THE UNNAMED CHARACTERS IN SHAKESPEARE'S PLAYS

by

Ida Adele Jewett, A. B., B. S. in Ed.

SUBMITTED IN PARTIAL FULFILMENT OF THE
REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS

in the

GRADUATE SCHOOL

of the

UNIVERSITY OF MISSOURI

1918

INDEX

PREFATORY NOTE ------- Pages i and ii.

INTRODUCTION ------- Page 1

CHAPTER ONE -------
CHARACTERS WHO AID DRAMATIC TECHNIQUE Page 13

CHAPTER TWO -------
CHARACTERS WHO HELP IN CHARACTER PORTRAYAL Page 30

CHAPTER THREE -------
CHARACTERS WHO HELP IN PLOT DEVELOPMENT Page 48

CHAPTER FOUR ------
CHARACTERS WHO ADD TO EMOTIONAL EFFECT Page 76

CONCLUSION ------ Page 96

BIBLIOGRAPHY ------ Page 99

PREFATORY NOTE

As a guide to the authentic plays of Shakespeare I have followed W. A. Neilson's Dramatic and Poetic Works of Shakespeare and Sidney Lee's Life of Shakespeare, accepting the chronological order given by Lee. For the sake of greater clearness the chronological order has been followed in the discussion of characters. In the lining and assignment of speeches to characters, I have followed the revised edition of Shakespeare by W. J. Rolfe.

The names of the plays have been abbreviated as follows:

Love's Labour's Lost	-	L. L. L.
Two Gentlemen of Verona	-	T. G. V.
Comedy of Errors	-	C. of E.
Romeo and Juliet	-	R. and J.
II. Henry VI.	-	II. H. VI.
III. Henry VI.	-	III. H. VI.
Richard III.	-	Rich. III.
Richard II.	-	Rich. II.
Merchant of Venice	-	M. of V.
King John	-	John
Midsummer Night's Dream	-	M. S. N. D.
All's Well that Ends Well	-	All's Well
The Taming of the Shrew	-	The Taming
I. Henry IV.	-	I. H. IV.
II. Henry IV.	-	II. H. IV.
Merry Wives of Windsor	-	M. W.

Henry V.	-	Hen. V.
Much Ado about Nothing	-	Much Ado
As You Like It	-	A. Y. L. I.
Twelfth Night	-	T. N.
Julius Caesar	-	J. C.
Hamlet	-	Ham.
Troilus and Cressida	-	T. and C.
Othello	-	Othello
Measure for Measure	-	M. for M.
Macbeth	-	Mac.
King Lear	-	Lear
Anthony and Cleopatra	-	A. and C.
Coriolanus	-	Cor.
Cymbeline	-	Cym.
The Winter's Tale	-	W. T.
The Tempest	-	Tem.

INTRODUCTION

I

Shakespeare is a romantic dramatist. By romantic I wish here to be understood as meaning "concerned primarily with impressions". For present purposes the term need not, fortunately, be more accurately defined; fortunately, because no final definition has as yet been framed. It is, indeed, a nineteenth century term which would not have signified anything definite to the Elizabethan age.

Negatively, the term romantic means the antithesis of the term classical. Romanticism does not imply the perfection of form which we associate with the term classical. Rigid obedience to rules imposed, to which a play or poem must conform, is not required in romantic art. Distinctness, directness, unmistakable clarity of recital, are not qualities of romanticism. Attention to an object so exclusive as to require a passionless, impartial presentation of facts, with rigid aloofness of the author, never characterizes romanticism.

The romantic dramatist portrays life, not merely as it is, but in terms of its possibilities and potentialities; he pictures not facts alone, but the glory and the mystery of life as they appeal to his vivid imagination and stir his feelings. He makes the essence of his art lie in the redemption of the commonplace in terms of intense personal feeling. He

sees, in the midst of the most prosaic conditions, forces at work for the realization of ideal ends. He finds, even in the most sordid aspects of life, and in characters externally commonplace, a meaning and a significance that not only lend them a touch of beauty, but connect them with life as a whole.

The classic ideal is one of completeness. The theme must suggest nothing outside itself, nothing beyond. There must be no rebellion against the actual realities of life, no cry for the impossible, no obstinate questioning of sense and outward things. For this reason there must be reserve and self-suppression of the writer, lest attention be withdrawn from the unimaginary and actual qualities of the object itself. The facts themselves must be merely stated and left to diffuse their inner beauty and power unaided. Interest must be centered consistently upon an unimpassioned presentation of the facts. To bring about this concentration of interest, the classicist uses only one plot, clear-cut and with no complicating actions. He avoids violence and passion, lest interest in their representation distract the audience from a clear perception of the circumstances of the story itself.

With his ideal of completeness in mind, the classic dramatist limits his presentation to the actions of one small group of characters. By this means he centers interest upon the few personages, the crisis in whose lives he wishes to present. His theory of completeness forces him to restrict both the time and the space within which the action may take

place. Gaps in time the minds of his audience might attempt to fill in. Changes in scene might arouse questions, and set imagination working upon the effect such changes would have upon characters or actions. To make his audience concentrate upon the facts presented, the classic dramatist allows no shifts of scene or intervals of time, employs few characters, and no complications of action.

II

To the romantic dramatist this classic completeness is primarily a chronological completeness. In the distinction between logical and chronological lies the distinction between romantic and classic completeness. The romantic dramatist employs a logical completeness or unity. He thinks of life not as a mere succession of incident, but as an organic whole. Facts and circumstances, years apart, perhaps, in actual time, he perceives as vitally connected when a life is viewed as a whole. Chronological sequence he regards as incidental and subordinate to logical completeness. Seeing life steadily and seeing it whole, he finds a unity as of an organism, which rises above and beyond the accidents of mere temporal relation. He sees life as a problem whose conditions were set in the past; whose solution, if there be any, extends into the inscrutable future. He knows that in daily life actions are determined, not by the happenings which chance to precede them in time, but by those of days, months, even years, before. The results of action he perceives, too, may not be

revealed for years. In life he sees a man reaping wealth from an almost forgotten investment made, half unconsciously, years before. He sees a man choosing a profession as the result of an impression made upon him in childhood by one who never realized the effect he produced. The romanticist knows that life is complicated, that one series of happenings becomes entangled with others, the whole being bound together by links of similarity, unconditioned by time. He feels that so long as he exhibits his events in a pattern that reveals their logical relation, it is not at all necessary that he should present them in chronological succession. This logical connection between events often far removed in time and place is the guiding principle of the romanticist. He sees in the apparently haphazard fact and incident of life about him, a thread of connection, a logical unity. To the classic dramatist life is a series of facts chronologically related; to the romantic dramatist life is a problem whose solution is possible only through co-ordinating events in their logical relations. Martin Schütze expresses this truth in the following words:

> "Greater freedom, less rigidity of form, the incessant triumphs of Romanticism over Classicism, mean ultimately, not, as is often said, displacement of order by disorder, a futile triumph of formlessness over form, but the development of a keener sense of essential identity delving more deeply through the growing splendors of variation, a greater ability to penetrate to the foundations of things, a more incisive power of synthetic perception." (1)

III

This revelation of unity deepens the impression desired by quickening interest in the representation. The

(1) Mod. Philol., Vol. 4, 1906-07, p. 3.

unexpected discovery of a connecting bond between scenes far removed, actions widely separated in time, and characters markedly dissimilar, is a pleasant stimulus to thought and imagination. The finding of points of likeness in things originally conceived to be dissimilar is always pleasing. Through his similes the poet pleases us by indicating unexpected likenesses in objects and ideas drawn from widely remote spheres; a stammerer's words come out of his mouth "as wine comes out of a narrow-mouthed bottle; either too much at once or none at all." By means of the revelation of resemblance between some quality or aspect of an object and the same quality present in a higher or better known degree in a second object, the poet intensifies the impression desired. The romantic dramatist in this way creates a certain impression by leading his hearers to perceive resemblances where they would not otherwise see them. The use of similarity or likeness is a romantic device for stimulating interest and producing stirring effects. The romantic dramatist believes that he secures a clearer form of the impression desired by letting his hearer see some one quality reproduced in varying degrees in different persons and actions, than he could by concentrating attention upon the presentation of that quality in one character. The perception of Edmund's unfilial nature strengthens the impression of the same quality in Goneril and Regan. Better than Henry's own words or actions, the uprising of Cade shows the weakness of Henry's rule. The mind of the reader, once the similarity is seen, leaps from one to the other and back again, gaining

a clearer impression of each because of the other. This pleasurable perception of likeness strengthens the impression made by the play and is the source of its unity.

IV

This perception of similarity among dissimilarities, of organic unity between persons and actions otherwise unrelated, is more readily and clearly perceived by the poet than by ordinary individuals. Looking inward, the romantic dramatist descries the subtle relations of persons and things and transmutes them into poetry. His vivid portrayal, organized by unity of feeling, makes the dramatic whole clear even to dull minds. In The Tempest Shakespeare is not so much concerned with describing a storm at sea as he is with awakening feelings essential to subsequent action. He sees the feelings thus aroused as the keynote to associations essential to a right apprehension of the play. In Julius Caesar his feeling for the fickleness of the Roman populace, and their regard for men rather than for principles, helps to strengthen in us the impression of Brutus' unfitness for the work he has taken upon himself. Coleridge expressed his feeling for the unity of impression made upon him by Shakespeare's plays in the following words:

"That law of unity which has its foundations, not in the factitious necessity of custom, but in nature itself, the unity of feeling, is everywhere and at all times observed by Shakespeare in his plays. Read Romeo and Juliet: all is youth and spring; youth with its follies, its virtues, its precipitancies; spring with its odours, its flowers, and

its transiency; it is one and the same feeling that commences, goes through, and ends the play. The old men, the Capulets and the Montagues, are not common old men; they have an eagerness, a heartiness, a vehemence, the effect of spring; with Romeo, his change of passion, his sudden marriage, and his rash death are all the effects of youth; whilst in Juliet, love has all that is tender and melancholy in the nightingale, all that is voluptuous in the rose, with whatever is sweet in the freshness of spring; but it ends with a long, deep sigh, like the last breeze of the Italian evening. This unity of feeling and character pervades every drama of Shakespeare." (2)

The poet's strong feeling for these relationships pervades his story. His passionate and imaginative perception of essential similarities interprets the meanings and connections hidden from others. His impassioned demonstration reveals that connection between cause and event which less powerful imaginations never perceive.

V

The central principle of the logical unity of the romantic drama is thus seen to be similarity. But, in order that the two similar objects may suggest one another, there must be some point of dissimilarity. Otherwise there would be identity. The surprise attendant upon the discovery of similarity amidst dissimilarity renews interest and strengthens the impression of the similarity. The romanticist discovers the bonds of similarity connecting a multitude of particulars, but is, at the same time, conscious of the relations of difference. This perception of similarity among

(2). Lit. Reminiscences, II, p. 77.

dissimilarities allows the romantic dramatist to crowd his stage with figures, each of whom has a distinct personality. He knows that the detection of similarity among the minor personages and his chief characters will enforce the impression he wishes to make. The background of dissimilarity will provide the perspective and the shadows necessary to make the desired center of chief interest most prominent. The romantic dramatist is not afraid of distracting attention from his chief figures by providing these minor figures with individuality; for he knows that the perception of similarity between these interesting individuals and his main characters will but deepen the impression he desires to make. He knows that an interest in the colloquy of the murderers in regard to conscience will not distract attention from Richard III., but that the interest they arouse will be attracted to the impression made by Richard himself and will increase it. The essential similarity in figures so far removed from each other in station enforces the impression of Richard's conscienceless cruelty. To strengthen the impression of the tenderness of Brutus and his unfitness for the task he has undertaken, the romantic dramatist may safely introduce Lucius, a slave-boy. To reveal with unmistakable clearness King Lear's fatal mistake, he may use the Fool, who is highly interesting in himself, because he can show that almost every word and action of the Fool is organically related to the impression of error made by Lear. Professor Saintsbury, writing in the Cambridge

History of English Literature, expresses very clearly the value for the impression desired of a variety of incident and persons. He says:

"Coriolanus is certainly not deficient in variety of incident, or of personage, but every incident and every personage is, in a way, subservient to the hero. The ordinary description of the dramatis personae - 'friend to Coriolanus', 'mother of Coriolanus', 'wife to Coriolanus', - acquire a new appositeness from this feature. Menenius and Volumnia are no shadows; the 'gracious silence' herself is all the more gracious for her unobtrusiveness. But it is in relation to Coriolanus that they interest us most. The sordid spite of the tribunes helps to bring out the arrogance, at its worst not sordid, of Caius Martius. The inferior generals set him off..... Most of all do the various mobs - the mob of Rome above all, but, also, the rank and file of the army, the Volscian conspirators, the officers, the senators, the very servants of Aufidius - throw up against their own vulgar variety and characterless commonness the 'headstrong beauty' of the great soldier's mind and will - his hatred of the vulgus itself, of its malignity, of its meanness, of its ingratitude." (3)

The secret of the unity of impression made by the diverse characters and incidents of this and other such masterpieces of romantic art lies in the essential similarity of the various elements. This perception of similarity amidst dissimilarity is the source of logical unity. (4)

(3) Cam. Hist., Vol. V. pp. 222-3.

(4) Schlegel, writing of Romeo and Juliet gives the following expression to his feeling for the unity of impression made by the various elements used in this play:

"The sweetest and bitterest, love and hatred, festivity and dark forebodings, tender embraces and sepulchers, the fulness of life and self-annihilation, are all here brought close to each other; and all these contrasts are so blended, in the harmonious and beautiful work, into a unity of impression that the echo which the whole leaves behind in the mind resembles a single but endless sigh." (Quoted in Variorum R. and J. page 300.)

"The more thoroughly and impartially this spirit

VI

This logical unity is the unity employed by Shakespeare. His insight enabled him to see into the heart of things and to perceive points of resemblance and contact in events not ordinarily discerned as connected. This logical unity harmonized his contractions and expansions of time, his changes of scene, his complications of action, and the number and variety of characters in his plays. The underlying similarity between his persons and actions, separated though they be in time, station, place and character, is more essential to his portrayal than are accidents of chronological succession. His clear perception of this logical unity allows him to disregard chronology in the historical plays, 'to slide o'er sixteen years' between acts three and four in The Winter's Tale, to shift the place of action more than thirty times in Antony and Cleopatra, to use forty-seven characters in Coriolanus, and to introduce in all his plays subordinate characters in great number and variety. These shifts of time and place, this number and variety of characters, all intensify the "romantic impressions" aimed at by Shakespeare, whether looked at from

(the Shakespearean) is observed and extracted, the more will it be found to consist in the subjection of all things to what may be called the romantic process of presenting them in an atmosphere of poetical suggestion rather than as sharply defined and logically stated. But this romantic process is itself characterized and pervaded by a philosophical depth and width of conception of life which is not usually associated with romance." (Cambridge History, Vol. 5, pp. 235-6)

the point of view of author or audience. No change of scene or time is made that is not essential to the unity of the whole. No character is introduced who does not bear an organic relation to some element of the play.

This romantic point of view, based on a logical unity whose underlying principle is similarity, is manifestly employed in presenting the major characters in Shakespeare's plays. The impression created by Romeo and Juliet, by Macbeth and Lady Macbeth, by Lear and Cordelia, by Hamlet and the King, or others among the great creations, has been recognized as unified and organically consistent. But this conception has not been recognized as governing Shakespeare's use of minor characters, or, at any rate, applied systematically to them. It is the purpose of this thesis to study, in the light of this idea, the dramatic functions of one group of Shakespeare's minor characters; the unnamed characters.

VII

There are almost three hundred fifty unnamed characters who have speaking parts in Shakespeare's plays, approximately one third of the total number of characters employed by Shakespeare in all his plays. Manifestly, these characters, subordinated even to the point of namelessness though they are, fulfill significant forms of dramatic function, forms contributing to the organic whole. In the

light of the view presented, regarding Shakespeare as a romantic dramatist, and seeing each of his plays as an organic whole, founded upon logical rather than upon chronological unity, it is the more specific purpose of this thesis to group the unnamed characters in Shakespeare's plays and to determine the several kinds of dramatic function they fulfill. The grouping of these characters and the determining of the kinds of dramatic function fulfilled by them forms a problem which falls into the following logical divisions:

1. Those Who Serve Dramatic Technique,
2. Those Who Help in Character Portrayal,
3. Those Who Help in Plot Development, and
4. Those Who Add to the Emotional Effect.

The fools, the supernatural characters, and the child characters, have been excluded from this discussion, because they have been adequately dealt with elsewhere. The characters who have not speaking parts have likewise been excluded; for they may all be said to have the one function of contributing to completeness and versimilitude.

CHAPTER ONE

CHARACTERS WHO AID DRAMATIC TECHNIQUE

It is the purpose of this chapter to discuss those unnamed characters who serve dramatic technique by (I) adding background and atmosphere, (II) furnishing variety and intensity, (III) getting characters on or off the stage, (IV) performing duties of positions or obeying commands of superiors, (V) describing actions off stage, and (VI) giving time for changes in the main action.

I

The following unnamed characters in Shakespeare's plays serve dramatic technique by adding background and atmosphere.

The First Merchant in C. of E. adds to the impression that Antipholus of Syracuse has just landed from a shipwrecked vessel in a city dangerous to him, as he says to him:

> "Therefore give out that you are of Epidamnum,
> Lest that your goods too soon be confiscate.
> This very day a Syracusian merchant
> Is apprehended for arrival here,
> And not being able to buy out his life,
> According to the statute of the town
> Dies ere the weary sun set in the west.
> There is your money that I had to keep."
>
> (I. ii. 1-8).

The Citizens in R. and J., by taking part in the street fray between the Capulets and the Montagues, provide an atmosphere of unrest, uncertainty, and imminent danger, needed to give the love of Romeo and Juliet its full dramatic significance. (I. i. 69 ff.) The Servants in I. v. provide the atmosphere of confusion before a feast; and in IV. iv. give a sense of the reality of the feast which takes place behind the scenes.

The Captain in II. H. VI. gives the impression of reality to the portrayal of the selfish, wicked lords in the play, by showing the indignation of the common people at their deeds. This is done when he reviews the crimes committed by Suffolk as a reason for refusing to accept ransom from him. (IV. i.) The Gentlemen attendant upon Suffolk add to this impression of reality by their presence with him and their loyalty to him. (IV. i. 23; 120; 144-8)

The Huntsman in III. H. VI. gives an impression of lifelikeness by his presence with King Edward on the hunt. (IV. v.)

The First, Second and Third Citizens in Rich. III. furnish the background of ordinary life that is only indirectly affected by the storms raging round the throne. (II. iii.) The Scrivener shows the feeling of those who see the evil but are powerless to check it. (III. vi.) The Lords give the atmosphere of court attendants. (V. iii.)

The Gardener and his Servant in Rich. II., as they discuss in their quiet garden the evils of the state, provide a background of common life for the intrigues of court life. (III. iv.) The Lord is another of the quarreling group in Westminster Hall. (IV. i. 52-6.)

The Musician in M. of V. enriches the emotional suggestiveness of the scene where Bassanio makes his choice of the caskets. (III. ii. 63-71.)

Unnamed characters in the Taming provide another variety of atmosphere. The Lord, The Servants, The Messenger, the Player, and others, plan and carry out the practical joke which provides the setting for the play which follows. These unnamed characters thus provide the background of rollicking humor by means of which the farce makes its true impression. (Induction.)

The Forester and the Pages in A. Y. L. I., by their songs and their presence, add greatly to the atmosphere of the greenwood, the chase, and country love, which pervades this romance. The suggestion given by the Forester's occupation and his song, "What shall he have that killed the deer", deepens the impression of a sylvan atmosphere, a roving, romantic existence where nothing is of more importance than the bringing in of game. The woodland aspect of the play, recently overshadowed by love-making, is again brought to the front by this scene. The Pages sing of love, the other element prominent in life in the Forest of Arden. (IV. ii. 10-18; V. iii. 16-39.)

The Priest in Hamlet, by his refusal to extend full burial rites to the innocent Ophelia, creates a feeling of the formality, the harshness, the inhumanity of the religion surrounding Hamlet and Claudius. (V. i. 235-46.)

The Gentlemen in M. for M. set the atmosphere for the play by the coarseness of their talk and the vileness of the accusation made by the first of the second. (I. ii.)

The Soothsayer in A. and C. conveys the atmosphere of thoughtlessness and idleness in the life at Cleopatra's court, as he idles and jests with her waiting-women and eunuch. (I. ii.)

The Citizens, the Aediles, the Patricians, the Tribunes, and the Officers in Cor. provide an atmosphere of unrest and class strife in the light of which we perceive more clearly the headstrong violence of Coriolanus. The Soldier Servingmen, as they discuss the affairs of the great, while preparing the feast for the leaders, give the scene an atmosphere of feasting and war. (IV. v.)

These instances are sufficient to establish the fact that Shakespeare uses unnamed characters to provide background and atmosphere. Indeed, the social surroundings in which the main characters move, and the feeling of real life, is nearly always provided by unnamed characters. By their numbers and their lifelikeness they give the illusion of reality to the unusual events and heightened

heroes of the actions. Other unnamed characters who fulfill functions similar to those described are as follows: The Citizens of Angiers in John, II. i. 201 ff.; the Carriers, the Ostler, and the Chamberlain, in 1. H. IV., II. i.; the Grooms in II. H. IV., V. v.; the Soldiers in J. C., IV. ii.; the Old Man in Macbeth, II. iv., the Lords in Ibid., III. iv., and a Lord in Ibid., III. vi.; and a Mariner in W. T., III, iii.

II

The second division of this chapter deals with those unnamed characters who aid dramatic technique by furnishing variety and intensity.

The Musicians in R. and J. provide variety as a relief from the rapidity of the preceding action and the pathos of the scenes which follow. The relief afforded by the absurdity of these hirelings who are stolidly indifferent to the grief of Juliet's family, is enjoyed by the audience the more because they understand that Juliet is not really dead. (IV. v.)

The Neighbors and the Prentices in II. H. VI. afford comic relief by the absurd resemblance between their petty disputes and those of their quarreling lords. (II. iii. 59 ff.)

The Murderers in Rich. III., by their grotesque discussion of the power of conscience, add intensity to

the scene. Webb, quoted in the Variorum edition of Rich. III., has the following to say in regard to the dramatic function of these unnamed characters:

> "The insertion of a humorous colloquy between the two murderers just before one of the tragic deeds of the play is quite in Shakespeare's manner. In some instances, as in Macbeth, a comic scene comes as a welcome interlude to relieve the prevailing gloom. Here the object is rather to deepen the tragic interest. An audience strung to the highest pitch of expectation, and with the certain knowledge that some desperate deed is soon to be enacted before their eyes, must have found an additional horror in the spectacle of those two desperadoes cutting their rough jokes with unconcern." (5)

The Citizens in Rich. III. provide dramatic relief by their serene piety and resignation as contrasted with the lawlessness and violence of the rest of the play. (II. iii.) The First Messenger intensifies the emotions of the audience by revealing the over-self-confidence of Hastings. The levity of Hastings' treatment of the warning brought by the Messenger increases the tenseness of the situation, by making it evident that Hastings will not escape now, because he does not realize his danger. (II. iv. 1 ff.) The Priest and the Pursuivant still further increase this strain upon the emotions of the audience. On his way to his death, the unsuspecting Hastings discusses with these characters the contrast between his situation as it appears to him now, and as it had been when the Pursuivant had last seen him on his way to the Tower. To the Priest he announces his intention of celebrating his present safety and the downfall of his enemies by attending

(5) Richard III, Variorum edition, p. 129.

the Priest's next service. The contrast between Hastings' fancied security as he boasts of it to these men, and his real danger, intensifies the tragic interest. (III. ii. 94 ff.)

The Gardener and his Servant in Rich. II. furnish relief by their quiet talk in the peaceful garden where the evils of the great do not come. (III. iv.)

The burlesque scenes with the Watch in Much Ado afford comic relief to counterbalance impending tragic events and prevent them from having too great an effect upon the audience. (III. iii.)

The Senators in Othello afford variety from the headlong action of the later part of the play by their dispassionate weighing of evidence and opinion. (I. iii.)

The Porter in Macbeth is, perhaps, the most discussed instance of Shakespeare's use of unnamed characters for the purpose of providing dramatic intensity. De Quincey's famous exposition of this passage explains the marvelous effect of this scene by comparing the effect of the recommencement of ordinary life upon the opening of the door by the Porter to the sensation at the resumption of ordinary life after the deathlike stillness following a great funeral procession. He says,

"……at no moment was his sense of the complete suspension and pause in ordinary human concerns so full and affecting as at the moment when the suspension ceases and the goings-on of human life are suddenly resumed. All action in any direction is best expounded, measured and made apprehensible by reaction…….The knocking at the gate…….makes known audibly that the reaction has commenced; the human has made its reflux upon the fiendish;

the pulses of life are beginning to beat again; and the re-establishment of the goings-on of the world in which we live, first makes us profoundly sensible of the awful parenthesis that has suspended them." (6) (II. iii. 1 ff.)

The Old Man in Macbeth gives relief and perspective to the action by presenting it from an outside point of view. (II. iv.) The Doctor and the Gentlewoman intensify the tragic expectation as they hide in the darkened room, talking in low tones while awaiting the approach of the Lady Macbeth walking in her sleep. (V. i.)

The Musician's morning song, "Hark, hark! the lark", in Cym., provides delightful relief from the emotions aroused by the stifling presence of Iachimo in Imogen's room just previous to this song. (II, iii. 20-28.) The Gaolers provide comic relief from the previous distressing happenings by their humorous discussion of death. (V. iv.)

The Ladies in W. T. add variety to the play by their homelike scene of playful teasing of the young Prince Mamillus. (II. i.)

III

Those unnamed characters who aid dramatic technique by getting characters on or off the stage, will be discussed in this division of this chapter.

The Officer in C. of E. brings Antipholus of Ephesus easily on the stage with his words, ".....see

(6) Macbeth, Variorum edition, page 437.

where he comes." (Iv. i. 14.) The Servant announces his entrance after his escape from the Conjurer with the warning, "Hark, hark! I hear him, mistress; fly, begone!" (V. i. 185)

The Servant in R. and J. gets Juliet and her mother off the stage easily and naturally by his words, "Madam, the guests are come, supper served up, you called." (I. iii. 78.)

The First Messenger in II. H. VI. gets Gloster off the stage by the summons from the King to attend the hawking. (I. ii. 56-9.)

The Servant in M. of V. provides a natural departure from the stage for Salanio and Salarino with his message that his master desires to see them. (III. i. 67-8.)

The Messenger in the Taming brings the players naturally upon the stage with his announcement to Sly that they are ready to perform before him at the doctor's command. (Ind. II. 128-35.)

The Vintner in I. H. IV. brings the joke of Prince Hal's with the Boy to an end by sending Francis about his business when he comes to announce the approach of Falstaff and his crew. (II. iv. 80-3.) The Second Messenger's announcement of the near approach of the King and his forces brings Hotspur's speech to a close and gives him a natural exit from the stage. (V. ii. 90.)

The Porter admits Lord Bardolph to Northumberland

in II. H. IV. thus providing the "business" for his entrance upon the stage. (I. i. 2 ff.) The Page prepares for the entrance of the Chief Justice by his announcement to Falstaff. (I. ii. 36-7.)

The Messenger in J. C. announces the approach of the army of Brutus and Cassius. (V. i. 12-15.)

The First Gentleman in Hamlet prepares for the entrance of the mad Ophelia by asking the Queen to allow her to enter. (Iv. v. 1 ff.)

The Attendant in Macbeth announces the entrance of the Murderers by telling Macbeth they await his permission to enter. (III. i. 45.)

The Gentleman in Lear makes Lear's exit easy and natural by his announcement that the horses are ready. (I. v. 50.)

The Gentlewoman in Cor. prepares the entrance of Virgilia's caller by announcing her presence. (I. ii. 28.)

The Second Servant in W. T. gets the Pedler and the Twelve Herdsmen on the stage easily by announcing them to his master. (IV. iv. 181-6; 325-32.) The First Gentleman prepares the audience for the entrance of Florizel and Perdita by his announcement to the King of their arrival. (V. i. 85 ff.)

IV

The Fourth group of unnamed characters serve

dramatic technique by performing the duties of their positions or obeying the commands of their superiors, and in this way completing the actions of the main characters. There are in this group of unnamed characters: two Gaolers, three Beadles, two Sheriffs, four Officers, a Justice, a Provost, Aediles, Patricians, nine Heralds, a Marshal, an Ambassador, six Messengers, a Post, a Page, two Soldiers, a Captain, four Murderers, two Servants, a Doctor, a Gentleman, a number of Attendants, an Egyptian, a Lady, a First Lord. The names of most of these characters indicate the work they perform and the part they take in the action. For that reason I do not go into detail concerning them. I shall show how the others carry out the commands of their superiors and, in this way, complete the actions of those characters.

Olivia's Servant in T. N. is the means of revealing her mistress' love for the supposed Page, when she delivers Olivia's ring and message to Viola. (III. iv. 61-3.)

Antony's Servant in J. C. carries out Antony's commands in a way requiring some skill. The speech he delivers to Caesar's assassins is a masterpiece, but was probably planned in every detail by Antony. It plays upon Brutus' weakness, is thoroughly non-committal, and leaves the road open for Antony to act in whatever way shall seem to him best, when he talks to them face to face. (III. i. 124-38.)

The Doctor in Lear employs his skill at command of Cordelia for the restoration of the deranged King. (IV.Iv. and vii.) The Gentleman in Lear takes Ophelia the message concerning her father sent to her by Kent. (III. i.)

The Attendants in A. and C. merely announce messengers and do errands for the other characters. The Egyptian goes as a messenger from Cleopatra to Caesar to ask the latter's intention toward his mistress. (V. i. 52 ff.)

The Lady in Cym. summons Imogen to the Queen. (I. iii. 37-8.)

The First Lord in W. T. is merely a court official who summons the messengers from the oracle, at command of the King. (III. ii. 116-18; 124-30.)

V

Those unnamed characters who serve dramatic technique by describing actions off stage, are discussed in the fifth division of the chapter.

The Servant in C. of E. describes in vivid terms the action of his master and Dromio of Syracuse when they punish the Conjurer. The imagination of the audience could easily picture the enraged Antipholus from these words of the Servant:

> "O mistress, mistress, shift and save yourself;
> My master and his man are both broke loose,
> Beaten the maids arow, and bound the doctor,
> Whose beard they have sing'd off with brands of fire;

And ever, as it blaz'd, they threw on him
Great pails of puddled mire to quench the hair,
My master preaches patience to him, and the while
His man with scissors nicks him like a fool;
And sure, unless you send some present help,
Between them they will kill the conjurer.
.....
He cries for you and vows, if he can take you,
To scorch your face and to disfigure you.
(V. i. 168 ff.)

The Chorus in Hen. V. is famous for his descriptions of actions off stage. The following lines give vivid pictures of events that are not presented upon the stage:

"Now all the youth of England are on fire,
And silken dalliance in the wardrobe lies.
Now thrive the armourers, and honor's thought
Reigns solely in the breast of every man.
They sell the pasture to buy the horse,
et. seq. (Pro. II. 1 ff.)

".....Suppose that you have seen
The well-appointed king at Hampton pier
Embark his royalty, and his brave fleet
With silken streamers the young Phoebus fanning.
.....
.....Follow, follow!
Grapple your minds to sternage of this navy,
And leave your England, as dead midnight still,
.....
Work, work your thoughts and therein see a siege;
Behold the ordnance on their carriages,
With fatal mouths gaping on girded Harfleur.
Suppose the ambassador from the French comes back,
Tells Harry ..... et seq. (Pro. III. 3 ff.)

"From camp to camp through the foul womb of night
The hum of either army stilly sounds,
.....
Fire answers fire, ...
Steed threatens steed, in high and boastful neighs
Piercing the night's dull ear; and from the tents
The armourers, accomplishing the knights,
With busy hammers closing rivets up,
Give dreadful note of preparation;
.....

The confident and over-lusty French
Do the low-rated English play at dice,
.....
The royal captain of this ruin'd band
.....
....forth he goes and visits all his host,
et seq. (Pro. IV. 4 ff.)

"Vouchsafe to those that have not read the story,
That I may prompt them; and of such as have,
I humbly pray them to admit the excuse
Of time, of numbers, and due course of things,
Which cannot in their huge and proper life
Be here presented. Now we bear the king
Toward Calais. Grant him there; there seen,
Heave him away upon your winged thoughts
Athwart the sea. Behold the English beach
.....; so let him land,
And solemnly see him set on to London.
.....
Now London doth pour out her citizens!
..... and omit
All the occurences, whatever chanc'd,
Till Harry's back-return again to France.
There must we bring him; and myself have play'd
The Interim by remembering you 'tis past.
Then brook abridgment and your eyes advance,
After your thoughts, straight back again to France."
(Pro. V. 1 ff.)

The First Messenger in II. H. VI. describes vividly the progress of Cade's rebellion. (IV. iv. 27-38.) A second Messenger gives a vivid description of later scenes in this same uprising. (IV. iv. 49-53.)

The Second Gentleman in Hamlet pictures action off stage when he tells vividly of the return of Laertes at the head of his rabble, who

".....cry, 'Choose we; Laertes shall be king!'
Caps, hands and tongues applaud it to the clouds,
'Laertes shall be king, Laertes king!'"
(IV. v. 81-91)

The Gentleman in Lear gives a wonderful description of the King's night on the heath "Contending with the fretful elements" as "unbonneted he runs, And bids what will take all." (III. i. 4 ff.) The Gentleman again describes action off the stage when he pictures to Kent Cordelia's reception of his news of her father.

> "And now and then an ample tear trill'd down
> Her delicate cheek. It seem'd she was a queen
> Over her passion, ... et seq. (IV. iii.15 ff.)

The Knight in Lear tells us of the progress of disaffection among Goneril's household. He also pictures for us the sorrow of the Fool, in his "Since my young lady's going to France, Sir, the Fool hath much pined away." (I. iv. 58 ff.)

The First Messenger in Cor. pictures action off the stage when he describes so eloquently the homage Rome paid to Caius Martius on his return from victory over the Volscians. (II. i. 273-81.) He performs a similar function when he pictures the rage of the common people against the Tribunes. (V. iv. 38-41.) The Second Messenger describes action off stage in his picturing of the joy of Rome at the success of Volumnia and Vergilia, whom he reports to have reached the city gates with the promise of Coriolanus to cease the war upon Rome. (V. iv. 42 ff.)

The First Lord in Cym. is the means of a picturing of action off stage when he draws from Posthumous the description of the battle of the British with the Romans. (V. iii.)

The Third Gentleman in W. T. eloquently pictures action off stage when he describes Perdita's receipt of her father's account of her mother's death. (V. ii. 77 ff.)

VI

The sixth group of unnamed characters serve dramatic technique by giving time for changes in the main action.

The scene in Rich. III., where the three Citizens discuss affairs of state, allows time for the arrest of Rivers, prepared for in the previous scene, to take place. (II. iii.) The short scene belonging to the Scrivener provides an interval during which Buckingham may be supposed to make his speech at Guildhall. (III. vi.)

The Forester's song in A. Y. L. I. is part of a sylvan interlude, intended to fill up the two hours of Orlando's absence. (IV. ii.) The song of the Pages affords an interval before the final scene where all the complications are solved. (V. iii. 16-39.)

The Porter in Macbeth, by his sleepy delay and his uncanny jests, gains time for Macbeth and his wife to wash the blood from their hands and prepare to meet the men who have come to greet Duncan. (II. iii. 1 ff.)

The Chorus in Hen. V. prepares the mind of the audience to receive the presentation of events in closer sequence than was historically accurate. He says:

"Thus with imagined wing our swift scene flies,
In motion of no less celerity
Than that of thought." (Pro. III. 1-3.)

"I humbly pray them to admit the excuse of time
et seq. (Pro. V. 3 ff.)
".....; and myself have play'd
The interim, by remembering you 'tis past."
(Pro. V. 42-3.)

Time in W. T. provides an interval during which many changes take place, by his announcement, "I slide O'er sixteen years." (Cho. Act. IV. 5-6.)

CHAPTER TWO

CHARACTERS WHO HELP IN CHARACTER PORTRAYAL

In this chapter will be discussed those unnamed characters in Shakespeare's plays who fulfill the dramatic function of portraying character. They will be shown to help in character portrayal by (1) remarks to or upon other characters, (II) remarks or actions called forth from other characters, (III) actions of their own as affecting others, and (IV) contrast with other characters.

I

The following unnamed characters portray character by the remarks they make to or about other characters.

The Second Petitioner in II. H. VI. shows the character of Gloster with his words, "Marry, the Lord protect him, for he's a good man! Jesu bless him!" (I. iii. 4-5.) The Servingmen also help to reveal Gloster's character by the reply drawn from the Duke, when they offer to take his wife away from the Sheriff, who was leading her through the streets to punish her for conspiracy. Gloster's loyalty to the King and obedience to law are shown in his words: "No, stir not, for your lives; let her pass by." (II. iv. 17.)

The Lords in All's Well talk very freely of the worthlessness of Parolles, in such words as these from the First Lord:

> "..... he's a most notable coward, an infinite and endless liar, an hourly promise-breaker, the owner of no one good quality worthy your lordship's entertainment." (III. vi. 9 ff.)

The Gentleman shows Helena's charm in his words to the King explaining why he troubled his majesty with a plea from an unknown petitioner:

> "..... I undertook it,
> Vanquish'd thereto by the fair grace and speech
> Of the poor suppliant....."
> (V. iii. 132-4.)

The Chorus in Hen. V. reveals in glowing terms the character of the "war-like Harry" as he "assumes the port of Mars", calling him the "star of England", but declaring him

> ".....free from vainness and self-glorious pride;
> Giving full trophy, signal and ostent
> Quite from himself to God." (Pro. V. 20-22.)

The Justice in M. for M. expresses the opinion that "Lord Angelo is severe". (II. i. 290.) The Provost reveals the Duke's lack of decision, by his account of the delay in the execution of Barnardine, "a prisoner nine years old." (IV. ii. 132.)

The Sergeant in Macbeth reveals the noble nature of that thane, in his account of the battle won by "brave Macbeth - well he deserves that name". He calls him 'Bellona's bridegroom' and 'Valour's minion'. (I. ii. 25 ff.)

The Knight in Lear suggests the discernment and fine sensibility of the Fool by his words:

"Since my young lady's going into France,
Sir, the Fool hath much pined away." (I. Iv. 70-71.)

The Gentleman tells us of the Fool's loyalty and intuitive understanding of his master's needs, in his reply to Kent's question as to who was with Lear during the night on the heath:

"None but the Fool, who labours to outjest
His heart-strook injuries." (III. i. 15-17.)

The Gentleman also shows Cordelia's finely poised soul in his account of her reception of the news of her father's sufferings:

"..... It seemed she was a queen
Over her passion.....
..... patience and sorrow strove
Who should express her goodliest ....."
(IV. iii. 13 ff.)

The Servants in A. and C. reveal the character of Lepidus. In speaking of the effect of drink upon him, they remark as follows:

1 Servant. But it raises the greater war between him and his discretion.
2 Servant. Why this it is to have a name in great men's fellowship; I had as lief have a reed that will do me no service as a partisan I could not heave.
1 Servant. To be called into a huge sphere, and not to be seen to move in it, are the holes where eyes should be, which pitifully disaster the cheeks. (II. vii. 1 ff.)

The Second Lord in Cym. makes clear the true nature of Cloten. When Cloten is boasting of his wish to break the head of Posthumous, the Second Lord utters the following asides:

"If his wit had been like him (Cloten) that broke it, it would have run all out." (I. ii. 9-10)

"He's a strange fellow himself, and knows it not." (L. 36.)

He makes Cloten's conceit evident when he dares to say to Cloten, feeling sure the braggart will not understand his real meaning:

"You cannot derogate, my lord." (L. 46)

But, in an aside, he makes his opinion of Cloten unmistakable:

"You are a fool granted; therefore your issues, being foolish, do not derogate." (Ll. 48-9.)

After Cloten's departure, he says of Cloten, his mother, and Imogen:

"That such a crafty devil as is his mother
Should yield the world this ass!

..... Alas, poor princess,
Thou divine Imogen, ..."
(II. i. 54 ff.)

The First Lord in W. T. says of the falsely-accused Hermione:

"..... For her, my lord,
I dare my life lay down, and will do't, sir,
Please you to accept it, that the queen is spotless
I' the eyes of heaven and to you, - ....."
(II. i. 125-8.)

II

The second group of characters discussed in this chapter portray character by the remarks or actions they draw from other characters.

The Forester in L. L. L. reveals several traits in the character of the Princess - her sportive nature, her delight in word-play, and her kindness of heart.

Forester. Hereby, upon the edge of yonder coppice;
A stand where you may make the fairest shoot.
Princess. I thank my beauty, I am fair that shoot,
And thereupon thou speak'st the fairest shoot.
Forester. Pardon me, madam, for I meant not so.
Princess. What, what? first praise me and again say no?
O short-liv'd pride! Not fair? Alack for woe!
Forester. Yes, madam, fair.
Princess. Nay, never paint me now;
Where fair is not, praise cannot mend the brow.
Here, good my glass, take this for telling true;
Fair payment for foul words is more than due.
(IV. i. 7 ff.)

The Outlaws in T. G. V. are the means of revealing Valentine's character. He addresses them as "My friends" and shows his true refinement by concealing from them the real cause of his banishment. His love is too sacred to be discussed with strangers. Later, when he is again on good terms with the Duke, he at once asks for the pardon of the Outlaws.

The Courtesan in C. of E. is the means of showing the character of Antipholus of Syracuse through his answer to her invitation:

"Avoid, thou fiend! what tell'st thou me of supping?
.....
Leave me and begone."
(IV. iii. 66-8.)

The Second Merchant draws from Angelo the following characterization of Antipholus of Ephesus:

"Of very reverend reputation, sir,
Of credit infinite, highly belov'd
Second to none that lives here in the city.
His word might bear my wealth at any time."
(V. i. 5-8.)

The Servants in R. and J. are the means of securing a revelation of old Capulet's fussiness about details and his excitable nature, as he orders them about, in his excitement at the coming wedding:

"..... Now, fellow,
What's there?

Make haste, make haste.
.....Sirrah, fetch drier logs;
Call Peter, he will show you where they are."
(IV. iv. 13 ff.)

The Apothecary is the indirect means of showing one trait of Romeo's nature - his intensity or wholeness. This single-minded impetuosity is shown in the minutely detailed picture he gives of the Apothecary and his shop, when he has determined to 'lie with Juliet tonight'. (V. i. 35 ff.)

The order brought by the First Messenger in II. H.VI. shows the ambitious nature of Gloster's wife, in her resentment at her husband's instant obedience to the King's command:

"Follow I must; I cannot go before,
While Gloster bears this base and humble mind."
(I. ii. 61-2.)

The First Messenger also brings out one phase of the King's nature. Henry's weak and pious reply to the Messenger's

announcement that Cade is aiming at the crown, is characteristic:

> "O graceless men! they know not what they do."
> (IV. iv. 38.)

The Second Messenger is the means of revealing the same trait, with his announcement of the progress of Cade's uprising. The King says:

> "Come, Margaret; God, our hope, will succor us."
> (IV. iv. 55.)

The Keepers in III. H. VI. are the means of revealing Henry's piety and submission, by the replies their questions draw from him:

> 2 Keeper. Ay, but thou talk'st as if thou wert a king.
> King Henry. Why, so I am, in mind; and that's enough.
> 2 Keeper. But, if thou be a king, where is thy crown?
> King Henry. My crown is in my heart, not on my head...
>
> .....
>
> But do not break your oaths; for of that sin
> My mild entreaty shall not make you guilty.
>
> .....
>
> In God's name, lead; your king's name be obeyed;
> And what God will, that let your king perform;
> And what he will, I humbly yield unto."
> (III. i. 59 ff.)

The Lieutenant brings about another revelation of Henry's gentleness and resignation when his apology for holding Henry in prison brings out the reply from Henry that his imprisonment had grown pleasurable. (IV. vi. 8 ff.)

The Mayor in Rich. III. brings out Richard's skill in lying as he replies to Richard's explanation of the reasons demanding Gloster's death:

The trick played upon Parolles by the Lords and Soldiers in All's Well reveals Parolles' cowardice and disloyalty. (III. vi.) The Widow reveals Bertram's character by telling of his bravery and his lechery:

> "Here you shall see a countryman of yours
> That has done worthy service.....
> (III. v. 48-9.)
> "..... He does, indeed,
> ('solicit her in the unlawful purpose')
> And brokes with all that can in such a suit
> Corrupt the tender honor of a maid."
> (III. v. 71-3.)

The Widow reveals a trait of Helena's character, when her despairing plaint, "Lord, how we lose our pains!" brings out Helena's determined rejoinder, "All's well that ends well." (V. i. 24-5.)

The First Messenger in I. H. IV. is the means of revealing Hotspur's impatient and quick temper when he announces to Hotspur that his father will not come to his aid. (IV. i. 17 ff.) The Messenger later brings other letters, of which Hotspur says, "I cannot read them now." (V. ii. 80.) The Second Messenger brings out another trait when he interrupts Hotspur's talk with news of the near approach of the King's forces. Hotspur says:

> "I thank him that he cuts me from my tale,
> For I profess not talking."
> (V. ii. 90-1.)

The First Ambassador in Hen. V. brings out Henry's self-control in his ready promise to hear all of the contemptuous message sent him from the Dauphin, without punishing the Ambassador. (I. ii. 237 ff.)

The Messenger in Much Ado causes Beatrice to reveal her nature and her love for Benedick. She asks the Messenger for news of Benedick and then enters into a spirited attack upon the absent warrior, which shows that she thinks more of him than she is willing to admit. What she says of the wit-encounters between them proves how much she enjoys the exercise of her wit as a means of playful despotism over Benedick. (I. i. 31 ff.)

The Soothsayer in J. C. brings out Caesar's conceit. Caesar seems to think he can read character from people's faces, saying:

> "Set him before me; let me see his face.
> .....
> What say'st thou to me now? Speak once again.
> .....
> He is a dreamer; let us leave him.
> (I. ii. 19 ff.)

The Servant shows Caesar's superstition. He says to the Servant:

> "Go, bid the priests do present sacrifice,
> And bring me their opinion of success."
> (II. ii. 4 ff.)

The Poet brings out the irritability of Brutus, when he officiously tries to make peace between the quarreling generals:

> Bru. Get you hence, sirrah! saucy fellow, hence.
> Cas. Bear with him, Brutus. 'Tis his fashion.
> Bru. I'll know his humor when he knows his time.
> What should the wars do with these jigging fools?
> (IV. iii. 128-30.)

The Players in Ham. reveal one trait of Hamlet's character. The quickness with which Hamlet devised and executed his scheme of using them to determine the question of his uncle's guilt, shows the splendid powers of action which came out in him spasdomically. (II. iii.)

The First Musician in Othello brings out a statement about Othello's character, not unconnected, probably with the tragic outcome:

> ".....to hear music the General does not greatly care." (III. i. 14-15.)

The Knight in Lear reveals Lear's efforts at self-control, when he gets the following answer to his statement to Lear of the lack of respect shown him by Goneril's household:

> "Thou but rememberest me of mine own conception.
> I have perceived a most faint neglect of late, which
> I have rather blamed as mine own jealous curiosity
> Than as a very pretence and purpose of unkindness."
> (I. iv. 68 ff.)

The Knight also brings out Lear's feeling of his own error, when, in reply to his statement as to the Fool's grief at Cordelia's banishment, Lear replies:

> "No more of that: I have noted it well."
> (I. iv. 72.)

The Old Man in Lear reveals Gloster's growing sense of the real values of life, when in response to the Old Man's desire to guide him, Gloster says:

> "I have no way, and therefore want no eyes;
> I stumbled when I saw.....
> (IV. i. 15 ff.)

The Messenger in A. and C. reveals Cleopatra's character. I quote from Mrs. Jameson on this point:

"As illustrative of Cleopatra's disposition, perhaps the finest and most characteristic scene in the whole play is that in which the Messenger arrives from Rome with the tidings of Antony's marriage with Octavia. (II. v.) She perceives at once with quickness that all is not well, and she hastens to anticipate the worst, that she may have the pleasure of being disappointed. Her impatience to know what she fears to learn, the vivacity with which she gradually works herself up into a state of excitement, and at length into fury, is wrought out with a force of truth that makes us recoil."

"The man is afterwards brought back, almost by force, to satisfy Cleopatra's jealous anxiety, by a description of Octavia - but this time, made wise by experience, he takes care to adapt his information to the humor of his imperious mistress, and gives her a satirical picture of her rival. The scene which follows (III. iii.) in which Cleopatra - artful, acute, and penetrating as she is - becomes the dupe of her feminine spite and jealousy, nay, assists in duping herself; and after having cuffed the Messenger for telling her truths which are distasteful, rewards him for the falsehood which flatters her weakness - is not only an admirable exhibition of character but a fine moral lesson." (7)

A Soldier in A. and C. reveals Antony's imperious disposition and besotted judgment, when he receives the following answer to his warning to Antony not to fight by sea:

"Will, well. - Away!" (III. vii. 63.)

The Servants reveal Antony's generosity, a trait which explains the loyalty shown him by every one - even the fickle Cleopatra. He says to them:

"Give me thy hand.....
.....You have served me well,
And kings have been your fellows."
(IV. ii. 10 ff.)

(7) Shakespeare's Heroines, II, 133 ff.

The Soldiers who tell Antony of the desertion of the Kings and of Enobarbus secure a revelation of Antony's nobility and generosity. Though grieved at the desertion of Enobarbus, he is not angry, and says:

> "Go, Eros, send his treasure after; do it.
> Detain no jot, I charge thee. Write to him -
> I will subscribe - gentle advices and greetings;
> Say I wish he never find more cause
> To change a master.
> (IV. v. 12 ff.)

The Citizens in Cor. set off the headstrong nature of Coriolanus. Professor Dowden has an interesting statement of their function on this point. I quote:

> "..... the weakness, the inconstancy, the incapacity of comprehending facts which are the vices of the people, reflect and repeat themselves in the great patrician; his aristocratic vices counterbalance their plebeian. He is rigid and obstinate; but under the influence of an angry egoism he can renounce his principles, his party, and his native city. He will not bear away to his private use the paltry booty of the Volsces; but to obtain the consulship he is urged by his proud mother and his patrician friends to stand bareheaded before the mob, to expose his wounds, to sue for votes, to give his heart the lie, to bend the knee like a beggar asking an alms. The judgment and blood of Coriolanus are ill commingled; he desires the end, but can only half submit to the means which are necessary to attain that end; he has not sufficient self-control to enable him to dispose of those chances of which he is lord." (8)

The Musician in Cym. reveals Cloten's insensibility to the finer emotions by the words his song draws from Cloten:

> "So, get you gone. If this penetrate, I will consider your music the better; if it do not, it is a vice in her ears which horse-hairs and calves'-guts, nor the voice of eunuch to boot, can never amend."
> (II. iii. 29-32.)

(8) Shakspere: His Mind and Art, p. 295.

III

The third group of unnamed characters discussed in this chapter help to reveal other characters through actions which they perform.

The Soldier in II. H. VI. who is killed by Cade's mob for calling Cade by the name he had renounced, is the means of showing King Henry's weak character. If Henry had had the decision of character that Cade had, such a lawless, brutal uprising as Cade's could never have made such progress. (IV. vi.)

The Son and the Father in III. H. VI. also reveal the weakness of Henry's rule. It was owing to his inefficiency that civil wars arose, in which fathers fought against sons, and sons killed fathers. (II. v.)

The Gentleman in Rich. III. who is cowed into obedience to Richard's command to set down the corpse of his dead master, reveals Gloster's imperious will. The Gentleman was, at first, defiant, but was soon quelled by Richard's imperiousness. (I. ii. 38; 327.)

The Lords in All's Well, by their willingness to marry Helena when the King told her she might choose her husband from among his lords, show the charm of Helena's character. (II. iii.) The Lords and the Soldiers reveal Parolles' character most unsparingly by the joke they play upon him. He thinks he has been captured by the

enemy and reveals everything he knows in hopes of securing release. (IV. i. and iii.) The two Gentlemen, who are sent by the King to escort Helena home from Court, by their sympathy show Helena's winning disposition. The force of her character is also shown by the King's paying her this mark of respect. (III. ii.) The Widow also shows Helena's power of winning respect and regard by helping her carry out her plan to regain her husband. (IV. iv.)

The Citizens in J. C. reveal Antony's unscrupulous power as an orator, when, thoroughly crazed by his appeal to their passions, they tear to pieces a man whose only offense was in bearing a name that had become distasteful to them. (III. iii.)

The Murderers in Macbeth reveal Macbeth's skill in playing upon the emotions of others, when he changes them from complainants against them to willing tools for the murder of Banquo. (III. i.)

The Guards in A. and C. show Antony's power of inspiring affection by their refusal to kill him when he requests them to do so. (IV. xiv.)

IV

The last group of unnamed characters discussed in this chapter help to portray character by means of contrast.

The Townsman in II. H. VI. reveals Gloster's shrewdness and common sense in contrast to the credulity of the King and the other onlookers at the supposed miracle. When the townsman proclaimed the miracle of the restoration of Simcox' sight, Gloster was the only one of the group who saw through the impostor's story. (II. i. 61 ff.)

The Murderers in Rich. III. show the unredeemed cruelty of Richard's nature by contrast with him. They feel a power of conscience which Richard does not. Stopford Brooke recognizes this function of these characters in the lines of his which follow:

"Immediately, pat on the point, and done in Shakespeare's way of setting over against a grave thought the same thought in a grotesque or ghastly framework, there is now a parody with a grim earnestness in it, of this same question of the vengeance of conscience. Is there that in us which punishes with thought? Is there a wrath beyond ourselves? an imperative command within us? If so, is it worth regarding? The murderers debate the question from their rude standpoint, and settle the matter as the robbing and murdering kings and nobles had settled it. They have a warrant for their crime. It is done on command. But these considerations are indifferent, of these conscience might get the better; but the reward, the gain - that conquers conscience; and arguing to and fro with extraordinary variety of base and cunning thought and phrase, they end by attacking conscience as the most dangerous enemy of states and societies. This is exactly Richard's point of view put coarsely. Yet these two are not as bad as Richard. They do feel the pull of conscience. He could not." (9)

The attendant in John, whose scruples against the murder of Arthur are so great as to cause him to withdraw

(9) On Ten Plays of Shakespeare, p. 109.

from the deed, makes King John's character blacker by contrast. (IV. i.)

The Lords in All's Well contrast with Bertram in their willingness to accept Helena for a wife when the King had told her she might take her choice of the Lords at his court. Their willingness shows Bertram's unwillingness to be caused by mere wilfulness and petulance. (II. iii.) The Widow reveals Helena's determined nature by means of contrast. When they were told that the King was not at court, the Widow quickly despaired, saying, "Lord, how we lose our pains!" On the contrary, Helena remained undaunted, replying, "All's well that ends well." (V. i. 24 ff.)

The Provost in M. for M. reveals Angelo's nature by contrast with him. Angelo is intolerant; the Provost wisely merciful. Angelo would punish every wrong-doer; the Provost would cure him of his vice. The Provost, whom even the Duke calls a 'gentle Provost' and a 'friend to man', also contrasts with the contemptible clubman, Lucio.

The Messenger in Macbeth reveals Macbeth's pitiless cruelty by his attempts to save Lady Macduff and her children from the fate planned for them by Macbeth. (IV. ii.)

The Old Man in Lear reveals the heartlessness of the evil characters in this play by his kindness to Gloster and Edgar. He offers to guide the blinded Gloster and says of one whom he supposes a mad beggar:

"I'll bring him the best 'parel that I have,
Come on't what will." (IV. i. 49-50.)

The Soldiers in Cor. reveal the character of Coriolanus by the contrast between their cowardice and his bravery. (I. iv.) The looting Romans also contrast with Coriolanus, who is not in the least covetous of material things. (I. v.)

The first Lord in Cym. reveals the weak helplessness of the King by his common sense suggestions to Cymbeline, who had begun to despair at news of the coming of the Roman legions. His words follow:

" Good my liege,
Your preparation can affront no less
Than what you hear of; come more, for more you're ready,
The want is but to put those powers in motion
That long to move." (IV. iii. 27 ff.)

The British Lord's cowardice sets off more clearly the bravery of Posthumous. Posthumous, in scorn of his acknowledged cowardice, says to him:

"Nay, do not wonder at it; you are made
Rather to wonder at the things you hear
Than to work any." (V. iii. 53-5.)

The First Lord in W. T. shows the King's jealousy in a more striking light by his own unshaken belief in Hermione's innocence and his bold assertion of his faith to her jealous husband. (II. i. 122 ff.)

CHAPTER THREE

CHARACTERS WHO AID IN PLOT DEVELOPMENT

The unnamed characters in Shakespeare aid in plot development. They perform this dramatic function by (I) providing motive, plausibility or preparation, (II) by giving information and ensuring clearness, (III) by effecting unity between scenes, and (IV) by performing significant actions.

I

The first group of unnamed characters discussed in this chapter aid in plot development by preparing the minds of the spectators for later developments in the action, by making the actions of others seem plausible and credible, and by providing motives for the actions of others.

The Attendant in John makes Hubert's sparing of Arthur more plausible by being himself unable to listen to the young prince's pleadings. (IV. i. 86.)

The Lords in All's Well explain Bertram's motive in going to war, by telling that all the gentry are anxious for a war where they may perform exploits. This makes more plausible the feeling that Bertram's leaving Helena was wilfulness, not a settled dislike of her.

The Second Lord says the Florentine War

> "..... well may serve
> A nursery to our gentry, who are sick
> For breathing and exploit."
> (I. ii. 15-17.)

The Beadles in II. H. IV., by arresting the Hostess because 'there hath been a man or two lately killed about her', and Doll Tearsheet, because 'the man is dead that you and Pistol beat amongst you', prepare for Henry's later action in casting them all off. The true character of these friends of Falstaff's provides a motive for Henry's banishing of Falstaff, when he becomes King, and reconciles the spectators to his action. (V. iv.)

The Messenger in Much Ado prepares for the coming of Don Pedro by his words:

> "He is very near by this; he was not three leagues off when I left him." (I. i. 3.)

The Murderers in Macbeth, prepare the audience for the appearance of Banquo's ghost at the banquet. The fact that Macbeth does this deed by proxy reduces its importance as compared with the murder of Duncan. Macbeth's attitude in regard to this murder as compared with his first crime prepares the minds of the spectators for his murder of the innocent family of Macduff. (III. iii.)

The Gentleman in Lear draws from Kent the information that the King of France has been called home to attend to matters of importance in his kingdom. This prepares

the minds of the spectators for his non-appearance during the remainder of the play, and at the same time makes his absence seem plausible. The appearance of a French army under the French King would not have been tolerated by Englishmen of the time. For dramatic reasons, too, the King had to be disposed of, lest his presence in the scenes with Cordelia porve a distracting element; but the audience had to have a sufficient and reasonable explanation of his disappearance. This explanation is brought out by the Gentleman. (IV. iii. 3-10.)

The Frenchman in Cym. paves the way for the dispute between Posthumous and Iachimo by reviving the memory of a former quarrel on similar grounds.

> "It was much like an argument that fell out last night, when each of us fell in praise of our country mistresses..... (I. iv. 40 ff.)

The Senators and Tribunes give information that prepares the minds of the audience for the presence of Lucius and of Posthumous in the army sent against the British. The First Senator, among other statements in the emperor's writ, mentions the following.

> "..... that we do incite
> The gentry to this business. He creates
> Lucius proconsul;..... (III. vii. 6 ff.)

The First Captain prepares for the presence of Iachimo with the army by his talk of Italian re-enforcements which were being brought by him. This makes plausible his presence with the other characters at the denouement. (IV. ii.)

The Lady in Cym. prepares the minds of the audience for the fact or the Queen's possession of poison, when she has a record of flowers plucked at the Queen's order. (I. v. 2.) She also makes the Doctor's report of the Queen's astounding confession of her guilt more credible by confirming his statements. (V. v. 62.)

II

A second group of characters aid in plot development by giving information. This information falls roughly into three classes: (1) that given primarily for the sake of the audience as a sort of synopsis of the action, (2) that given as a means of working out the action, and (3) that given, largely for the sake of the audience, to ensure clearness.

1

The first group of information-giving characters are those who give the audience lengthy accounts as a means of enabling them to follow the story.

The Chorus in R. and J. gives the following synopsis of the action to follow:

"Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventured piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which, but their children's end nought could remove,
Is now the two hours' traffic of our stage;"
(Prologue.)

The Prologue in T. and C. introduces the succeeding action by the following information:

> "In Troy, there lies the scene. From isles of Greece
> The princes .....
> Have to the port of Athens sent their ships,
> ..... and their vow is made
> To ransack Troy,.....
> ..... and hither am I come
> .....
> To tell you, fair beholders, that our play
> Leaps o'er the vaunt and firstlings of those broils
> Beginning in the middle ....."
> (Prologue.)

The First and the Second Gentlemen, (in more than sixty lines) in Cym. give an account of events occurring before the opening of the play. The First Gentleman tells the Second of the marriage of the King's daughter to Posthumous and the resulting banishment of Posthumous; of the Queen step-mother's frustrated designs of marrying Imogen to her son Cloten; of the noble nature of Posthumous, who had been reared by the King; and of the disappearance of the King's only sons about twenty years before. (I. i. i-67.)

2

The second group of characters giving information are those whose information is used as a means of plot development. Their information is usually necessary to both the audience and the other characters.

The First Lord in L. L. L. gives the Princess information as to 'the votaries That are vow-fellows of the virtuous duke', by his words, "Lord Longaville is one".
(II. i. 38.)

The Sheriff in II. H. VI. informs Gloster that Sir John Stanley is appointed to take Gloster's wife to the Isle of Man. (II. iv. 76-8.) The Post gives information of a rebellion in Ireland. (III. i. 282.) The Murderers inform Suffolk that they have killed Gloster as he commanded ; that they have 'laid fair the bed' and done 'all things well according as he gave directions.' (III. ii. 7 ff.) The First Messenger gives information of the progress of Cade's uprising. (IV. ii. 27-38.) Another Messenger informs Cade of the capture of Lord Say. (IV. vii. 21-4.) The Second Messenger gives information as to Cade's further progress. (IV. iv. 49-53.) The First Citizen gives Scales information as to Cade's success and the Mayor's need of help to defend the city. (IV. v. 1-6.)

The First Messenger in III. H. VI. brings news to York that the Queen and her army are at hand. He says:

> "The Queen, with all the northern earls and lords,
> Intend here to besiege you in your castle.
> She is hard by with twenty thousand men,
> And therefore fortify your hold, my lord."
> (I. ii. 49-52.)

Another Messenger takes the same information from Norfolk to Warwick. (II. i. 45 ff.) The First Messenger reports to Henry and Margaret the approach of York and Warwick with their army. (II. ii. 67-72.) A Second Messenger reports the nearness of Montague. The First

Messenger reports to Warwick that Oxford is marching toward him from Dunsmore. (V. i. 6.) Another Messenger says to Oxford, "Prepare you, Lords, for Edward is at hand." (V. iv. 60.) The Post takes to the French King, Margaret, and Warwick information in letters of Edward's marriage to Lady Grey. (III. iii. 163 ff.) He then returns their defiance to Edward. (IV. i. 86 ff.)

The Messengers in Rich. III. give much information of various uprisings. Their function is so similar to those in III. H. VI. that I do not discuss them.

The Servant in Rich. II. informs York of the flight of his son and the death of his sister. (II. ii. 86 ff.)

The Servant in M. of V. informs Portia of the departure of the unlucky suitors and the arrival of forerunners from others. (I. ii. 123-6; II. ix. 85-95.)

The Messengers in John give much information. One tells the King of the coming of the French army, and of the death of John's mother and the Lady Constance. (IV. ii. 110 ff.) He later informs John that Falconbridge wishes John to leave the field and send word whither he goes. He also informs John that

> "..... the great supply
> That was expected by the Dauphin here,
> Are wrack'd three nights ago on Goodwin Sands.
> .....
> The French fight coldly and retire themselves."
> (V. iii. 5 ff.)

A Messenger gives the same information to the French King. (V. v. 9 ff.)

The Steward in All's Well informs the Countess of Helena's love for Bertram. (I. iii. 111-27.) Later, he gives information of her departure by reading aloud Helena's letter telling why she goes. (III. iv. 4-17.) The Gentlemen inform the Countess of Bertram's leaving for the war, (III. ii. 50 ff.) The Widow gives the following information about Betram's behavior in the war:

> "It is reported that he has taken their greatest commander, and that with his own hand he slew the Duke's brother." (III. v. 5-7.)

The First and the Second Lords give the information that the war has ended; that Bertram has had a letter from his mother which he will probably answer by starting for home the next day; and that he had had news of Helena's death. (IV. iii.) The Servant tells them that Bertram has taken leave of the Duke and leaves for home in the morning. (IV. iii. 76-9.) The Gentleman informs Helena that the King has gone from Court to Bertram's home. (V. i. 22-4.)

The Chamberlain in I. H. IV. gives information very acceptable to the 'Saint Nicholas' clerks of the inn:

> "..... there's a franklin in the wilds of Kent hath brought three hundred marks with him in gold..... they will away presently."
> (II. i. 53 ff.)

The Servant gives Hotspur information asked for concerning preparations for his uprising. (II. iii. 66 ff.) The Messenger gives Hotspur the distasteful information that the elder Percy is ill. That means that Hotspur can have no help from him. (IV. i. 15 ff.) The Second Messenger informs Hotspur that "the king comes on apace!" (V. ii. 90.)

The Servant in II. H. IV. gives information when he tells the Chief Justice that Falstaff "hath done good service at Shrewsbury, and .... is now going with some charge to the Lord John of Lancaster." (I. i. 62 ff.) The Messenger informs Hastings of the approach of the enemy in "number upon or near the rate of thirty thousand". (IV. i. 19-22.)

The French Messenger in Hen. V. reports to the Constable that "The English lie within fifteen hundred paces of your tents." (III. vii. 125-6.) Later he reports that "The English are embattled." (IV. ii. 14.) The English Herald gives Henry the list of the slaughtered on both sides. (IV. viii. 77 ff.)

The Messenger in Much Ado tells of the battle in which Benedick and Claudius distinguished themselves and that Don Pedro "is very near by this; he was not three leagues off when I left him.'" (I. i. 3 ff.)

Octavius' Servant in J. C. informs Antony that Octavius had received letters from Caesar and was within a few leagues of Rome at the time of his uncle's death. (III. i. 280. ff.) Later he gives the following

information:

> "Sir, Octavius is already come to Rome.
> He and Lepidus are at Caesar's house.
> I heard him say Brutus and Cassius
> Are rid like madmen through the gates of Rome."
> (III. ii. 265 ff.)

The Second Gentleman in Ham. gives information of the return of Laertes, at the head of a mob, vowing revenge for his father's death and hasty, unworthy burial. (IV. v. 81 ff.) The First Gentleman in Ham. gives the Queen information of Ophelia's madness. (IV. v. 1 ff.) The First Sailor brings letters to Horatio informing him of Hamlet's escape from the ship bound for England, and of his desire to see Horatio. (IV. vi. 6 ff.) The Messenger gives to Claudius information of Hamlet's return. (IV. vii. 36 ff.)

These instances establish with sufficient clearness the nature and frequency of Shakespeare's use of unnamed characters as a means of developing plots by giving necessary information. Other unnamed characters who fulfil similar functions are the following:

From Othello: the Officer (I. ii. 91-3.); the Sailor (I. iii. 14-16.); the Messenger (I. iii. 34 ff.); the Four Gentlemen (II. i.).

From M. fo M.; The Gentlemen (I. ii.).

From Macbeth: the Sergeant (I. ii. 7 ff.); the Messenger (I. v. 31 ff., IV. ii. 64-72, V. v. 30 ff.);

the Old Man (II. iv.); the Lord (III. vi. 23 ff.); the Gentlewoman (V. i. 4 ff.); the Scotch Doctor (V. i. 76 ff,)

From Lear: The Knight (I. iv.); the Messenger (IV. ii. 70 ff., IV. 20-21.); the Gentleman (IV. iii., vi., vii., and V. iii.)

From A. and C.: The First Messenger (I. ii. 84 ff., 114-117, and II. v. 31 ff.); the Second Messenger (I. iv. 34 ff. and IV. vi. 7-8.)

From Cor.: The First Messenger (I. i. 224 ff., I. iv. 4 ff., I. vi. 10-13, II. i. 273-81, V. iv. 37-41. and VI. vi. 59 ff.); a Second Messenger (IV. vi. 76-81; and V. iv., 42-53); Volscian Senators (I. ii. 1 ff. and I. iv. 14-21.); a Roman Senator (I. i. 228 ff.); a Volsce (IV. iii.)

From Cym.: Lords (II. i.); Attendant (III. v. 42-4); Captain (IV. ii. 334 ff.)

From W. T.: First Lord (II. i. 34 ff., V. i. 177 ff.); First Servant (II. iii. 9 ff.); Second Servant (II. iii. 31-2.); Ladies (II. i. 15 ff.); and First, Second and Third Gentlemen (V. ii.)

From Tem.: Master and Boatswain (V. i. 221 ff.)

3

The third group of unnamed characters who give information are a means of ensuring clearness of plot. Plot and motive had to be absolutely clear to enable the ignorant groundlings to follow the story, and Shakespeare often uses unnamed characters to secure this essential quality.

The First Merchant in C. of E. ensures clearness when he again reminds the audience of the fate of the Syracusian merchant whose sentence they have just seen passed in the preceding scene. He says:

> "This very day a Syracusian merchant
> Is apprehended for arrival here,
> And not being able to buy out his life
> According to the statute of the town
> Dies ere the weary sun set in the west."
> (I. ii. 3-7.)

The Second Merchant again informs the audience of the fate of the Syracusian when he says the Duke will soon be near

> "To see a reverend Syracusian merchant,
> Who put unluckily into this bay
> Against the laws and statutes of this town,
> Beheaded publicly for his offence."
> (V. i. 124-7.)

The Chorus in R. and J. tells what the audience has just witnessed or what will happen in the next act. (End of Act I.) The Page relates to the Duke the happneings just witnessed by the audience:

"He came with flowers to strew his lady's grave
And bid me stand aloof, and so I did.
Anon comes one with light to ope the tomb,
And by and by my master drew on him;
And then I ran away to call the watch."
(V. iii. 281-5.)

The Petitioners in II. H. VI. announce what they are going to do, as they take their places to await the opportunity of presenting their petitions to Gloster. (I. iii. 1 ff.) The Captain reminds the audience of Suffolk's various crimes just before he puts Suffolk to death. These he names over to Suffolk as his reason for refusing to accept ransom for him. (IV. i. 71-103.) The First Gentleman tells what he is going to do with Suffolk's head. This explains the Queen's possession of it later. (IV. i. 144-8.)

The Scrivener in Rich. III. tells of the death of Gloster, which had just been witnessed by the audience. (II. I. vi.)

The Page in All's Well hurries Parolles away with the words, "My lord calls for you", as a reminder to the audience that Bertram and Parolles are leaving for the court. (I. i. 140.) The First Lord makes clear Bertram's motive in going to war by his words that "the gentry are sick for breathing and exploit". (I. ii. 15-17.) The First and the Second Lord again emphasize this point by their words to the Duke of Florence:

"But I am sure the younger of our nature,
That surfeit on their ease, will day by day
Come here for physic."
(III. i. 17 ff.)

The Lords tell of Bertram's intention of visiting Diana that night, although the audience had just heard the Widow promise to have Diana pretend to give her consent, and had later heard Diana promise to admit him.

The Chorus in Hen. V. makes clear to the audience what changes of scene are to be imagined, what events have been passed over, and what are next to occur. (Pro. II. 20-30; 41-2.)

The Watch in Much Ado make clear to the audience the attitude it should take with regard to the scene of Hero's disgrace in the church by their capture of the authors of her disgrace seen beforehand. (III. iii.)

The Lord in Macbeth makes Macduff's attitude toward the tyrant unmistakable by telling of Macduff's mission to the English king. (III. vi. 23 ff.)

The Messenger in Lear tells for the second time of Cornwall's death and Edmund's treachery to his father. (IV. ii. 69 ff.) The Gentleman brings out from Kent the account of Cornwall's death which had been witnessed by the audience. The Gentleman also brings out the fact of Edmund's assumption of Cornwall's place as leader, a fact which was already known to the audience. (IV. vii. 86 ff.)

The Scene with the Lords in Rich. III. helps the audience to keep the activities of the other side of

the conflict in mind. (V. iii. 224 ff.)

The scene in Cor. where the Lieutenant is given orders as to the guarding of the city and the sending off re-enforcements is of a similar nature and purpose. The discussion by the Volscian Senators again brings the minds of the audience to Rome's external wars. (I. ii.) The Volscian Soldiers, by their conversation with Aufidius, again remind the audience of these people who are to be important later and hence must not be forgotten now. (I. x.) The Officers make the attitude which the audience should hold toward Coriolanus unmistakable by their discussion of him. These men, being plebs by birth and aristocrats by virtue of office holding, give an impartial view of him. (II. ii. 5 ff.) The Volsce, by his discussion with the Roman spy, forces the audience to keep the enemies of Rome in mind. (IV. iii.)

The Second Lord in Cym. makes clear to the audience the real nature of the Queen, thus enabling them to follow the plot more easily. (II. i. 54 ff.)

Time in W. T. makes the succeeding action clear by telling the audience:

> "..... I slide
> O'er sixteen years....
> ..... and remember well
> I mentioned a son of the king's, which Florizel
> I now name to you, and with speed so pace
> To speak of Perdita, now grown in grace
> Equal with wondering. What of her ensues
> .....
> ..... A shepherd's daughter,
> And what to her adheres which follows after,
> Is the argument of time. (Cho. to Act. IV. f ff.)

III

A third group of characters aid in developing the plot by effecting unity between scenes. They effect unity by (1) pointing forward or back and (2) by indicating or announcing the time. The following characters effect unity by pointing forward or back.

1

The First Merchant in C. of E. points back to the scene just witnessed of the sentencing of Aegeon, and forward to his execution at sunset and his own meeting with Antipholus of Ephesus at that hour, by his words:

> "This very day a Syracusian merchant
> Is apprehended for arrival here,
> And not being able to buy out his life
> According to the statute of the town
> Dies ere the weary sun set in the west.
>
> .....
>
> Soon at five o'clock
> Please you, I'll meet with you upon the mart."
> (I. ii. 3 ff.)

The Second Merchant points forward to the approach of the Duke and the execution of Aegeon whose sentence was pronounced in the first scene of the play:

> "Anon, I'm sure, the duke himself in person
> Comes this way to the melancholy vale,
> The place of death and sorry execution
> Behind the ditches of the abbey here.
>
> .....
>
> To see a reverend Syracusian merchant,
> Who put unluckily into this bay
> Against the laws and statutes of this town,
> Beheaded publicly for his offence."
> (V. i. 119 ff.)

The Servant in R. and J. points forward to the next scene by his word to Juliet and her mother, "Madam, the guests are come, supper served, you called". (I. iii. 78.)

The Messenger in II. H. VI. points forward to a meeting of all the principal characters in the next scene by summoning Gloster to join the court in a hawking party at St. Albans. (I. ii. 56-9.)

The Servant in M. of V. points back to preceding scenes and forward to coming ones by his announcement to Portia:

> "The four strangers seek for you, madam, to take their leave and there is a forerunner come from a fifth, the Prince of Morocco, who brings word the prince his master will be here tonight." (I. ii. 123-6.)

> "Madam, there is alighted at your gate
> A young Venetian, one that comes before
> To signify the approaching of his lord,
> (II. ix. 85 ff.)

The First and Second Lords in All's Well point forward to Bertram's appearance in the Florentine army by their announcement to the Duke of Florence:

> "But I am sure the younger of our nature,
> That surfeit on their ease, will day by day
> Come here for physic." (III. i. 17 ff.)

The Servant points forward to Bertram's departure for home with his words:

> "..... his lordship will next morning for France."
> (IV. iii. 77-8.)

The Second Lord points back to the beginning of the trick played upon Parolles by his words:

> "Bring him forth; has sat i' the stocks all night, poor gallant knave." (IV. iii. 101-2.)

The Chorus in Hen. V. points forward to the second scene in the following act, with his account of the formation of a conspiracy against King Henry by Grey, Scroop, and Cambridge. (Pro. II. 20-33.)

The Provost in M. for M. points forward to succeeding action by telling the hangman to be ready by 'to-morrow four o'clock'. (IV. ii. 53-4.)

The Soldiers in A. and C. point forward to following action when they rouse Antony to prepare for battle. (IV. iv.) Other Soldiers point forward to battle in the following lines:

> 1. Soldier.....The night
> Is shiny, and they say we shall embattle
> By the second hour i' the morn.
> 2 Soldier. ..... This last day was
> A shrewd one to's.
> (IV. ix. 1-5.)
>
> 1 Soldier. Hark! the drums
> Demurely wake the sleepers. Let us bear him
> To the court of guard; he is of note. Our hour
> Is fully out.
> (IV. ix. 29-31.)

The Frenchman in Cym. points back to a previous meeting with Posthumous by his words, "Sir, we have known together in Orleans." (I. iv. 35.)

Time, the Chorus to Act IV. of W.T., points forward and back by his words:

> "..... I slide
> O'er sixteen years.
> .....
> I turn my glass and give my scene such growing
> As you had slept between.....
> ..... and remember well
> I mentioned a son of the king's which Florizel
> I now name to you, and with speed so pace
> To speak of Perdita, now grown in grace
> Equal with wondering..... et seq.
> (Pro. IV. 5 ff.)

2

A second group of unnamed characters effect unity by indicating or announcing the time of the action.

The Second Merchant in C. of E. indicates the time reached in the action when he says, "By this, I think, the dial points at five." (V. i. 118.) This is the hour set for the First Merchant to meet Antipholus of Ephesus and for the Duke to attend Aegeon's execution.

The Servant in R. and J. indicates the hour by his message to Dame Capulet, "Madam, the guests are come, supper served up, you called." (I. iii. 78.)

The Servingman in II. H. IV. tells Gloster that the hour has arrived that "was appointed him to watch the coming of his punished duchess", by his answer, "Ten, my lord", to Gloster's, "Sirs, what's o'clock?" (II. iv. 5.)

The Keeper in Rich. III. indicates time by his question to the imprisoned Clarence, "Why looks your grace so heavily today?" Clarence's reply, "O, I have passed a miserable night", indicates lapse of time during which Clarence had been confined in the Tower. It is a 'long time' device such as Shakespeare often uses. The rapid flight of events since the first scene, when Clarence had been brought to the Tower, makes it seem that not even one night has elapsed between that scene and this, but this talk gives the impression that he had been greeted many times by the Keeper. (I. iv. 1 ff.) The Messenger tells

the time when he comes to warn Hastings to flee with Lord Stanley. In reply to Hasting's question, "What is't o'clock?", he answers, "Upon the stroke of four." (III. ii. 5.) The Lords announce the time when they rouse Richmond for battle by telling him it is "Upon the stroke of four." (V. iii.227.)

The Captain in Rich. II. indicates lapse of time when he says: "My Lord of Salisbury, we have stayed ten days." (II. iv. 1 ff.)

The First Lord in All's Well indicates that the hour for Bertram's appointment with Diana has passed, when he says, "How, now, my Lord! Is't not after midnight?" (IV. ii. 84.)

The First Carrier in I. H. IV. indicates the earliness of the hour at which Falstaff's victims were leaving the inn when he says:

> "Heigh-ho! an it be not four by the day, I'll be hanged! Charles' wain is over the new chimney, and yet our horse not packed." (II. i. 1-3.)

Shortly after, he tells Gadshill, "I think it be two o'clock." (II. i. 32.) The Sheriff gives a 'short time' indication by his "Good night" and his answer, "I think it be two o'clock", when the Prince says, "I think it is good morrow, is it not?" Since the Carrier had told us it was four o'clock, the robbery had taken place, and the Sheriff had come to arrest the robbers, yet it is "two o'clock". (II. iv. 522 ff.)

The First Groom in II. H. IV. tells the time of the action when he says, "'T will be two o'clock ere they come from the coronation." (V. v. 3-4.)

The Soothsayer in J. C. indicates the time when, in answer to Portia's question, he replies, "About the ninth hour, lady." (II. iv. 23.) He does the same when he replies to Caesar's taunt, "The Ides of March are come", "Ay, Caesar; but not gone." (III. i. 1-2.)

The Musicians in Othello give a time hint by playing to 'bid good morrow, general' to Othello after his first night on the Isle of Cyprus. (III. i. 6.)

The Justice in M. for M. indicates that the time for Claudio's execution is fast approaching by his answer, "Eleven, sir", to Escalus' question, "What's o'clock, think you?" (II. i. 284.) The Messenger tells the time of his delivery of Angelo's order for Claudio's immediate execution, when he says to the Provost, "Good morrow; for, as I take it, it is almost day." (IV. ii. 106-7.)

The Porter in Macbeth indicates the time of Duncan's murder when he responds to Macduff's knocking.

> Macduff. Was it so late, friend, ere you went to bed,
> That you do lie so late?
> Porter. Faith, sir, we were carousing till the second cock. (II. iii. 20-3.)

The First Soldier in A. and C. gives a time indication with his words:

> "Hark! the drums
> Demurely wake the sleepers.....
> ..... Our hour
> Is fully out." (IV. ix. 29-30.)

The Lady in Cym. announces the time when she tells Imogen it is "almost midnight, madam". Shortly after this

Iachimo emerges from the chest. (II. ii. 2.)

The First Lord in W. T. gives a 'short time' indication when he says of the messengers to the oracle, "So please you, sir, their speed hath been beyond account." (II. iii. 197-8.)

The Boatswain in the Tem. gives a time indication when he speaks of the ship "Which, but three glasses since, we gave out split." (V. i. 223.)

IV

The fourth group of unnamed characters discussed in this chapter aid in plot development by what they do. The following characters perform actions that are significant for the plots.

The Outlaws in T. G. V. advance the plot by persuading Valentine to remain with them as their captain. While he is with them they capture Silvia and bring her to him. The Outlaws, too, bring about the revelation of Thurio's cowardice, when he comes with the Duke in pursuit of Silvia. The bravery of Valentine, in contrast with Thurio's cowardice, wins the Duke's consent to Valentine's suit for Silvia. (IV. i.; V. iii. and iv.) The Host advances the action by leading Julia to the place where Proteus is serenading her rival, Silvia. (IV. ii.)

The Courtesan in C. of E. advances the action by convincing Adriana that her husband is mad.

"How say you now? Is not your husband mad?"
(IV. iv. 46.)
"Mark how he trembles in his ecstasy."
(IV. iv. 52.)

She adds to the complications by declaring that she had seen Antipholus of Ephesus with the chain.

"When as your husband all in rage today
Came to my house and took away my ring -
The ring I saw upon his finger now -
Straight after did I meet him with a chain."
(Iv. iv. 139-42.)

She testifies before the Duke as to his dining with her.

Cour. He did and from my finger snatch'd that ring.
Duke. Saw'st thou him enter at the abbey here?
Cour. As sure, my liege, as I do see your grace.
Duke. Why this is strange, - Go call the abbess hither.-
I think you are all mated or stark mad.
(V. i. 277-80.)

The Servant adds to the complications by his account of the actions of his master, who was supposed by the others to have entered the abbey. Adriana does not believe his tale and says:

"Peace, fool! thy master and his man are here,
And that is false thou dost report to us."
(V. i. 179-80.)

The Second Merchant advances the plot by causing the goldsmith to demand payment for his chain, which had been, by mistake, delivered to Antipholus of Syracuse. He increases the confusion by declaring he had heard Antipholus deny having received the chain. Before the Duke he testifies as follows:

"Besides, I will be sworn these ears of mine
Heard you confess you had the chain of him
After you first foreswore it on the mart,
And therefore I drew my sword on you;
And then you fled into this abbey here,
From whence, I think, you are come by miracle."
(V. i. 260-5.)

The Fist Servant in R. and J. advances the plot by putting into the heads of Romeo and Benvolio the thought of being present at the Capulet party.

> "..... My master is the great rich Capulet, and if you be not of the house of Montague, I pray, come and crush a cup of wine." (I. ii. 80-3.)

The Apothecary advances the plot by providing the poison with which Romeo ends his life. (V. i.)

The Messenger in II. H. VI. helps in plot development with his message to Gloster to join the King at St. Albans. His message takes Gloster away and leaves Gloster's wife free to begin communications with the supposed witch. Gloster's ruin is brought about by Suffolk and the Cardinal because of her dealings with this character. (I. ii. 56-9.) The Petitioners advance the action by giving their petitions to Suffolk instead of Gloster. Their faith in Gloster, thus revealed to the Queen, increases her determination to rid the kingdom of him. (I. iii.) The Captain, the Master and the Mate advance the action by killing Suffolk. (IV. i.) The Herald marks the advance of the action by his announcement to Gloster of the next meeting of Parliament. This announcement shows the progress made by Gloster's enemies.

> Herald. I summon your grace to his majesty's parliament,
> Holden at Bury the first of this next month.
> Gloster. And my consent ne'er ask'd herein before!
> This is close dealing. (II. iv. 69-70.)

The Post in III. H. VI. advances action by delivering letters to the French King, to Margaret, and to Warwick, telling of Edward's marriage to Lady Grey. This

news so angers them that they league together against Edward. (III. iii. 163-6.)

The Page in Rich. III. advances the plot by suggesting Tyrrel to Richard as one whom gold could bribe to the evil deeds formerly done for Richard by Buckingham. (IV. ii.)

The Musician in M. of V. advances the action by inciting Bassanio to the right choice of casket. Bassanio's opening words, "So may outward shows be least themselves", show that he has taken the hint in the song beginning, "Tell me where is fancy bred." (III. ii. 63 ff.)

The Citizens of Angiers in John advance the action by proposing a marriage between John's niece and Philip's son. (II. i.) The Attendant furthers the plot by leaving Hubert alone with Arthur, whom they had come to blind. Hubert, left alone with his young master, is persuaded to lie to John and save the child. (IV. i. 86 ff.)

The Lords and Soldiers in All's Well advance the plot by revealing the cowardice, boasting, and folly of Parolles. By this means, Bertram was brought to see what a pitiful rascal had been playing upon his pride and making a fool of him. This so humbled his pride that he began to lose faith in the thought of his superiority to Helena and to relax his scorn of her. (IV. iii.) The First Gentleman advances the plot by delivering Helena's petition to the king. (V. iii. 128-38.) The Widow aids

in plot development by helping Helena outwit her husband. (III. v. and vii.)

The Tailor and the Haberdasher in The Taming advance the plot by being instruments used by Petruchio to humble Katherine's pride. (IV. iii.) The Pedant advances the plot by impersonating Vincentio's father. (IV. ii. and iv.; V. i.)

The Officers in T. N. prevent a too-early solution of the complications by arresting Antonio. This gets him away from Viola before she can question him about her brother. (III. iv. 342 ff.) The Priest further complicates the plot by swearing before the Duke that he has married Olivia to the one she claims as her husband. (V. i. 157-64.)

The Citizens in J. C. are the force underlying and determining the action of the play. They help to indicate Rome's attitude toward Caesar and through them the changeableness of the crowd is indicated.

The Players in Ham. advance the action by proving Claudius' guilt to Hamlet. The King realizes that his secret is known and tries to secure himself by getting rid of Hamlet. (II. ii. and III. ii.) The Priest advances the action by his refusal to extend Ophelia's burial rites. This drives Laertes into such a frenzy of grief for Ophelia and rage at Hamlet, that Hamlet is provoked to reveal himself. (V. i. 235 ff.) The Captain advances the plot by his account

of the twenty thousand soldiers who have come to fight for the possession of 'a tiny, unprofitable patch of ground' for the sake of honor. The thought of what they will do for the sake of honor, Hamlet contrasts with his lethargy. (IV. iv.)

The Murderers in Macbeth advance the plot by allowing Fleance to escape. (III. iii.) The Messenger advances the action by his report that Birnam wood is coming toward Dunsinane. Macbeth then begins to

> ".....pull in resolution and begin
> To doubt the equivocation of the fiend
> That lies like truth; 'Fear not, till Birnam wood
> Do come to Dunsinane!....."
> (V. v. 30 ff.)

The Gentleman in Lear advances the action by restoring Lear to Cordelia. (IV. vi.) The Servants contribute to the plot by killing Cornwall. This gives Edmund more power and incites Regan to further plotting to secure Edmund for her husband. (III. vii.)

The Messenger in Cor. flatters Caius' pride by taking the news of the uprising of the Volsci to him first. (I. i. 224.) The Senators advance the plot. A Roman Senator joins with the friends of Caius in a public recognition of his bravery and in asking him to stand for the consul ship. (II. ii.) The First and the Second Senators side with Caius Martius in the quarrel between him and the Tribunes and their allies, the Citizens. (III. i.) The Senators urge Coriolanus to apologize to the people, but stay with him

in his strife with them. (III. ii. and iii.) They join in the welcome given Volumnia and Vergilia on their return successful from their appeal to Coriolanus, and order public ceremonies in honor of Coriolanus. (V. v.) The Citizens advance action by making Coriolanus sue for their votes. (II. ii.) They later form the mob whose actions incite him to renounce his native city. (III. i.) the Lieutenant advances action by arousing the jealousy of Aufidius against the proud Roman. The scene in which the Lieutenant and Aufidius discuss how the Volscians "use Coriolanus as the grace 'fore meat, Their talk at table and their thanks at end", is the first hint of Caius' fall. (IV. vii.) The Conspirators increase the jealousy of Aufidius and are the means of the death of Coriolanus. (V. vi.)

The First Captain in Cym. advances the plot by his capture of the disguised Posthumous. This brings Posthumous into the presence of the other characters at the denouement. (IV. ii.)

The Shepherd in W. T. is a necessary factor in the plot by virtue of his rearing of Perdita.

CHAPTER FOUR

CHARACTERS WHO ADD TO EMOTIONAL EFFECT

Those unnamed characters who add to the emotional effect of the play upon the audience are discussed in this chapter. Unnamed characters increase emotional effects by arousing the emotions of (I) humor, (II) irony, (III) imagination, (IV) pathos, and (V) expectation, suspense and dread.

I

The first group of characters discussed add to the humor of the play. They do this by (1) creating or taking part in humorous situations, and (2) quibbling with words, punning, and uttering similar forms of witty or humorous speech.

1

The following unnamed characters add to the humorous effect of the plays through taking part in comical or amusing situations.

The Officer in C. of E. adds to the amusement of the complications when he arrests one whom the audience knows to be the wrong man. (IV. i.) The Second Merchant increases the humor of the situation when he apologizes to Antipholus of Ephesus for having drawn his sword upon him. He apologizes because he thinks Antipholus mad. (V. i. 43.) The Servant pictures a situation that is highly amusing to

the audience, when he tells of his enraged master's punishment of the Conjurer.

"My master and his man are both broke loose,
Beaten the maids arow, and bound the doctor,
Whose beard they have sing'd off with brands of fire;
And ever, as it blaz'd, they threw on him
Great pails of puddl'd mire to quench the hair.
My master preaches patience to him, and the while
His man with scissors nicks him like a fool;
And sure, unless you send some present help,
Between them they will kill the conjurer."
(V. i. 169-78.)

The Neighbors and Prentices in II. H. VI. furnish an amusing situation before Horner's duel by drinking to him until they all become drunk. (II. iii. 59 ff.)

The Lords and the Soldiers in All's Well add greatly to the humor of the play by the practical joke they play upon the cowardly rascal, Barolles. By making him think he has been captured by the enemy, they secure from him a complete revelation of his cowardice and his baseness. (III. vi.; IV. i. and iii.)

The Lord, the Page, the Servants, the Players, and other unnamed characters in The Taming produce a highly humorous situation by the joke they play upon Sly, the drunken vagabond. They make him think he is a wealthy lord with a charmimg lady for a wife, and all things at his command. The Page increases the humor of the situation by disguising as a woman and acting the part of Sly's wife. The Lord says:

"I know the boy will well usurp the grace,
Voice, gait and action of a gentlewoman.
I long to hear him call the drunkard husband,
And how my men will stay themselves from laughter
When they do homage to this simple peasant."
(Induction)

The Tailor and the Haberdasher add to the humor of the situa-

ation when Petruchio refuses to accept the gowns and headgear with which he has tempted Katherine. Petruchio says, "I love thee well, in that thou lik'st it not" of the cap which his wife wishes to keep. The Tailor adds to the amusement of the situation when he disputes with Petruchio as to whether or not he had carried out instructions. (IV. iii.) The Widow adds a touch of humor to the situation at the end by her failure to show the complete subjection to her lord that the tamed Katherine shows to hers. The fact that Hortensio lost his wager by the Widow's action makes the situation doubly amusing. (V. ii. 65 ff.)

The Page in II. H. IV. adds to the humor of the play by his presence with his huge master. In the scene between Falftaff and the Chief Justice, he gravely helps to carry out Falstaff's pretense of deafness. (I. ii. 66 ff.)

The French Soldier in Hen. V. creates a comical situation by his terror of his captor, Pistol. His abject submission to one whom the audience knows as it knows Pistol is very funny. (IV. iv.)

The Watch in Much Ado creates several amusing situations. The pompously self-important air with which they give instructions and perform their duties, and the unavailing efforts of the Sexton to set them right, convulse an audience. (III. iii. and IV. ii.)

The Porter in Macbeth produces the humor of situation found in the uncontrolled actions of a drunken man. (II. iii. i-22.)

2

The second group of unnamed characters who add to the humor of the plays are those who quibble with words, pun, or take part in humorous conversations.

The Forester in L. L. L. gives opportunity for a display of witty punning on the part of the Princess. On the humor of this scene, I quote a note from Hunter taken from the Variorum edition of this play:

"Little has ever been said in praise of the scene at the stand in the Park of the King of Navarre, or of the peculiar humor of the part which the Princess sustains in the dialogue,.....The Princess proposes at first to shoot concealed in a bush; but the forester conducts her to one of the stands (erected for the purpose) which would, no doubt, form a pleasing scene upon the stage; 'Hereby, upon the edge of yonder coppice, (is) a stand where you may make the fairest shoot.' In a sportive humor the Princess chooses to understand this as if the Forester had intended to pay a compliment to her fair complexion; when the poor confused countryman, unable to extricate himself by any happy turn, only plunges deeper by assuring the Princess that he meant no such compliment, nothing that would have implied so unbecoming a liberty. The Princess will amuse herself again with his simplicity, and she again affects to misunderstand him, as if by retracting the compliment he had insinuated that which was at variance with his former compliment. Not fair? Alack, for woe!' The perplexed rustic, not aware of the turn which his words admitted, humbly replied, "Yes, madam, fair'. Still the Princess will amuse her companions more with the confusion of the Forester, 'Nay, never paint me now; Where fair is not, praise cannot mend the brow; Here, good my glass, take this for telling true; fair payment for foul words is more than due.' While saying this she slips money into his hand. The abashed Forester, who had meant nothing less than to have become the lady's looking-glass to reflect anything but what was agreeable, repeats his assurance that he had the most exalted opinion of her perfections, 'Nothing but fair is that which you inherit.' When the Princess again affects to misunderstand him, and she now attributes the compliment paid to her to the gratuity she had just bestowed upon him, as if it were purchased by her, 'See, see, my beauty will be saved by merit!' where merit is used in its

theological sense, as acts of charity were spoken of as meritorious, efficacious for salvation." (9)

The Host in T. G. V. draws from Julia many sentences whose double meaning is appreciated by the audience. He leads her disguised as a boy to the place where she hears her former lover serenading Silvia. As they listen, a conversation takes place, of which I quote a few lines.

> Host. How now! are you sadder than you were before? How do you, man? the music likes you not.
> Julia. You mistake; the musician likes me not.
> .....
> Host. Hark, what fine change is in the music!
> Julia. Ay, that change is the spite.
> (IV. ii. 54 ff.)

The First Servant in R. and J. gives opportunity for Romeo to quibble with words. The Servant has been told to deliver invitations to those whose names appear upon his list, but he cannot read.

> Servant. ..... - I pray, sir, can you read?
> Romeo. Ay, mine own fortune in my misery.
> Servant. Perhaps you have learned it without book; but, I pray, can you read anything you see?
> Romeo. Ay, if I know the letters and the language.
> (I. ii. 38 ff.)

The Musicians amuse the audience by playing on words, when they are told their services are not required for Juliet's wedding. Since the audience knows that Juliet is not really dead, this bandying of jests would really amuse the auditors. Peter has recited a stanza in which is mentioned "music with her silver sound."

(9) Love's Labour's Lost. (IV. i. 9 ff.)

"Peter. .....why 'silver sound'? Why 'music with her silver sound'? What say you, Simon Catling?
1 Mu. Marry, sir, because silver hath a sweet sound.
Peter. Pretty! What say you, Hugh Rebeck?
2 Mu. I say 'silver sound', because musicians sound for silver. (IV. v. 96 ff.)

The Tailor in The Taming is a somewhat unwilling arouser of witty word play between Petruchio and his friend.

Tailor. But how did you desire it should be made?
Grumio. Marry, sir, with needle and thread.
(IV. iii. 63 ff.)

The Widow indulges in and provokes witty repartee.

Widow. Your husband, being troubled with a shrew,
Measures my husband's sorrow by his woe;
And now you know my meaning.
Kath. A very mean meaning.
Widow. Right, I mean you. (V. ii. 17 ff.)

Falstaff's Page in II. H. IV. is provocative of witty words on the part of his master and repeats a humorous message sent Falstaff by his doctor. (I. ii. 2 ff.)

The French Soldier in Hen. V. provides amusement for the audience by the ludicrous meanings Pistol gives to his French. The attempt Pistol makes to translate his French by the sound of the words provides much amusement. (IV. iv.)

The Sexton in Much Ado brings out sharply the amusing blunders of speech made by Dogberry and his crew by trying to correct them. (IV. ii.)

The song of the Two Pages in A. Y. L. I. gives Touchstone another opportunity to show his wit.

Touchstone. Truly, young gentlemen, though there was no great matter in the ditty, yet the note was very untuneable.
First Page. You are deceived, sir: we kept time, we lost not our time.
Touchstone. By my troth, yes; I count it but time lost to hear such a foolish song.....
(V. iii. 40 ff.)

The Commoners in J. C. make many puns in their replies to the Tribunes, when the latter drive them from the streets.

> Second Citizen. Truly, sir, all that I live by is with the awl. I meddle with no tradesman's matters, nor women's matters, but withal I am, indeed, sir, a surgeon to old shoes; when they are in great danger, I recover them.
> (I. i. 6 ff.)

The Servant in T. and C. makes many puns in his replies to Pandarus, similar to the following:

> Pandarus. Do not you follow the young Lord Paris?
> Servant. Ay, sir, when he goes before me.
> (III, i. 3 ff.)

The Musicians in Othello provoke the Clown to a display of wit, which, while probably a concession to the groundlings, also relaxed the nerves of the audience and enabled them to endure the strain of the succeeding action. (III. i. 5 ff.)

The First and the Second Gentlemen in M. for M. indulge in word play of the coarse type to be expected from friends of Mrs. Overdone and Lucio, and in keeping with Claudio's offense. (I. ii. 4.ff.)

The uncanny jests of the Porter in Macbeth and his contest of wits with Macduff furnished amusement to the groundlings, among other effects previously noted. (II. iii. 1-22.)

The Servingmen in Cor. furnish amusement by their shrewd comments as they prepare the feast for the

war council. (IV. v. 1-54; 154-249.)

The Second Lord in Cym. adds to the humorous effect produced by Cloten by his asides concerning Cloten and his recent bloodless duel. (I. ii.) Imogen's Lady adds humor to the scene by her sarcastic quibbles with Cloten when he asks her about her mistress. (II. iii. 78 ff.) The Gaolers furnish humor by their amusing, but profound, discussion of death. (V. iv. 151 ff.)

II

The second group of unnamed characters discussed in this chapter add to the emotional effect of the plays by contributing to irony.

The Pursuivant and the Priest in Rich III. add to the irony in the scene where Hastings goes unsuspectingly to the Tower to meet his death. Hastings greets the Pursuivant gleefully and reminds him exultingly of a former meeting when Hastings had been a prisoner on his way to the Tower. His ignorance of the fact that this trip to the Tower will be fatal to him makes his exulting remarks to the Pursuivant about the expected execution of his enemies highly ironical. (III, ii. 96 ff.) The Priest is also greeted in this manner by Hastings, who offers soon to listen to another discourse of his. (III. ii. 107 ff.)

The Soothsayer in J. C. twice produces an ironical situation. Caesar's disregard of the Soothsayer's warning because he felt that he could read character from faces is ironical in the light of historical events known to the audience. (I. ii. 19 ff.) Caesar's boastful taunt to the Soothsayer, "The Ides of March have come", is also ironical, in the light of what the audience knows is planned for him on that day. (III. i. 1.)

The drunken Porter in Macbeth produces an effect of extreme tragic irony. His moralizing over being porter of Hell gate and the petty offenders whom he fancies as knocking at that gate, have the effect of irony upon the audience who knows for what great sinners he is acting as Porter. (II. iii. 1-22.)

III

The Third group of characters discussed in this chapter add to the emotional effects of the plays by stirring the imagination of the audience. Schlegel, in speaking of the use made of the chorus in the classical drama to recount all fighting, says:

> "The principle of the romantic dramatists was altogether different: their wonderful pictures were infinitely larger than their theatrical means of visible execution; they were everywhere obliged to count on the willing imagination of the spectators and consequently they also relied on them in this point."(10)

The Chorus in Hen. V. stirs the imagination of the audience in an exceedingly forceful way. His words

(10) Lectures on Dram. Art and Lit., page 341.

force their minds to an appreciation of the vastness of his theme, the greatness of his hero, and the magnitude of the forces engaged. Schlegel says the Prologues "are intended to keep the spectators constantly in mind, that the peculiar grandeur of the actions described cannot be developed on a narrow stage, and that they must, therefore, supply, from their own imaginations, the deficiencies of the representation." (11) The Chorus of Hen. V. gives impetus to the imagination and stresses the duty of the audience in giving the dramatist this form of assistance:

"And let us, ciphers to this great accompt,
On your imaginary forces work" (Pro. I. 17-18.)

"Piece out our imperfections with your thoughts". (23)

"For 'tis your thoughts that now must deck our kings." (28.)

"Work, work your thoughts" (Pro. III. 25.)

"Eke out our performance with your mind." (35.)

All those characters who describe vividly action off the stage excite imagination to a greater or less degree.

The Servant in C. of E. makes the audience picture in imagination the scene of his master's revenge upon the conjurer who had pronounced him mad. (V. i. 169-77.)

The Messengers in II. H. VI. arouse the audience with their exciting news of Cade's uprising.

(11) Ibid. page 340.

"Jack Cade proclaims himself Lord Mortimer
.....
And calls your grace usurper openly,
And vows to crown himself in Westminster.
His army is a ragged multitude
Of hinds and peasants, rude and merciless;"
(IV. iv. 27 ff.)

The Second Gentleman in Ham. arouses the audience to picture Laertes at the head of his rabble who cry, "Laertes shall be king! Laertes king." (IV. v. 81-91.)

The Knight in Lear sets the minds of the audience working to picture the sensitive soul of the Fool, when he says, "Since our young lady's going into France, The Fool hath much pined away." (I. iv. 70-71.) The Second Gentleman makes the audience in imagination see Lear wandering all night on the heath in the storm. (III. i. 4 ff.) He also sets imaginations to work picturing Cordelia's queenly grief at her father's inhuman treatment. (IV. iii. 13 ff.)

The Messengers in Cor. arouse imagination by their eloquent accounts of the nearness of the enemy (I. iv. 4 ff.), of the success the enemy's forces are having (I. vi. 10-13.), of Rome's homage to the victorious Caius (II. i. 273-81.), of the excitement in Rome at the report that Coriolanus had joined the Volsci (IV. vi. 66 ff.), of the wrath of the mob at the Tribunes, whom they consider responsible for his exile (V. iv. 37-41.), and of the joy of Rome at the successful mission of Volumnia and Virgilia. (V. iv. 43 ff.)

The First Gentleman in W. T. arouses the imagination of the audience by his eloquent description of the wonder of the King and Camillo when Perdita's identity was discovered. (V. ii. 10-21.) The Third Gentleman gives an equally stirring picture of the joy of the two kings when they met (V. ii. 45-62.), and of Perdita's reception of the news of her mother's death. (V. ii. 87-98.)

IV

The fourth group of characters adding to the emotional effect of the plays are those who add pathos.

The Page in R. and J. increases the pathos of the tragedy when he brings the watchman just too late to save the lovers. (V. iii. 171 ff.)

The Tutor in III. H. VI. increases the pathos of Rutland's situation by his unsuccessful efforts to save him from Clifford.

> "Ah, Clifford, murther not this innocent child,
> Lest thou be hated both of God and man!"
> (I. iii. 6-7.)

The Keeper in Rich. III. adds to the pathos of Clarence's situation when he draws from Clarence an account of his sufferings and terrifying dreams.

> "O, I have pass'd a miserable night,
> So full of fearful dreams, of ugly sights,
> That, as I am a Christian faithful man,
> I would not spend another such a night,
> Though 't were to buy a world of happy days,-"
> (I. iv. 2 ff.)

The Groom in Rich. II. adds pathos to the King's situation. This humble servitor is the only one of Richard's former train of Lords and dependants who now visits his former master and he seems to have come partly for curiosity. (V. v. 67 ff.)

The sudden tears of the Servant in J. C. at the sight of Caesar's dead body add pathos to the scene. (III. i. 282.)

The Priest in Ham. adds to the pathos of Ophelia's death by his refusal to extend her full burial rites.

> "Her obsequies have been as far enlarg'd
> As we have warrantise. Her death was doubtful,
> And, but that great command o'er sways the order,
> She should in ground unsanctified have lodg'd
> Till the last trumpet; for charitable prayers,
> Shards, flints, and pebbles should be thrown on her."
> (V. i. 235-40.)

The Gentleman in Lear increases the feeling of intense pity for the old king by expressing the audience's own feelings:

> "A sight most pitiful in the meanest wretch,
> Past speaking of in a king!"
> (IV. vi. 187-8.)

The Gentleman still further increases this feeling by his eloquent description of Cordelia's grief. (IV. iii. 13-34.)

The Guards in A. and C. increase the pathos of Antony's death by their grief when they find him dying by his own hands. (IV. xiv. 106 ff.)

The Volscian Lords in Cor. increase the pathos of Coriolanus' death by their grief at it. (V. vi. 134 ff.)

V

The last group of characters discussed in this chapter are those who add to the emotional effect by contributing to expectation, suspense and dread.

The Messenger in Much Ado arouses expectation by his description of the bravery of Claudio, upon whom "Don Pedro hath bestowed much honor", which was "much deserved on his part", The Messenger describes him as having "borne himself beyond the promise of his age, doing in the figure of a lamb the feats of a lion." The Messenger also arouses desire to see Benedick, whom he vindicates to Beatrice as having "done good service, lady, in these wars" and as being "a good soldier, too, lady". (I. i. 11 ff.)

The fright of the Page of Paris in R. and J., as he hides in the graveyard ready to warn his master of approaching danger, increases the suspense of the audience. The Page says,

> "I am almost afraid to stand alone
> Here in the churchyard, yet I will adventure."
> (V. iii. 10-11.)

The Servant in M. of V. arouses expectation by his vivid description of Bassanio's forerunner.

"A day in April never came so sweet
As this forespurrer comes before his lord."
(II. ix. 85 ff.)

The Musician adds suspense to the scene of Bassanio's choosing, as the audience wonders if Bassanio will take the hint given in the Musician's song. (III. ii. 63-71.)

The Chorus in Hen. V. adds suspense by his account of the "three corrupted men" who have

"Confirmed conspiracy with fearful France.
And by their hands this grace of kings must die,
If hell and treason hold their promises,
Ere he take ship for France, and in Southampton."
(Pro. II. 15 ff.)

The Roman citizens in J. C. arouse uneasiness by their fickleness and inconstancy, their fondness for men and indifference to principles. (I. i.) The Soothsayer creates a vague impression of danger and gives a touch of mystery by his strange warning, pronounced in an unknown voice from the crowds surrounding Caesar. (I. ii. 12.) Caesar's Servant increases the suspense when he tells Caesar the augurers would not have him go to the Senate that day. (II. ii. 38-40.) The Soothsayer increases suspense when he answers Portia's question as to whether he knows any harm is intended toward Caesar, by the words, "None that I know will be, much that I fear may chance." The audience, who knows of the plot against Caesar, is in suspense to see if the Soothsayer will warn and save him. (II. iv. 25 ff.) The Soothsayer adds to the suspense when

Caesar calls out to him as he passes on his way to the Senate-house, "The Ides of March have come". The Soothsayer replies, "Ay, Caesar, but not gone." (III. 1. 2.) The Servant of Octavius adds to the suspense of the audience by his news that Octavius has reached Rome and reports that Brutus and Cassius have "rid like madmen through the gates of Rome". (III. ii. 265 ff.) The Mob arouses suspense when, in their frenzy, they kill a man whose only offense is in bearing a name that has suddenly grown hateful to them. (III. ii. and iii.)

The Gentlemen in Othello arouse expectation by their interest in Othello's fate. They describe the storm which his ship must have encountered as so terrific that it destroyed the Turkish fleet. They mention the fact that Cassio's ship has arrived, and their fears as to the cause of Othello's delay arouse the suspense of the audience. (II. i.)

The Messenger in M. for M. increases suspense as to the fate of Isabella's brother by the order which he brings from Angelo for Claudio's immediate execution. (IV. ii. 103-7.) The Provost increases suspense by the strong objections he offers to the proposal of the disguised Duke to substitute Barnardine's head for Claudio's. The Provost says: "I may make my case as Claudio's to cross this in the smallest.....Angelo hath seen them both and will

discover the favor.....it is against my oath." (IV. ii. 170 ff.)

The Sergeant in Macbeth arouses expectation by his vivid account of the bravery of this "valour's minion", "Bellona's bridegroom". (I. ii. 25 ff.) The Messenger arourse suspense by his news to Lady Macbeth, "The King comes here tonight." This news, coming just at the moment she was wishing for an opportunity to help her husband to the throne, stirs the feeling of suspense. (I. v. 31 ff.) The Gentlewoman and the Scotch Doctor create a tense feeling in the audience by their low-toned talk as they wait for an exhibition of Lady Macbeth's sleep-walking. (V. i. 1 ff.) The Messenger creates the height of suspense in the audience by his prophecy-fulfilling report that Birnam wood is coming toward Dunsinane. (V. v. 30 ff.)

The Soothsayer in A. and C. increases suspense by his warning to Antony not to stay with Caesar.

> ".... O Antony, stay not by his side.
> Thy demon, that thy spirit which keeps thee, is
> Noble, courageous, high, unmatchable
> Where Caesar's is not: but near him thy angel
> Becomes afeard, as being overpower'd. Therefore
> Make space enough between you."
> (II. iii. 11 ff.)

A Soldier adds suspense as to the outcome of the battle when he warns Antony not to fight by sea.

> "O noble emperor, do not fight by sea;
> Trust not to rotten planks.....
> (III. vii. 58 ff.)

The Soldiers increase expectation by their talk of the bravery of Antony's forces; but change this to a feeling of dread by their explanation of the mysterious music which they hear. They decide it is Antony's beloved god, Herucules, leaving him. (IV. iii.) The Captain and the Soldiers who rouse Antony on the morning of the battle create an expectation of success. They comment upon his cheerfulness and announce that his soldiers have "arisen betime to business that they love and go to with delight". (IV. iv. 18 ff.) The Soldier in scene v. cre-- ates suspense. He is the one who warned Antony not to fight by sea, and he now reminds the General of the revolt of many kings from his forces after that disgraceful engagement. He also tells Antony that his dear friend, Enobarbus, has deserted this morning. (IV. v.)

The First Messenger in Cor. arouses suspense by his news of the nearness of the enemy. (I. iv. 4 ff.) The Volscian Senator adds suspense by his defiance and his declaration of the brave resistance which his people will offer. (I. iv. 14-21.) The First Messenger increases the suspense of the audience by his news that the Volxcians are winning the battle. (I. vi. 10 ff.) Later, the First Messenger rouses excitement to a high pitch by his news that Coriolanus has gone over to the enemy, and

> "Join'd with Aufidius, leads a power 'gainst Rome,
> And vows revenge as spacious as between
> The young'st and oldest thing."
> (IV. vi. 59 ff.)

The Second Messenger increases the tension.

> "A fearful army, led by Caius Marcius
> Associated with Aufidius, rages
> Upon our territories, and have already
> O'erborne their way, consum'd with fire, and took
> What lay before them."
> (IV. vi. 76-81.)

The Volscian Senators create suspense by their refusal to let Menenius talk to Coriolanus. Menenius feels sure he can persuade Coriolanus to stop the war against his native city, if he can only talk to him. (V. ii. 1 ff.)

The Soothsayer in Cym. creates suspense by his prediction of success to the enemies of the Britons.

> "Last night the very gods showed me a vision -
> .....
> I saw Jove's bird, the Roman eagle, wing'd
> From the spongy south to this part of the west,
> There vanish'd in the sunbeams; which portends -
> Unless my sins abuse my divination -
> Success to the Roman host."
> (IV. ii. 347-53.)

The Soothsayer ends suspense by his interpretation of the scroll dropt by Jupiter, and the meaning of his vision.

> "..... The vision
> Which I made known to Lucius, ere the stroke
> Of yet this scarce-cold battle, at this instant
> Is full accomplish'd; for the Roman eagle,
> From south to west on wing soaring aloft,
> Lessen'd herself, and in the beams o' the sun
> So vanish'd, which foreshow'd our princely eagle,
> The imperial Caesar, should again unite
> His favour with the radiant Cymbeline,
> Which shines here in the west."
> (V. v. 434 ff.)

CONCLUSION

CONCLUSION

In this thesis it has been shown that unnamed characters in Shakespeare fulfil significant forms of dramatic function. These functions are, as a rule, contributory rather than central. To illustrate this truth, I need name only a few instances. The crowd of Citizens, Servants, Watchmen, and Attendants in Romeo and Juliet contributes that atmosphere of unrest, uncertainty, and imminent danger needed to give the love of Romeo and Juliet its full dramatic significance. The bleeding Sergeant in Macbeth is brought in to show the character of the valiant soldier, Macbeth. Without a feeling for the finer qualities of Macbeth's nature, the tragic effect of his fall would be lost. The aid given in plot development by unnamed characters is given for the purpose of adding to the complications surrounding the main characters. This is the case even in Comedy of Errors, where the unnamed characters all contribute to the plot affecting the two masters, although there is as great confusion involving the identity of the servants as of the masters. These facts emphasize the organic unity of Shakespeare's plays.

A study of the unnamed characters in Shakespeare has brought to light some interesting facts. Contrary to what might have been expected, it is found that

the unnamed characters speak in verse oftener than in prose. The number of those speaking verse is fully twice as great as of those speaking prose. Nameless characters do not have so many songs as might be expected of this body which comprises fully one third of all the characters used by Shakespeare. Unnamed characters utter very few of the epigrams or meaningful sentences with which the plays are filled. As might be expected, unnamed characters rarely indulge in soliloquies. When they do soliloquize, they do not talk of themselves unless to tell of some action they intend to perform. Few passages of declamation are given to unnamed characters, if we except the choruses such as that in Henry V.

From a study of the unnamed characters in Shakespeare, the following points have been established.

Shakespeare, as a romantic dramatist, presented relationships among characters for the purpose of producing or intensifying certain impressions. Unnamed characters contribute to these impressions by contributing to the logical relationships among characters. They add to the organic unity of the plays by serving the following definite dramatic functions.

(1) Unnamed characters serve dramatic technique: by adding background and atmosphere, by furnishing variety and intensity, by getting characters on or off the stage, by

completing the actions of other characters through performing the duties of their office or obeying commands of superiors, by describing actions off the stage, and by giving time for changes in the main action.

(II) Unnamed characters help in character portrayal: by remarks to or upon other characters, by remarks or actions called forth from other characters, by actions of their own that reveal the characters, and by contrast with other characters.

(III) Unnamed characters help in plot development: by providing motive, plausibility, and preparation; by giving information and ensuring clearness; by effecting unity between scenes, by (1) pointing forward or back, and (2) indicating the time; and by performing significant actions which advance the plot.

(IV) Unnamed characters add to the emotional effect produced upon the audience. They add: humor, (1) by being placed in amusing situations, or (2) by quibbling with words, punning, or by indulging in other humorous forms of speech; irony; imgaination; pathos; and expectation, suspense, or dread.

BIBLIOGRAPHY

BIBLIOGRAPHY

SOURCES

Furness, Horace Howard, A New Variorum Edition of Shakespeare, 18 volumes, Philadelphia, J. B. Lippincott and Company, 1871-13.

Neilson, William Allen, The Complete Dramatic and Poetic Works of Shakespeare, Edited from the Text of the Early Quartos and the First Folio, 12 volumes, Boston and New York, Houghton Mifflin ' Company, 1906.

Rolfe, William J., Shakespeare's Complete Works, Ed. 2, 40 volumes, New York, Harper & Brothers, 1903-06.

Wright, William Aldis, The Works of Shakespeare, 9 volumes, London, The Macmillan Company, 1894-95.

POETRY AND THE DRAMA

Archer, William, Play Making; a Manual of Craftsmanship, Boston, Small, Maynard & Company, 1912.

Babbitt, Irving, The New Laokoon; an Essay on the Confusion of the Arts, Boston and New York, Houghton. Mifflin Company, 1910.

Bagehot, Walter, Literary Studies, Ed. 2, London, Longmans, Green, & Company, 1895.

Beers, Henry Augustin, A History of English Romanticism in the Eighteenth Century, New York, Henry Holt & Company.

Butcher, Samuel Henry, Aristotle's Theory of Poetry and Fine Art, London, Macmillan & Company, 1898.

Freytag, Gustav, The Technique of the Drama, an Exposition of Dramatic Composition and Art, Translated from the Sixth German Edition by Elias J. McEwan, Chicago, 1895.

Gates, Lewis E., The Romantic Movement, in his English Literature of the Nineteenth Century: a Retrospect, in the Critic, for January, 1900.

Hamilton, Clayton, The Undramatic Drama, in the New York Bookman, for December, 1913.

Contrast in the Drama, in the New York Bookman, for January, 1914.

Lessing, Gotthold Ephraim, Laokoon and Dramatic Notes, edited by A. Hamaan, Oxford, the Clarendon Press, 1895.

Price, William T., Analysis of Play Construction and Dramatic Principle, New York, W. T. Price, 1908.

Schlegel, August Wilhelm, Lectures on Dramatic Art and Literature, Translated by John Black, Ed. 2, London, G. Bell and Sons, 1900.

Thorndike, Ashley H., Tragedy, Boston and New York, Houghton Mifflin & Company, 1908.

Shakespeare's Theater, New York, The Macmillan Company, 1916.

CRITICAL ARTICLES

Baker, George Pierce, The Development of Shakespeare as a Dramatic Artist, New York, The Macmillan Company, 1914.

Boynton, H. W. The World's Leading Poets, New York, Henry Holt & Company, 1912.

Bradley, Andrew Cecil, Oxford Lectures on Poetry, London, The Macmillan Company, 1909.

Shakespearean Tragedy: Lectures on Hamlet, Othello, Lear, Macbeth, Ed. 2, London and New York, The Macmillan Company, 1908.

Brandes, George, William Shakespeare, a Critical Study, New York, The Macmillan Company, 1899.

Campbell, Lewis, Tragic Drama in Aeschylus, Sophocles, and Shakespeare, London, Smith, Elder & Company, 1904.

Clark, Charles Cowden, Shakespeare's Characters, Principally Subordinate, London, Smith & Elder, 1863.

Coleridge, Samuel Taylor, Lectures on Shakespeare, Bohn's Library, London, George Bell & Sons, 1902.

Daniel, P. A., A Time Analysis of the Plots of Shakespeare's Plays, in Transactions of the New Shakespeare Society, 1877-79, part 2, London, N. Truebner & Company.

De Quincey, Thomas, Literary Reminiscences, Edinburgh, A. & C. Black, 1889.

Dowden, Edward, Shakespeare, His Mind and Art, New York, Harper & Brothers, 1880.

Figgis, Darrell, Shakespeare, a Study, London, J. M. Dent & Sons, 1911.

Gervinus, Georg Gottfried, Shakespeare Commentaries, Translated by F. E. Bunnett, Ed. 6, London, Smith, Elder, & Company, 1903.

Fleming, W. H., Shakespeare's Plots: a Study in Dramatic Construction, New York, G. P. Putnam's Sons, 1902.

Hazlitt, William, Characters in Shakespeare's Plays, London, J. M. Dent & Sons, 1910.

Hudson, Henry Norman, Shakespeare: His Life, Art, and Characters, Boston, Ginn & Company, 1891.

Jameson, Mrs. Anna Brownell, Shakespeare's Heroines, London, George Bell & Sons, 1891.

Jusserand, Jean Jules, Shakespeare in France under the Ancient Regime, London, T. F. Unwin, 1899.

Lee, Sidney, The Life of Shakespeare, New York, The Macmillan Company, 1899.

Libby, Walter, Legerdemain with Time in "Julius Caesar", Poet Lore for 1899, vol. III. n.s., Boston, Nelson H. Clark.

Lounsbury, Thomas R., Shakespeare as a Dramatic Artist, New York, Charles Scribner's Sons, 1901.

Mabie, H. W., William Shakespeare: Poet, Dramatist, and Man, New York, The Macmillan Company, 1912.

Matthews, Brander, Shakespeare as a Playwright, New York, Scribner's Sons, 1913.

Meissner, Johannes, Ueber die Innere Einheit in Shakespeare's Stücken, in Jahrbuch der Deutschen Shakespeare Gesellschaft, Weimar and Berlin, 1872.

Moore, John Robert, The Function of Songs in Shakespeare's Plays, in Shakespeare Studies, by Members of the English Department, University of Wisconsin, Madison, The University, 1916.

Moulton, R. G., Shakespeare as a Dramatic Artist, Ed. 2, Oxford, at the Clarendon Press, 1888.
Shakespeare as a Dramatic Thinker, New York, The Macmillan Company, 1912.

Quiller - Couch, Sir Arthur, Notes on Shakespeare's Workmanship, New York, Henry Holt & Company, 1917.

Sherman, L. A., Shakespeare's First Principles of Art, in Proceedings of the Modern Language Association, Volume X,, n.s. Volume III, by the Association, 1895.

Stephenson, Henry Thew, The Study of Shakespeare, New York, Henry Holt & Company, 1915.

Swinburne, A. C., A Study of Shakespeare, Ed. 4, London, Chatto & Windus, 1902.

Ulrici, Hermann, Shakespeare's Dramatic Art, Translated by L. Dora Schmitz from the Third Edition of the German, London, George Bell & Sons, 1890.

Ward, A. W. and Waller, A. R., The Cambridge History of English Literature to the Death of Queen Anne, New and Revised Edition, New York, The Macmillan Company, 1899.

Wendell, Barrett, William Shakespeare, a Study in Elizabethan Literature, New York, Charles Scribner's Sons, 1894.

Wilson, J. (Christopher North), Shakespeare's Dramatic Art: Double-Time-Analysis of "Macbeth" and "Othello", in Transactions of the New Shakespeare Society, 1875-76, Part 2, London, N. Truebner & Company.

MU Libraries
University of Missouri--Columbia

MU Theses and Dissertations (Pre-1920)

Local identifier	Jewett1918

Capture information

Date captured	20170627
Scanner manufacturer	Zeutschel
Scanner model	OS 15000
Scanning system software	Omniscan v.12.8 SR2 (2675)
Optical resolution	600 dpi
Color settings	grayscale, 8 bit
File types	tiff

Source information

Format	Book
Content type	Text
Source ID	010-100742528
Notes	Pages typed and single-sided. Title page has signatures and perforated property stamp. Some pages have handwritten marginalia and corrections. No page is numbered 75. No page 89.

Derivatives - Access copy

Compression	Tiff compressed with LZW before conversion to pdf
Editing software	Adobe Photoshop CS5
Resolution	600 dpi
Color	Grayscale
File types	pdf
Notes	Grayscale pages cropped, canvassed, and images brightened. Canvas size: 8" x 11" Blank pages removed.