty-three, and the variety of references is greater, although Cupid here, as in Love's Labour's Lost is mentioned seven times, while Hercules is mentioned but three times, and Venus and Neptune twice each.

In Comedy of Errors and Two Gentlemen of Verona, which would naturally be supposed to contain many such references, the first on account of location and source, and the second because of the source from which the plot was taken, the number is smaller than in any two
from a later group. Comedy of Errors contains but two, and Two Gentlemen of Verona but six.

Macbeth and Cymbeline, being based on facts taken from Holinshed's Chronicle, would be supposed to contain something an equal number of such references if any at all, but such is not the case. Macbeth contains but four, a number less than any other except Comedy of Errors, while Cymbeline contains twenty-five, a number greater than any other except Mid-Summer Night's Dream. The only reason apparent is that since the time represented was during the Roman domination of Britain, Roman ideas and speeches would be almost as natural as in Coriolanus or Julius Caesar.

In the earlier chronicle plays, the number of classic references is less than in Cymbeline and greater than in Macbeth, there being seven in the second part of Henry VI., and twelve in the third part. In these plays the references usually occur in soliloquies or in other long speeches.

In the plays of romantic origin, Romeo and Juliet contains twelve references, Twelfth Night, fourteen, Tempest, nine, Winter's Tale, seven, and Hamlet, seventeen. Antony and Cleopatra, the only one examined of those drawn from North's Plutarch, contains twenty-two.

A list of the classic references found in the fourteen plays examined may be seen appended.

The dramatic form which in the earlier plays was influenced by Marlowe, Greene, and Peele, soon assumed a perfection that indicates that Shakspere possessed the attributes of the great artist. Love's Labour's Lost, in the composition of which Shakspere was probably in-
fluenced to a considerable extent by these older play-wright, the form is mechanical throughout, and there is a feeling of dissatisfaction with the ending of the play as if it were in some sense incomplete. In the Comedy of Errors, which is little more than a farce, the dramatic power is still latent, but in Two Gentlemen of Verona and Mid-Summer Night's Dream, we find distinct evidence of the unfolding of the inherent power of the artist. His individuality is evident in a departure from the commonplace in the first scene of Romeo and Juliet being introduced by servants. The introduction of the plot by persons who are either not directly connected with it or who serve this purpose only, is followed in several later plays.

The combining of two or more stories of dramatic interest in one play is another characteristic of Shakspere. This is obvious in Merchant of Venice, Twelfth Night, and King Lear.

Shakspere's greatest vigor and flexibility are exemplified in the two parts of Henry IV., and in Henry V. Prince Henry seems to have been his ideal, and it is in these plays that some of the scenes of noblest sentiment and greatest humor are presented. Twelfth Night and As You Like It present some of the most cheerful and attractive scenes.

The plays written prior to Merchant of Venice, with the exception of Romeo and Juliet which was undoubtedly rewritten about the same time or later, bear evidence of conscientious effort to a greater or less extent, but at this time, Shakspere seems to have advanced beyond other dramatists and to have given full sway to his genius. Henceforth his personality is reflected on nearly every page. The sympathetic reader almost fancies that he reads between
No longer is the thought made to bear a weight of elaborate verse form, but rather, the thoughts come crowding so fast that the verses flow beautifully and naturally. There seems to have been a season when in the activity of life in London, some time was given to encountering and participating in the gaieties of metropolitan life where those of the nobility were possibly encountered daily. Then perhaps a season of quiet romantic enjoyment in retirement from the world at large, and later, a deep disappointment whose acute pangs and subsequent brooding melancholy are reflected first in the ironical comedies of All's Well, Measure for Measure, and Troilus and Cressida; and later in the tragedies, Julius Caesar, Hamlet, Othello, King Lear, Macbeth, Antony and Cleopatra, and Coriolanus. Last of all, as a calm, peaceful retrospective of a former joyous state, or a sympathy for the romance in other lives, with still a realization of the bitterness unforgotten, the romances, Pericles, Cymbeline, Tempest, and Winter's Tale appear.

Throughout, while writing plays that for literary merit are scarcely equalled in any age, Shakspere never lost sight of the fact that the plays were written for the stage, and as such, are, and will continue to be, models of histrionic art wherever the English language is spoken and read.
APPENDIX.

The persons and places mentioned in the works of the Greek and Latin authors, whether of mythology or history, to which reference is made by Shakspere in the fourteen plays mentioned above, are as follows:

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